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(на матеріалі кіносеріалу *Harry* and *Megan*)

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Master's Qualification Thesis

Multimodal Construal of a Public Figure's Media Image: A case study of *Harry and Meghan* TV series

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INDRODUCTION

In today's fast-paced world, where it is becoming increasingly difficult to retain the viewer's information, it is important to understand how communication works. Our brains perceive information through multiple channels, which is essential for conveying information and meaning. Multimodality is a great principle that explores how different modes interact with each other.

Different multimedia modalities, such as visuals, speech or sound, provide a powerful complement to the main meaning, or are themselves. The interaction of multimodal modes is an extremely powerful tool for conveying or reinforcing meaning. This paper pays particular attention to the workings and interactions of modes, in particular the multimodal portrayal of the royal family, namely Harry and Meghan in the Netflix TV series. The series is full of images, sound and spatial elements, and linguistic techniques that form the media image of a public figure. The research is based on the works of famous linguists and semioticians Gunther Kress ('Multimodal Discourse', 'Multimodality: A Social Semiotic Approach to Contemporary Communication ') and Carrey Jewitt ('The Routledge Handbook of Multimodal Analysis") whose ideas are very valuable for multimodal analysis.

The **topicality** of the paper stems from the important role of multimodal analysis in the study of the media image of famous and public figures, which allows us to expand the vision of the interaction of communication modes.

The **object** of this research is a TV series *Harry and Meghan* as a type of telecinematic discourse.

The **subject** of the study is various semiotic modes used to represent the media image of *Harry and Meghan* as public figures.

The **aim** of this thesis is to reveal the stylistic and pragmatic potential of the semiotic modes involved in the multimodal construction of Harry and Meghan's media image.

The outlined objective determined the need to accomplish the following **tasks:**

−	to outline the specificity of multimodality in English telecinematic discourse;

−	to discuss strategies for creating a media image of a public figure in telecinematic discourse;

−	to explore the role of cultural and social context in representing public figures in telecinematic discourse;

−	to elaborate on the model of a public figure's image in *Harry and Meghan* TV series;

−	to examine the linguistic and stylistic means used in the representation of Harry and Meghan's verbal behaviour;

−	to research the semiotic modes involved in the manifestation of Harry and Meghan's nonverbal behaviour;

−	to consider stylistic and pragmatic load of multimodal construction of the media image of Harry and Meghan in telecinematic discourse.

The **scientific novelty** of the paper lies in the comprehensive multimodal analysis of Harry and Meghan's media image, explaining how communicative modes such as gestures, body language, facial expressions, music, colours and space are combined to convey the meaning. This study combines multimodal analysis and other communicative functions that provides a new view on the role of multimodality in creating the media image

The research materials present 4 selected scenes from Harry and Meghna Netflix series.

The theoretical significance of the work is driven by its contribution to the understanding of how the media image of public figures (Harry and Meghan) is constructed with the use of communicative modes and multimodal strategies.

The practical significance of the work lies in its potential application for media professionals, educators, and communicators. The findings provide useful insights into effective techniques to shape a media image of a public figure, which can be applied to enhance media content creation, improve educational resources, and optimize communication strategies in different fields.

The structure of the master's thesis. The master's paper consists of an Introduction, Chapter One (Theoretical framework for a public figure's media image study: a multimodal focus), Chapter Two (Multimodal analysis of the media image Harry and Meghan in practical aspects of the media image of Harry and Meghan in TV series with conclusions to each of them, General Conclusions, Résumé and List of References.

Introduction presents the object and the subject of the study, highlights the topicality of the topic under investigation, sets the aim and tasks of the research, considers the methods of the study employed in the paper, reveals the content of each chapter.

Chapter One focuses on the theoretical framework, covering multimodality, communicative modes, strategies for creating a media image and creating an image in the context of cultural and social codes

Chapter Two explores the practical analysis of communicative modes in conveying the message through the media.

General Conclusions summarize the key findings on how multimodal analysis manages successful interplay between all modes

Approbation of the research results took place at the international student scientific and practical conference "Ad orbem per linguas. To the world through languages. Semiotics of Ukrainian indomitability: language - education - discourse", which was held from May 16-17, 2024 in Kyiv.

Publications: the results of our research were published in the abstracts of the report on the topic "Pragmatics of Multimodal dialogues in English docuseries (a case study of Harry and Meghan TV series" in the collection of the

International Student Scientific and Practical Conference "Ad orbem per linguas. To the world through languages. Semiotics of Ukrainian indomitability: language - education - discourse", which was held on May 16-17, 2024 in Kyiv.

SECTION ONE

THEORETICAL FRAMEWORK FOR A PUBLIC FIGURE'S MEDIA IMAGE STUDY: A MULTIMODAL FOCUS

1.1 Basic principles and concepts of Multimodality in telecinematic discourse

In all languages and cultures during the communication our words are combined with gestures or bodily movements. These actions can even take the place of a word and complete a full utterance. That is why we say that linguistic production is multimodal. Multimodality can be one of those language use that is hard to pin down and the question *what is it?* occurs. It seems to be versatile, flexible and full of play that people can perform, write or watch. If you happen to google multimodality or solely multimodal there will be a great deal of ideas, definitions and all these kinds of things come together to convey the meaning of this concept.

People and texts used to be monomodal and it refers to its historical dominance of single mode communication, where information was conveyed through solely one way. Various novels, reports, books and advertisements used to be without illustrations and people tended to be rather limited in their manifestations. At concerts or theatrical performances, everyone was dressed identically, with the exception of the conductor, and only they were allowed to use gestures and body language to guide the musicians. (Gunther Kress& Theo Van Leeuwen, 2001) Monomodal way of conveying the meaning contrasts with the current trend toward multimodal communication with the use of different semiotic tools. *Why is it that monomodality was dominant*? First of all, at that time we relied on the fact that in ancient times, materials for transmitting information were limited and primitive. For example, materials for writing were such as clay tablets or paper, which only allowed important information to be written in the form of text or signs. Thus, only one mode was involved or due to

the lack of access to a large amount of information, it was not possible to supplement it with illustrations or audio.

The critical disciplines were developed in its own specialized language and assumptions, which indicated that they were not intertwined anywhere. This monomodality refers to the tendency of academic and critical disciplines to focus on a single mode or medium of expression, analysis, or study. It was supposed to be that linguistics had to focus on language, art history on visual art and musicology only on music. (Gunther Kress& Theo Van Leeuwen, 2001)

However, all these ideas have recently taken a backseat and the importance of multimodality has risen. The desire to break the mould has become tremendously strong and led to the new era. This shift is evident in contemporary media and art where the boundaries are blurred. We may see that there is no longer a perception that disciplines are isolated and have no common ground.

In its most basic sense multimodal means engaging you and the audience in more than one mode (here is the word *multimodality).* Gunter Kress defined multimodality as «*the use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined»* (Gunter Kress, 2009) Mode is the way how we create the meaning of our utterance. Let us imagine you watch the video on YouTube and the way how the speaker speaks or acts matters. Sometimes they create meaning through sounds, especially the intonation, voice or tone. Sometimes it might be through visual mode, for example various memes or gifs on the screen make this video more colourful. Sometimes it is through a visual mode, primarily how the background is organized. Therefore, what we already do is multimodal and now we just give a name to it. (Hollinger, 2019)

The first author to offer a typology of gestures was Adam Kendon, but based on his work David McNeill introduced Kendon's continuum, which emphasizes the complex relationship between speech and gestures. This book encompasses spontaneous gesticulations, involving the movements of various body

parts that accompany speech, to more deliberate, structured gestures. When considering multimodal communication, especially in the context of language acquisition, it is crucial to recognize the importance of gestures in this process. As children begin to learn and develop language, they are not just learning words but are also entering a complex world of meaning where gestures are essential. These non-verbal cues are essential components of human expression, demonstrating that communication is a fully embodied, with gestures playing a central role alongside spoken language. (McNeil, 2016)

Multimodality in communication refers to the usage of different modes to convey the meaning and information. But first of all, what is communication and how to achieve its effectiveness? Subconsciously, we follow certain patterns in order to communicate and convey information. Each of the interlocutors make their own contributions to the conversation in order to understand and be understood in a particular way.

It is important to see how the meaning is constructed and conveyed with the means of different modes in communication. The connection between fashions and the right meaning is key, and multimodal fashions can break it or improve it. Grice's conversational maxims are foundational principles that guide effective and cooperative communication. These maxims include the Maxim of Quality, the Maxim of Quantity, the Maxim of Relevance, and the Maxim of Manner. Each plays a crucial role in ensuring that communication is clear, relevant, and truthful. However, in contemporary communication, especially in digital and online contexts, these maxims are frequently violated, leading to misunderstandings and misinformation. (Grice, 1989)

The Maxim of Quality is based on the expectation that speakers will make contributions that are true. According to this maxim, individuals should avoid saying anything they believe to be false or for which they lack sufficient evidence. Unfortunately, this principle is increasingly disregarded on the Internet, where the proliferation of fake news has become a significant issue. The widespread

dissemination of unverified or deliberately false information undermines the integrity of communication and public trust.

The Maxim of Quantity emphasizes the importance of providing appropriate information in conversation — neither too much nor too little. Overloading a conversation with unnecessary details can be distracting. For instance, if a shop assistant asks, "In which colour would you like these jeans?" and the customer replies, "Pink, because it's my favourite colour. I used to wear baggy jeans, but now I'm after skinny" the additional information about the preferences history is irrelevant and violates the Maxim of Quantity. The unnecessary details do not contribute to the conversation and detract from its efficiency.

The Maxim of Relevance requires that contributions to a conversation be pertinent to the topic. A relevant response directly addresses the question or statement posed by the other party. For example, if Josh asks, "Where is my book?" and Lily responds, "Your dad has been in your room this morning," the answer is not clearly relevant to the question. While it might imply a clue, it lacks direct relevance and clarity, thus violating the Maxim of Relevance.

The Maxim of Manner advises communicators to avoid ambiguity and obscurity, and to strive after clarity and orderliness in their expressions. A violation of this maxim occurs when communication becomes convoluted or confusing, making it difficult for the listener to understand the message. Ensuring that speech is straightforward and well-organized is essential for effective communication. (Mary Tomasso, 2019)

Multimodality in modern communication integrates various modes — text, images, audio, and video, messages that are rich, engaging, and effective. Each mode leverages its unique strengths to enhance the messages' depth and clarity, making them more accessible and impactful. Social media platforms, such as Instagram and TikTok, employ a blend of multimodal elements and semiotic tools, including colour, lighting, focus, and positioning. For instance, a

promotional post on these platforms might showcase a high-quality image or video of a product, paired with an engaging caption, pertinent hashtags and a call-to-action link.

In the study of multimodality, traditional linguistic units such as words, clauses, sentences, and paragraphs remain relevant, but the scope expands to encompass more general terms that can apply to a range of communicative modes, including images, gestures, and speech. This broader perspective requires a shift from focusing solely on language to considering a variety of semiotic resources. These resources, or "modes," are the foundational elements through which meaning is constructed and communicated across different media.

The concept of "mode" is particularly useful because it allows us to move beyond the limitations of linguistic terminology. Rather than referring to everything in terms of language — such as visual language, gestural language, or the language of flowers — we now recognize these as distinct modes. Each mode is a resource that can materialize meaning, enabling communication through various sensory channels such as sight, sound, touch, and even smell. Modes are socially produced and become culturally ingrained as communities use these resources over extended periods. As a result, modes acquire regularity and stability within a culture, providing consistent means of making meaning. (Berit Henrisken&Gunther Kress, 2012)

Carey Jewitt suggested that *«Multimodality starts from the position that all modes, like speech and writing consist of sets semiotic resources»* (Carey Jewitt, 2014) That means that each mode is not just a means of conveying the meaning and information but also senseful and structured resource. However, multimodality implies that each of these modes does not convey the meaning as intended when combined with the others, or vice versa, in isolation it has one meaning, as opposed to when it is implemented in something holistic. For example, when a student performs with their presentation, they use different

multimodal tools such as images, text and aural accompaniment, that separately doesn't make that sense.

According to New London Group there are five main modes of communication: linguistic, visual, gestural, spatial and aural. (The New London Group, 1996) Most of the texts have more than one mode that is why they are multimodal and we make sense out of their messages by decoding the various modes of communication that they use. Let us now turn our attention to a detailed examination of each mode.

The visual mode refers to images, layouts, style, size and perspective. The visual mode encompasses the images and symbols that are interpreted by the viewer, often conveying complex ideas without the need for accompanying text. (Arola, 2014) Consider the infinity symbol (∞), a figure eight lying on its side, which is widely recognized as representing the concept of infinity. This simple yet powerful image conveys an idea of boundlessness, continuity, and the infinite, all without a single word. (We may call it even monomodal if it is not implemented into the text). The visual simplicity of the infinity symbol allows it to be universally understood, overcoming linguistic and cultural barriers.

The aural mode involves the use of sound to convey meaning. It is focused on music, sounds, silence, voice tone, emphasis, accent of voice in spoken language, volume of sound and ambient noises. (Arola, 2014) An example of this can be an air raid siren. This high-frequency siren is a universally recognised signal of imminent danger, especially in wartime or emergency situations. The effectiveness of the air raid alarm lies in its ability to instantly attract attention and trigger. The sound is deliberately designed to be an alarm that cannot be ignored and to elicit an immediate reaction from those who hear it. This is a clear example of the power of sound: without the need for words or images, an alarm communicates a life-or-death threat, forcing people to seek a shelter or take a protective action.

The gestural mode is concerned about the interpretation of movements. Hand gestures, body language, facial expression and interaction between people are all about gestural modes. (Arola, 2014) The prime example of this is facepalm gesture where one covers their face with the palm. This may mean embarrassment, annoyance or disappointment. Facepalm can be seen in situations where a person reacts to something that seems ridiculous, absurd or unexpectedly disappointing. This mode reinforces verbal communication or even can be a potent tool by itself to express emotions.

The linguistic mode pertains to written and spoken language encompassing a great range of ways how we can the words. Word choice, sentence structure, phrases, paragraphs, cohesion, coherence are included the gestural mode. (Arola, 2014) A key aspect of this mode is a proper usage and distinction between formal and informal languages. Formal language if usually used in academic texts or professional contexts where clarity and accuracy are important. It avoids using idioms, slang or abbreviation, instead it is enriched by advanced vocabulary and complex sentences. In contrast, informal language is more relaxed and does not demand strict structure and often used among family and friends. In some multimodal texts such as websites or Internet pages the choice of formal language may be complemented by plain background to convey the meaning of credibility. On the contrary, the use of informal language with slang may be combined with garish colours. Multimodality emphasizes the choice between these two modes to show how formal and informal languages interact with other elements in the text. Therefore, the linguistic mode is not only about words, but about how those words contribute to overall communication aim.

The spatial mode refers to the arrangement of elements in space and it concerns the proximity between the objects and people. (Arola, 2014) A prime example of the spatial mode might be an arrangement in library. An alphabetic order is used for organization of books on the bookshelves by the author's last name and this is a clear demonstration of the spatial mode in action. By arranging

books alphabetically, a bookstore creates a logical structure that makes it easier for readers to navigate the collections. This example demonstrates how spatial organization, even something very simple as alphabetical order, plays a significant role in how we interact with and make sense of information in different environments.

We often encounter different modes that work together rather than in isolation. This raises the question: what happens when several modes are combined? This process is based on the concept of communication - the desire to convey a certain meaning to the audience. Recognising that no single mode can fully achieve this goal, we strategically combine modes. Some modes are temporary, such as movement or sound, while others are stationary, such as images or text, and together they create a richer and more effective communication experience.

We can say which mode has been specialized for what kinds of purposes. For example, the writing next to the image may seem to be specialized to make certain kinds of things in the image seem more salient or to give a context a frame for what this image actually is that seems what writing is doing here that's its specialization (Berit Henrisken&Gunther Kress, 2012) The text creates a frame, but the image seems more potent and they are also organised in a kind left-right relationship. Luke Wroblewski, digital product designer, in his paper work emphasizes the significance of the visual representation of a web interface, highlighting the interplay between spatial, visual, and linguistic modes. (Wroblewski, 2007) He draws an analogy to restaurant experiences, where he says that people seek not only edible food but also taste, texture, presentation, and ambiance. Similarly, in web design, users may overlook a site's shortcomings if it elicits a positive emotional response. Wroblewski discusses the F-pattern, a common reading behaviour on text-heavy websites like blogs, where users typically scan vertically down the left side of the page. This pattern underscores the importance of strategically placing visually compelling or crucial elements in

key areas, such as the top right corner. Additionally, content of higher importance is typically positioned at the top of the page, while less critical information is placed toward the bottom. This example demonstrates how spatial, visual, and linguistic modes work together to create a cohesive and effective user experience.

Multimodality is an application that highlights the use of multiple modes – visual, aural, spatial, linguistic and gestural to convey a proper and deep meaning. Each mode has its own valuable contribution to the meaning such as visual symbols, aural signals, facial emotions, tone and room organization. Together, they do a powerful job of making communication clear and multifaceted.

1.2 Strategies for creating a media image of a public figure in telecinematic discourse.

The appearance of the mass media (such as magazines, newspapers, television and radio) was aimed to inform about the events and it was supposed to be their fundamental functions. Since the media do not exist separately from the reality and are more or less influenced by different areas of society, their functions have undergone a lot of significant changes. In this context, public figures have become crucial to the functioning of mass media, maintaining public reputation, connection with an audience and reliability of the source of information.

The celebrity culture is an industry of image-building, in which public figures showcase their images and personalities to the public and that becomes their selling point. The images created by public figures, when they perform in a TV show, podcast or interview are considered to be wise to impress the public. Moreover, their personal life such as family, educational achievements, career and so on also attract the attention of the public. (Citra, 2018)

Let us define what is meant by «media image» and how it functions as a representation of a public figure in mass media. According to Cambridge

dictionary the word «image» is defined as the way that something or someone is thought of by other people. (Cambridge Dictionary) In accordance with Lawrence Leo Steinmetz, American author and expert in the field of business management, the term «image» means a reflection or reproduction of self-identity of an individual, object or organisation. (Sutojo, Siswanto & E Jhon Aldridge, 2004) He focuses our attention to the image of public person, that is defined as perception formed by the public that is based on the experience associated with that figure. For people in mass media, the image is how the audience perceives them. With the help of television, newspaper and Internet public figures have an opportunity to express themselves. If their image is considered to be appropriate, they receive audience's approval to be under the spotlight.

Celebrities should maintain their reputation, they cannot afford to detach themselves from their image, being a product, selling their abilities, because this is an integral part of their career. Eduard Depari, Indonesian lecturer and researcher, considers that most people do not realise that image and reputation are not isolated from one to another and image is just a tool, but reputation is what people judge. (Lidwina, 2013) In order to create a holistic media image, it is very important not only to reveal yourself superficially, but also to pay attention to reputation, opinions, positions in society, interaction with people and audience.

Image is something bigger and deeper than just visual representation – it is about an overall perception we form about the person or an idea. This person or idea is good or bad, wanted or unwanted, significant or insignificant. Finally, what we're addressing is a fundamental perception of other people's value — their worthiness and what can be described as their symbolic or social stature. It can be called as their status, but when it is perceived by others, people interact with them and evaluate them on a personal level, not just mark their place in the social hierarchy, although this also affects their perception.

It is also important to note that the values ascribed to people and various aspects of the world share characteristics of common medium, which allows for

some degree of exchange. For instance, someone can fail being a musician, but achieve success in painting and still get equal recognition in both fields. Thus, image is an interchangeable phenomenon – a broad medium of reputation that can be shared by different characteristics.

Thus, people who excel in different fields, be it politics, literature, science or the arts, can have the same symbolic significance and value - this is recognised in the fact that we call them celebrities. Similarly, different forms of art can be equally valuable from an aesthetic point of view, and different acts of heroism can be judged as equally valuable from a moral point of view. In this context, image becomes a universal currency that gives people and their achievements a certain reputation that can be flexibly changed and adapted to specific circumstances.

In order for a media image to be clear, understandable and effective, to influence others' opinions, and to retain attention and trust, it must be created using certain strategies. Let us focus on five main strategies that play a key role in this process: personal branding, consistency, transparency and reputation to name but a few.

The importance of personal branding has long been recognised, but in the 21st century, it is increasingly difficult to capture and retain the attention of an individual brand due to short attention spans. Dan Schawbel, the author of *Me 2.0: 4 Steps to Building your Future*, says that *«As an individual, you must acknowledge that you are a brand. And who better to market your personal brand than you»* (Schawbel, 2009)

Building a strong personal brand offers a great deal of benefits, including financial rewards, recognition, networking opportunities and increased productivity. Personal brand is about unearthing what is true and unique about your and then communicating that, through various medium and modes. (Schawbel, 2009)

It is closely linked to a voice, which in turn becomes interchangeable with an industry. A person, especially an artist, can become a symbol of trust and authority in their field. Such branding provides an immediate tool for recognition, opening up many opportunities and offering a competitive advantage.

An important question that arises is how to effectively create a personal brand. For individuals who were previously terra incognita, it is possible to develop a carefully planned personal brand, but this process is not without its difficulties. It is important to understand that people have an innate ability to recognise whether an image is genuine or fake, and over time, any inauthenticity can be exposed, potentially leading to the downfall. Experts suggest that personal brand is only one aspect of a media image - an expression of how the public perceives a person. The basic principle is very simple: authenticity is a key. A person must be true to themselves and express their inner identity in a way that feels genuine.

There is a telling example of Meghan Markle's personal brand. When she was eleven years old, she watched one commercial about washing-up liquid and was shocked. (Figure 1)

Figure 1. Commercial about Ivory Clear washing-up liquid (Netflix Season 1, Episode 2, 32:59)

So that, she decided to write a letter *«Dear sir, last week at my school we decided to watch the news for social studies. While changing the channels we saw a commercial for the new Ivory Clear dishwashing liquid. In the commercial, they said that women are battling grease, meaning only women do dishes. When I heard this, the boy in my class started saying that is where women belong. In the kitchen. I was wondering if you would be able to change your commercial to people all over America».* *(Netflix)* This story form Meghan's childhood supplies interesting insight into her commencement of personal brand which is considered to be consistent over the years. When she was young, she demonstrated her determination to break social stereotypes, particularly those that are translated through social media and stick to her guns. Her letter to a company commenting on and criticizing the portrayal of women in the advertisement who solely takes the responsibility for household chores shows how serious her attitude to this situation is and readiness to challenge.

These actions that started with small but meaningful gestures reflects her identity and personal brand. Being 34 years old, she took part in UN Women's organization and acted as a UN Women's advocate for political participation and leadership. (Figure 2) It illustrates her personal identity and the values she shares and stands for. Her participation in UN Women highlights her commitment and dedication to increasing women's rights and value. Even from childhood all these factors started forming Meghan Markle's personal brand and she still sticks to her beliefs and beliefs.

Figure 2. Meghan's Performance at UN Women's (Netflix Season 1, Episode 2, 43:37)

The next important component is consistency, which is one of the most crucial yet often underestimated concept in creating a media image. Consistency is an art of doing something on regular basis, even when there is no motivation or obstacles arise. It is important to be consistent in order to be recognisable and your audience associates you with your image. A consistent approach should be adopted to all aspects of your media presence - from social media feed and messaging to visual aesthetics, because it helps to increase audience engagement and curiosity. Weldon Long, the author of *«The Power of Consistency: Prosperity Mindset Training for Sales and Business Professionals»,* discusses, from his own perspective, the importance of consistent mindset in achieving personal success in career and building media image. Weldon Long is a successful entrepreneur and he says that *«Success ... comes down how well and how often we do the little things. It's not about closing one huge deal every now and then. It's all about doing the small things on a consistent basis».* (Weldon Long, 2013) This is a fundamental principle that contributes to building a flourishing media image. Relying on consistency people may achieve trust and reliability with an audience. When a public figure, brand or even a country regularly demonstrates their values

and views, people know what to expect and feel surer to have relationships with them. Consistency also provides long-term success because it helps to amass the achievements. Rather than doing something in one sitting, it is better to divide the work but do it regularly. Consistency is not just about maintaining certain standard; it is about commuting to a reliable media image that people can trust and rely on.

The series depicts an excellent example of how consistency plays a very important role in shaping the image, namely the monarchy. (Figure 3) British monarchy symbolizes stability, the preservation of customs and continuity especially in the period of political and social changes. The monarchy is a real and example of consistency and authority that stick to traditions, duties and rules which didn't undergo huge changes over centuries.

Figure 3. The coronation of Queen Elizabeth II (Netflix Season 1, Episode 1, 32:59)

The coronation ceremony underlines this principle of consistency because it is strict to rituals. Each step of the procedure is carried out according to historical protocols and it reinforces the monarchy as a reliable institution. This consistency is pivotal in maintaining the people's respect and trust.

One of the most important strategies for creating a credible media image is reputation. There is an old proverb that says *«Character is the story you write about yourself; reputation is the story others write about you»*. So, it is important to be very careful when building and maintaining the reputation, because repairing a damaged one is extremely difficult. Reputation plays a key role in shaping a media image, as it directly affects public perception in the industry.

There is a prime example of how reputation has a great impact on the media image of Prince Harry. First and foremost, the constant mass media attention to his persona after Princess Diana passed away unfairly leads to scandalous image. (Figure 6) *«That's when all of the stuff that had happened to out mum started happening to us. Since Prince Harry has been at Elton, his father has tried to ensure he can have as normal a life as possible… He's bouncing between the walls, taking drugs, drinking, he's out late, he's clubbing, he's got a girlfriend here, he's got a girlfriend there. What's going on? Harry lashed out, yelling, why don't you just leave me alone? »*

Figure 6. Headline with Prince Harry in People (Netflix Season 1, Episode 1, 38:13)

The repeated stories and articles in the newspapers about his lewd behaviour - girlfriends, cubbing, drinking – show how mass media may exaggerate or distort the reality and the personality itself. This media coverage influences Prince Harry's reputation significantly because it creates a controversial image that is interesting or even repulsive. On the one hand, this constant attention forms the image of rebellious member of the royal family that might attract someone's attention, on the other hand, this image makes it difficult to represent yourself in the context of traditional norms and beliefs of monarchs where the behaviour should be controlled and proper.

And the last component of a successful media image is transparency. Destroying myths and stereotypes, full information openness is one of the aspects of conscious image construction. Credibility and trustworthiness in the digital world have been visibly increased as vital features of media persona, as audience becomes more suspicious and critical to the information and people it engage with.

Before we examine how transparency works in the series, it is essential to define the term transparency itself. Dean Kruckeberg, a full professor in the Department of Communication Studies at the University of Northern Iowa, noted that transparency is a presentation of accurate, complete and unbiased information in which no hidden senses and this information is presented as truth. (Kruckeberg, 2017). In different contexts, media, governance or even business, a lack of transperency may lead to various negative repercussions. Firstly, decreased trust, when a media person or organisation is not clear about their activities, the audience may have an element of doubt about them. Secondly, it may lead to public backlash because in the world of digitization, the information spreads extremely quickly, especially when this information is outrageous. The lack of transperency leads to scandals and tarnished reputation. Finally, due to the absence of transparency it is difficult for the target audience to make decisions. People cannot rely on the information that is not transparent and

reliable. It concerns business companies, government and public people, who try to win the favour and cultivate successful career.

Although transparency has long been regarded as a criterion for social media quality, now it is getting much greater potential on the Internet. For media personalities, it is extremely important to cover only true facts and events in their lives in order to gain the trust of the audience, which is why it is important to do everything transparently. There are some very controversial media persons, who, due to their lack of clarity and openness, receive a lot of hate.

Therefore, creating a successful media image depends on numerous key elements: personal branding, consistency, reputation and transparency. Personal branding is significant, especially for people who were previously terra incognita, as it ensures creating an authentic image that relates to the public. Authenticity is a key and an important aspect because any presence can be exposed over time, leading to undermining a media image. Consistency is every bit as important as personal branding, because it provides recognition and trust over time. Reputation shapes public opinion, it must be carefully maintained because it directly affects trust. Finally, transparency is crucial in the world of digitalization, where openness is essential to build trust and maintain a successful media image. Overall, these components form the foundation of a strong and sustainable media image.

To show how transparency works in the series let us have a look at Princess Diana and her children's vacation in Switzerland. Harry recalls: *«Paparazzi used to harass us to the point where we had to be forced into smiling and answering questions to the travelling press pack. … My mom did such a good job is trying to protect us. She took it upon herself to basically confront these people. «Please leave. As a parent, could I ask you to respect my children's space. Because I brought the children out here for a holiday. And we'd really appreciate the space. We've had 15 cameras following us today and as a parent I want to protect my children. Thank you».* » (Figure 7) In the context of transparency, these words

represent the perfect balance between public appearance and personal privacy. Monarchy should be transparent for public duties, behaviour and decisions, but there also should be the limits of these transperency, especially when it concerns family and private matters.

Figure 7. Headline with Prince Harry in People (Netflix Season 1, Episode 1, 27:49)

In conclusion, it is needless to say that media image requires a lot of things such as personal brand, consistency, transparency and reputation to maintain trust and people's attention. All these components of media image make it credible and help to connect with an audience.

1.3 Media image in the context of cultural and social codes

Understanding the role of media image in the context of cultural and social codes of contemporary media studies is extremely important to create and produce the content. Cultural and social codes are the main frameworks that determine how media images are created, perceived and interpreted by the audience. In today's world of globalization and digitalization, where posts, images, videos and performances have a great impact on shaping public opinion and behaviour, it is crucial to notice and see the connection between culture,

society and media. This understanding not only help to interpret the messages conveyed through the media, but also unveil cultural and social narratives.

In contemporary society, there is a misunderstanding of the term culture, because for some it refers solely to music, architecture, art, food or literature. However, the concept of culture includes more aspects than these. Defining the culture is significant to be able to perceive, analyse, experience and interpret it. Edward B. Tylor, a prominent English anthropologist, defined culture as «the full range of learned human behaviour patterns». (Tylor, Edward B, 1920) This term was first introduced in his book *Primitive Culture*, where he elaborated on the culture as «a complex whole which includes knowledge, belief, art, law, morals, custom and any other capabilities and habits acquired by man as a member of society». (Tylor, Edward B, 1920) Similarly, Clifford Geertz, an American cultural anthropologist, described the culture as «a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life» (Geertz, 1977) Based on these definitions, it can be said say that culture does not have one clear term, as culture can be interpreted in different ways.

There is one very important thing to understand is that culture is a very strong and powerful tool of society, but it is a very fragile phenomenon, because it exists only in our minds. Buildings, language, government, books - these are just products of culture, that reflect some cultural patterns but not the culture itself. That is why historians and archaeologists cannot use ancient artifacts to unearth or restore culture, but only show a part of it.

In order to deeply understand what culture is, it is worth paying attention to the elements. However, there is a traditional division of cultures, it is considered to be composed of two elements: material culture and non-material (symbolic) culture. Material culture includes tangible things such as clothing, means of transport or buildings. These physical elements reflect the daily life of a particular society. In contrast, symbolic culture encompasses the intangible

things such as values, beliefs, symbols and language, that reflect societal worldview. Let us focus on non-material elements of culture. Overall, these components shape person's identity, reflecting deeper understanding of the culture.

Cultural differences differ and manifest themselves in several ways all over the world. The following three concepts are the basic and most important ones and they describe the concept of culture precisely, they are symbols, rituals and values. All of them represent the culture differently, for example symbols are only superficial elements which cannot ensure flawless representation but values are in the core and rituals in between. (Hofstede, 2010)

Symbols play an extremely important part in every culture, they are not just gestures, objects, pictures or icons, they are a core aspect of a culture's identity and connection with that culture. When a symbol is displayed in public, it shows the relation to the culture, demonstrating understanding and agreement with its rules, including how it guides other people and cultures. Every culture is full of symbols, which convey or mean various meanings and evoke different reactions and emotions. Symbols are also divided into material and non-material objects. New symbols are easy to appear and disappear according to environmental and societal climate. (Hofstede, 2010) That is due to their impermanence they cannot manifest themselves as beacons in culture.

Human mind is functioning symbolically when some components or features of its experience elicit consciousness, beliefs, emotions successfully. When our brain successfully digests a symbol, it then proceeds to establish the meaning of that symbol. This organic transition from the symbol to the meaning is called «symbolic reference». (Whitehead, 1927) In order for a symbol to be perceived organically, it needs a basis that is based on a certain community between the nature of the symbol and its meaning. However, it is very important to understand that it is the one who perceives and interprets the symbol that is responsible for its meaning. Alfred North Whitehead, the author of the book

«Symbolism. Its Meaning and Effect», noticed that *«The potter, not the pot, is responsible for the shape of the pot»*, it illustrates the idea that the meaning of the symbol is shaped and interpreted by those who create or use them, rather than the symbols possess specific meaning on their own. (Whitehead, 1927)

The third episode of the series focuses on racism against black people in the UK. And it was with Meghan Markle that the situation that raised the hype occurred. Princess Michael of Kent wore a blackamoor brooch to have lunch with Prince Harry and Meghan Markle. (Figure 8)

Figure 8. Princess Michael and a blackamoor brooch (Netflix Season 1, Episode 3, 36:33)

Blackamoor brooch as a symbol is deeply intertwined with historical attitudes towards race and colonialism in British culture. The image of a black woman reflects the colonial legacy and symbolizes how remnants of colonialism can still appear in contemporary British culture, even in high-profile public contexts. The controversy has highlighted that while many in the UK may not immediately recognize the racial connotations of such symbols, society as a

whole is increasingly aware of their problematic nature. Afua Hirsch says: *«One of the realities of life in the UK is that if you go into a palace or a stately home or anywhere where represents tradition you are likely to be faced with racism imagery»* ((Netflix Season 1, Episode 3, 36:13) The presence of racist imagery in palaces underscores the long-standing colonial heritage that is intertwined with spaces traditionally associated with power, privilege, and British identity. She also points to the tension between preserving history and confronting the uncomfortable truths it contains. For many, these spaces represent the greatness of the British tradition, but for others they serve as painful reminders of oppression. The fact that such images can still be seen in places in the UK that represent *customs* suggests that Britain, like many other postcolonial countries, is still struggling to fully reconcile its past with its present. These symbols raise important questions about colonial history and whether the UK put some efforts to correct and avoid such historical mistakes.

Different cultures also have a great number of rituals, procedures or ceremonies, which signify important life habits, transitions and changes. In this way rituals transmit family or country norms and conventions from one generation to the next. They play a significant role in reflecting cultural identity of the nation acting as strong symbols of social cohesion.

Rituals are group-based activities which can interfere with achieving the goals but they should be carried out due to historical or ethical principles. (Hofstede, 2010)

Rituals are continuous efforts to create meaning and structure in society. Allowing individuals to navigate and grapple with the ambiguities of life. Rituals are more than just customs and traditions; they play the role of an engine that is responsible for vital processes in everyday life. (Seligman, 2008) They relate to practical cultural features because they are visible only for foreigners but the core meaning matters only for insiders and their special and unique way how they interpret them. (Hofstede, 2010)

Since the series broadcasts the story of Prince Harry and Meghan Markle, it also broadcasts how the wedding took place, with all the rituals observed. The 2018 wedding of Prince Harry and Meghan Markle was a grand event with all traditional rituals, but it also had modern elements, such as a gospel choir and a sermon by an African-American bishop and the ritual of royal wedding was reframed. (Figure 9) People used to think that weddings of monarchs traditionally symbolize the union of families and dynastic purposes.

Figure 9. Prince Harry and Meghan Markle's wedding (Netflix Season 1, Episode 4, 13:22)

The core cultural aspect is values, that defines what is good or bad, desirable or undesirable. They are a fundamental component of the culture because they appear as main principles that create collective and individual behaviour of human-beings. On modern mass media, cultural values may be somehow neglected but they are still a crucial tool to influence. When a media person promotes particular values and ideas, they broaden these societal norms and attitudes on people

In American culture, school memories are often viewed as important experiences that help shape a person's identity and values. Meghan Markle's

nostalgic reflections on her time at a Hollywood school emphasize the importance of such memories, where moments of childhood education, friendship, and interaction with teachers are deeply valued. The conversation between Megan and her teacher Ms. Debbie, in the second episode, where they discuss Megan's penmanship and share memories through the school scrapbook reflects the American cultural tendency to celebrate personal growth and educational milestones. (Figure 10) This re-creation of school moments emphasizes the importance of childhood development, personal history, and the role of education in shaping character and social connections.

Figure 10. Meghan Markle, her mom and her school teacher (Netflix Season 1, Episode 2, 43:00)

In the broader context of American values, these school memories are a reflection of individual achievement, the important place in the heart of the community, and the notion that such experiences help to develop personal success and identity. Values represent wide concepts or attitudes which encourage people to prefer certain things over others. In other words, values indicate what people consider more important or desirable in comparison with another. In concerns

such pairs as: evil versus good, dangerous versus clean, paradoxical versus logical, moral versus immoral or forbidden versus permitted. (Hofstede, 2010)

School is viewed here not just as a place to acquire knowledge, but as a key environment where life lessons are learned and important personal connections are made, resonating with the American emphasis on self-discovery and honouring one's past.

In the context of cultural codes, it is important to see how historical context and origin of the phenomenon influence the beliefs we often take for granted. However, over time, society can lose the root causes of these norms, leading to what is known as genesis amnesia. This concept explains how certain traditions or rules continue to be followed without an understanding of their original purpose, often leading to an acceptance of these norms as natural. For example, consider a discourse that normalises certain gender roles. Over time, people may forget the historical and cultural contexts that shaped these roles and begin to view them as innate. A clear illustration of this is the discourse around traditional family values, which often presents the nuclear family as the ideal family structure. Over time, the historical and cultural reasons for the dominance of this family structure can be forgotten, leading to genesis amnesia. This phenomenon reinforces the perception that this family structure is inherently correct, despite its roots in specific historical circumstances.

The great example of genesis amnesia in the series in the third episode is the portrayal of Great Britain as a colonial country but usually it is forgotten that it has colonial and imperial roots. The long history of the United Kingdom is tightly intertwined with imperialism and colonialism, especially in the context of constant racism. However, in the social media narrative this fact is often omitted of downplayed, particularly by proponents of monarchy. When Meghan Markle became a part of royal family, her biracial identity attracted attention but that was a sign that deeper problems such as complex historical relationship with post-colonial countries still exist in the British society.

Cultural norms usually refer to shared and agreed beliefs and values followed by those in a specific society. Any cultural norm can be intangible or abstract, they might be universal or natural to the specific cultural group. They seem normal and inevitable to *insiders* of the cultural society but for those who are *outsiders* they might be very confusing, shocking and unacceptable.

Cultural norms are implied to be written or informal rules that unique cultural society lives by. There are two types of cultural norms: laws and traits. (Slide Share) Laws are written rules which are set by the government and with specific physical punishment. Traits are unwritten rules as well but they are set by the society itself and learned by living in that culture. Royal family lives by laws and traits which were established centuries ago and this is their duty to stick to these laws to maintain the public image.

One of the types of cultural traits is appearance, especially clothing for different situations. The cultural norm of female members of royal family is due to wearing pastel colours during public appearances and performances. This is well-thought-out strategy to keep media image interesting. Pastel or beige colours are usually perceived as soft and approachable that attracts and keeps audience's attention. These colours are considered to be associated with nobility in comparison with flamboyant colours and patterns. This strategy had been new for Meghan Markle before she became a part of royal family but in the series, we may notice how she adapted to these cultural norms not to ruin the mighty image of monarchy. (Figure 11) This practice is a great example of how cultural norms reflect the position in the society.

Figure 11. Prince Harry and Meghan Markle's (Netflix Season 1, Episode 3, 23:07)

Another prime example of norms in the series is the royal wedding combining old traditions and contemporary elements. (Figure 12) Despite the fact, that Megan is American and mixed raced (the attention is paid to this fact through a whole series), the wedding followed all customs and traditions that has been defined for generations. The occasion with its formal attire, traditional vows and the duration showcased the monarchy's consistency and commitment to long-standing customs.

However, what really made this wedding particularly significant was how the monarchy managed to maintain its consistency by embracing facts such as the inclusion of cultural elements reflective of Meghan's background, such as the choir. (Figure 13) This balance between tradition and modernity has allowed the monarchy to remain relevant in an evolving society, while ensuring that the royal reputation for decency and order is maintained.

Figure 12. The wedding of Prince Harry and Meghan Markle (Netflix Season 1, Episode 4, 51:50)

Figure 13. The gospel choir at the wedding of Prince Harry and Meghan Markle (Netflix Season 1, Episode 4, 50:52)

The relationship between society and culture is a key topic in sociological theory. Sociologists study how society inform culture and how culture affects the society. In this context, the notion of fame and celebrity provide interesting perspectives for understanding the dynamics of social codes.

In European antiquity, the word fame had negative connotations. The ancient Greek goddess Themis and her Roman version Fama were closely associated with gossip and scandalous rumors, explaining that fame was often synonymous with a bad reputation. The term "notorious," which historically referred to people who became known for a single bad action, reflects this negative meaning. In direct contrast to it, the word "celebrity" comes from the idea of celebrating an honour of a person. Although these terms had different connotations very long time ago, they have become largely interchangeable in modern media-image discourse. (Mathieu Deflem, 2023)

Fame and celebrity have been historically neglected areas of study in sociology, but this changes completely with the work of leading sociological figures. (Mills, 1956) C. Wright Mills, one of the most prominent sociologists in the middle of 20th century and author of *The Power Elite* (1956), who played a significant role in introducing the concepts of fame and celebrity into the scientific community. Mills defined celebrity in terms of public honour and put emphasis on the importance of mass media in creating fame. He argued that prestige is often a shadow of money and power, which are amplified through the media. According to him, a celebrity is a form of public power that is created from above, a phenomenon that is caused by the planned actions of mass communications, not by public recognition.

C. Wright Mills noted that celebrities are often used as a distraction: their lives and scandals are constantly shown to divert public attention from pressing social issues. This media-driven image of celebrities is a key component of the sociology of fame, because it reflects the broader power dynamics at work in society.

People usually find celebrities magical and overmen but this is just a good strategy in the formation of celebrity culture. Society likes what it likes that is why celebrities should be flexible and adapt to the needs of the audience. Celebrity's image is hardly ever innate it is just comprehensively staged. (Rojek, 2001) The emergence of celebrity's appearance as public figures was the result of timeline of historical change that shaped the need for celebrities. First of all, this is the democratization of society that allowed to increase the opportunities for people to rise to the top, including public figures. Secondly, the religion that used to be organized declined. The authority of religion has declined, and this has led to the replacement of such influence structures as celebrity. Finally, our days became more and more commercial that is why celebrities have become a tool for selling goods or services, which has expanded opportunities for companies and businesses. (Rojek, 2001)

When celebrities achieved commodification, society's focus changed. Celebrities have become new symbols of belonging, recognition and popularity. But the moment atheism became widely accepted, celebrities became unchallenged. People stopped believing in a God they had never seen, but celebrities took on a special significance for them because they were real, they brought their ideas to the masses, and sometimes even interacted with them. A great example of this is Elvis Presley or Kurt Cobain, who died more than 30 years ago, but the thought of them and their songs remain intact. They are cult idols who were above the president or religion for the people, who led society. It is seen that politically and culturally, the ideal of celebrities in society plays a integrating role in the society. (Rojek, 2001)

In modern mass media, understanding the relationship between media images and cultural and social codes is essential to the creation and interpretation of content. These codes determine how media is produced and perceived by public. In the world of digitalization, this is very important to see this interplay

between culture, society and media images for a deeper understanding the messages conveyed through different forms of media.

In conclusion, all these cultural and societal features such as symbols, values, genesis amnesia, cultural norms shape the society views and perceptions of this world. Symbols are visible representations of cultural peculiarity; rituals are about structure of society and culture. Values perform as a guide of people that establishes the standards while cultural norms define acceptable behaviour in society. Together all these features and elements a complete and cohesive system of any cultural society that makes each society unique.

Conclusions to Chapter One

In conclusion, multimodality play an extremely important role in media discourse and communication. Integrating all communicative modes such as – visual, gestural, audial, linguistic and spatial – help to convey the meaning successfully and properly. Each mode has its specific and unique function that contributes to a whole meaning that enhances some cultural and societal elements such as – symbols, facial expressions, spatial organization or aural cues.

Additionally, the credible media image should consist some of essential components. For example, personal branding, consistency, transparency and reputation that together build a reliable image. Some cultural and societal elements including symbols, values, and norms reflect a unique audience's perception. All these multimodal, cultural and societal components contribute to a cohesive system.

SECTION TWO

MULTIMODAL ANALYSIS OF THE MEDIA IMAGE OF HARRY AND MEGHAN IN PRACTICAL ASPECTS OF THE MEDIA IMAGE OF HARRY AND MEGHAN IN TV SERIES

2.1 Constructing Meaning Through Multimodal Analysis in the Harry and Meghan TV series

Multimodality is thought of as a transdisciplinary concept which reveals the specificity of communication that involves more than just a language. It recognizes that communication is not only verbal, but also includes non-verbal elements such as images, gestures, sounds, and spatial arrangements (Kress & Van Leeuwen, 2001). Multimodality arose from the need to analyse interrelated but distinct types of communication, such as verbal, visual, auditory, spatial and others forms of conveying the meaning. It provides a deeper understanding of complex and complicated meanings and involvement in the communication that provides more proper interpretation of the context. (Jewitt, 2014)

Analysing the multimodal texts whether it is printed or media material it is important to apply a holistic approach rather that piecemeal that is why it crucial to use different types if analysis to make the interpretation comprehensive and accurate. There are three kinds of analysis which were applied analysing *Harry and Meghan* TV series. First of all, this is multimodal analysis that involves examining of non-verbal elements in characters' presentation, as well analysing various cinematic techniques employed in documentary narrative presentation. The case in point is camera angels, framing, lightning, visual compositions, and colour schemes. Secondly, content analysis was designed to qualitatively analyse this docuseries and to identify the various modal elements present in it (Krippendorff, 2004). This holistic approach helps to identify patterns between different modes, including visual features (camera angle, lighting), sound elements and linguistic features. It aims to create a fundamental understanding within each episode and throughout the whole series. Finally, this study also

includes discourse analysis to investigate this issue and nuances of the language within the docuseries (Paltridge, 2021). This method helps to analyse how language is used in social contexts, focusing on the pragmatics aspect — how meaning is constructed through dialogues.

Multimodal analysis is a practice of interpreting data that combine both verbal and nonverbal means of communication. (Bella Dicks, 2019) Multimodal analysis is a broad department of research that aims to study and investigate how different modes (linguistic, visual, gestural, spatial and aural) interact with each other to create a single and coherent message. Language is not a single phenomenon; it manifests itself in different ways and encompasses various ways of its realisation. In particular, it can be gestures, gazes, voice, bodily movements, material objects, and of course words either written or spoken. (Bella Dicks, 2019) Sometimes, it is simply impossible to do without combining several modes, as voice sometimes offers possibilities that writing or images lack. For example, silent cinema loses in terms of the number of modes, as it is limited to visual and gestural ones, while cinema with sound is filled with several modes: speech (different voices, tones, timbres, intonations, accents), sounds, visuals and music. This diversity of modalities allows for a better and deeper conveyance of the intended meaning, the character of the characters, and attracts the viewer.

Semiotics is a key concept in multimodal analysis, because it provides the tools to interpret and analyse the text with the use of various modes. Michael Halliday described language as a set of semiotic devices, called this as «social semiotic» theory of communication. (Per Ledin and David Machin, 2020) He developed a great systematic linguistic model of a language that enables to see how different recourses of a text (pictures, sounds or gestures) to express the holistic meaning. Language is «not just a set of rules, but as a recourse for making meaning». (Halliday, 1978: 192) This idea is a part of Systemic functional theory by Michael Halliday, where «metafunctional principle» comes from. Halliday singled out three principles of every language which make a meaning of a text

comprehensive and understandable. First is ideational metafunction that concentrates on the experience and environment. (Carey Jewitt, 2014) It helps everyone to express what they want to say or what is happening around them. This principle helps us to interpret what we see and understand using things around us. Second is interpersonal metafunction, that is characterized by using a language for establishing and maintaining connect and relationship between people. This metafunction helps to show what people feel about something or someone. (Carey Jewitt, 2014) A person is the master of what words to use in what situation. To show friendliness, you can use polite and kind words, but to express dissatisfaction, you can limit yourself to just one word and walk away. Third is textual metafunction, that is responsible for the logic and structure of the text. (Carey Jewitt, 2014) It helps to organise and convey the meaning in a coherent way. This is more grammatical principle because it establishes the order of the words in the sentence, paragraphs in the text so the ideas were easy to understand and read. It is important for the reader or listener to embrace the information easily that is why the message should be coherent and cohesive. This metafunctional principle is a key basis for multimodal analysis that enables the comprehensive analysis of the media content.

Multimodal analysis is crucial while analysing TV series because they are not limited only with a text but also there is a use of different modes, such as images, music, body language, different locations or even sound of environment. All these elements work together to convey characters' emotions or highlight someone's weal or strong points. With the help of multimodal analysis, you can understand what combination of image and music emphasises the drama of the scene and the character, or when gestures and facial expressions say more than words. This analysis helps to understand the intended ideas and hidden meanings more deeply.

2.1.1. Visual mode. Visual elements such as colour, images, design or size play an extremely important role in mass media, either this is a film, TV series,

magazines or advertising because each of them is deeply thought out and carries a meaningful load. Visual multimodal analysis allows us to notice and interpret the role of visual elements in the scene or a whole media product. It helps us see how all these visual features contribute to overall meaning and disclosure the intentions and plans that were constructed by directors and producers.

Analysing visual elements in the series should be holistic and expects for focused and precise approach. The attention should be paid to colours, design, composition, pictures and size. It concerts everything that is in the frame for example clothes, furniture, people or even nature. If we look at the poster of the series *Harry and Meghan,* we find that the colours there are hard, mostly black and white that create the atmosphere of seriousness, putting the emphasize on couple's drama and their personal story. (Figure 14) The contrast is also noticeable, highlighting emotions of the characters making these colours «hard». What is it that makes colours «hard», «soft» or «energetic»?

Figure 14. *Harry and Meghan* series poster (Netflix)

The vocabulary to talk about colours is quite limited, this is even more evident when we start thinking about other colour characteristics. (Per Ledin and David Machin, 2020) Pictures are not limited with single colours, there is more than just «white» and more that «blue». That is why graphic designers are involved in the process of poster creating in media especially films, programs or TV series because they are aware of all minuscule differences in colours to create and convey the perfect mood. This is how we see the different shades of white, black and grey on the poster, which allows the photo to be multifaceted and deep.

Different colours have the possibility to denote unique people, places or things. John Gage wrote that in the Medieval times the colour symbolism was established especially knight's outfit was a telling example of it where white symbolized pure cleanness, red reminded blood and killing and brown symbolized mortality and ground. (Gage, 1993) The same principle is used now in the modern TV production.

Each colour has many faces and the perception hinges on various factors such as personal experience and context. (Josef Albers, 1963) On the one hand, the colours can be perceived differently depending on other colours on the frame that are adjacent to the main colours, hues, tones or shades. On the other hand, mental effect indicates that perception is not only about direct look at the picture but also how out brain interprets this combination from its own experience that leads to different analysis of the same colour. (Josef Albers, 1963) Having a look at the poster, we may notice how different white and black colour values are intertwined to highlight the contrast of main characters, making their facial features more evident so we may see Meghan's smile and Harry's seriousness. Also, we should not overlook the fact that the black and white colours adds elegance and sophistication to the whole atmosphere.

The visual analysis is done when the attention is paid to all elements in the picture rather than on single elements in it. This provides a holistic view on the way how graphic designer has worked to convey and intertwine the meaning of a whole TV series and Harry and Meghan in the poster.

2.1.2. Gestural mode. Gestures are part and parcel of multimodal analysis because they provide deep insight into non-verbal communication cues that complement spoken language. Human gestures as a natural human feature play an extremely important part in achieving intelligent and efficient communication because they add layers to the meaning and enhance verbal messages. Human gestures include different components such as motion of hands or facial expressions to convey the meaning. Usually, all body movements are recognised as kinesis that includes gestures, facial expressions such as gaze or lips movements, body posture and so on. (Carey Jewitt, 2014)

Detailed gestural analysis consists of various levels that illustrates not only the movement itself but also the motive of this movement, its structure and function. First, it is important to define types of gestures. There are four main types of gestures: deictic or pointing gestures, representational gestures, emblematic or symbolic gestures and motor or beat gestures. (Carey Jewitt, 2014)

Deictic or pointing gestures are always about indicating the objects, people or other things that surround people and they usually include «point gesture». (Figure 15)

Figure 15. *«Point gesture»*

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Representational gestures are gestures that carry some form of speech content, in other words a listener should look at the speaker to fully understand the message. (Alibabi et al., 2001) (Figure 16)

Figure 16. Left: example of a representational gesture (depicting hitting), Right: example of a non-representational gesture (placing emphasis while referring to a character) (Emiel Krahmer, 2010)

Emblematic or symbolic gestures are gestures which make and convey meaning without word accompaniment. They might me unique for a special culture or general for all. Here is an example of general emblem «air quotes» that means quoting someone's statement. (Figure 17)
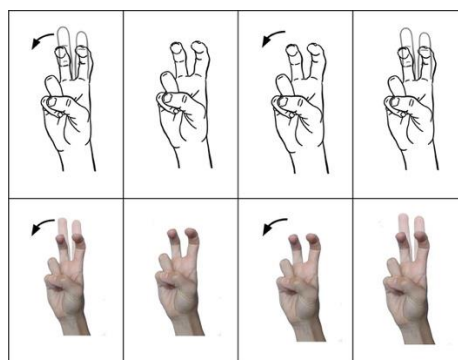

Figure 17. *«Air quotes»*

Motor or beat gestures are usually characterized as short, repetitive and rhythmic movements. (Figure 18) Unlike representational gestures, beat gestures do not carry any speech message. They complement non-narrative elements of speech. (Alibabi et al., 2001) Sometimes it is through them that you can feel a person's charisma and character.

Figure 18. Motor or beat gestures. Left panel: the outward hand movement. Right panel: the inward hand movement. (Ingrid Vilà-Giménez, 2020)

Analysing gestural elements, it is important to define the type of gesture or gestures to understand and have a clear picture of the conveyed message. Let us have a closer look at Harry and Meghan in the first episode to see how gestural mode works in the media. (Figure 19) The series excerpt shows Harry with his hand behind Meghan, this gesture can be interpreted in different ways, depending on the situation. Based on the story of the series, this emblematic gesture means support and intimacy. It illustrates not only their love and mutual understanding but also indicates their unity despite all possible difficulties that they may face. There is no need in word accompaniment because this is symbolic gesture that does not require such feature.

The gestural analysis is completed when all gestural elements are defined correctly and according to the situation in the series or film. Analysing the attention should be paid to the type of gestures and whether they are accompanied by a speech content.

Figure 19. Harry and Meghan Netflix series (Episode 1)

2.1.3. Spatial mode. Three-dimensional space is a ubiquitous semiotic phenomenon. It surrounds us everywhere, from the moment we are in the womb, throughout our lives and until we die. (Carey Jewitt, 2014) It is therefore not surprising that spatial modes play an extremely important role in multimodal analysis. Speaking about spatial modes in the context of multimodal analysis, it is important to refer again to the classification of Halliday, namely the three communicative functions of space. The first function is ideational, that defines the space according to its function such as kitchen, bathroom or bedroom in the house or school, hospital or bank in the context of city facilities. It shows how the space is perceived by people who are there, how they behave there and what they do there. The second function is interpersonal, that concerns the interaction between the space and a person. It helps us to understand what feelings and emotions this place evoke. The last function is textual, that means that all elements in a certain space have their own place, organisation and structure. (Carey Jewitt, 2014) Conducting spatial multimodal analysis, it is important to see how all these functions interact with each other and contribute to overall meaning that is conveyed by space.

Let us have a look at the very first scene with Meghan in the series and its location. (Figure 20)

Figure 20. Meghan Markle is on Vancouver Island, Canada (Netflix, Episode 1)

It is needed to pay attention to what function it is turned off - this is interpersonal. Meghan is in Vancouver, Canada, not in a royal castle in the UK. First of all, the European continent is not her native land, and given all the events that have taken place at the royal court, it can cause negative emotions. Vancouver is a calm and homely place for her, where she can feel safe.

2.1.4. Music mode. Music plays a crucial role in everyone's life and has a special impact on some aspects. Taking media discourse into consideration, we see that it improves emotional slant, creating audience's perception and associations. It creates a deep emotional connection and experience between the media product and a watcher.

Aural multimodal analysis is a complex phenomenon that is full of semiotic recourses. Sound, signals, melody or song serves as a semiotic tool to convey or emphasise the message. Aural mode might seem less accurate in comparison with other modes in the system but ir successfully functions in multimodal analysis as a vehicle for meaning. (Carey Jewitt, 2014)

Sound is very powerful semiotic tool that has an ability to detour human consciousness and stimulate the emotional area of our brain that is not responsible for verbal perception. (Carey Jewitt, 2014) In multimodal analysis, this works on contrast, especially when linguistic, visual and spatial modes are involved in an element, which allows for effective communication of information to either the viewer or the reader. Sound serves as a mood setter to be imprinted in a person's consciousness and then, as soon as this sound appears outside the context of the original context, a person has to have a deep emotional connection with the sound and what it means and what emotions it evokes. This is a great technique for TV series or commercials where it's important to use music or sound that will definitely stay in the mind

The scene from the docuseries features Meghan with a towel on her head, accompanied with poignant music in the background. (Figure 20) Poignant music is a mode that creates emotional attachment to the character because this is the first time when we meet Meghna in the series. It also improves the way how Meghan looks, with a towel on her head, expecting that this is a moment of vulnerability and weakness before the audience and universe. The music creates the melancholic atmosphere that follows the trail of Megan's emotional state that allows to establish deep connection between Meghan and the audience.

2.1.5. Linguistic mode. Multimodal analysis of written and spoken words is an integral part of it. This is more about grammar and vocabulary because it includes word order, the delivery of text, the way how the text is organised either these are phrases or paragraphs. (Arola, Sheppard, Ball, 2021) Analysing linguistic features in the text, we easily see how the language functions itself. It is sometimes mistakenly assumed that communication is primarily about words, whether written or spoken but linguistic mode is not always the most important mode in communication. The importance depends on the type of the text and how other modes interact with each other. (Arola, Sheppard, Ball, 2021)

Analysing the linguistic mode in the series, the very first phrase that stands out is said by Meghan, "*I don't know what to say anymore*,". Les us have a look at word choice, the words «I don't know» and «anymore» reflect a sense of ambiguity and uncertainty. The speaker seems to have reached the highest point of despair and helplessness. But at the same time, this short sentence is coherent and complete that conveys profound message.

Multimodal analysis interprets information that use both verbal and non-verbal means of communication, including a great variety of modes such as: visual, aural, gestural, linguistic and spatial. Semiotic resources are part and parcel of multimodal analysis to convey a proper and profound meaning. Multimodal analysis helps to understand that language itself is diverse and unique phenomenon that consists of many features.

2.2 The media image of Harry and Meghan through their nonverbal behaviour

For a number of years, the usage of the streaming services, especially Netflix, increased considerably. It gave a fresh impetus for docuseries which offer the target audience around the world an up-close look at the miscellaneous topics, from the crime and historical documentaries to autobiographical stories of public figures. Docuseries is a series of television of a radio programme that give facts and information about a subject or about real events (Cambridge Dictionary). The "Harry and Meghan" series stands out among them for its subject matter – Prince Harry and Megan Markle's life in California outside the Royal Family.

Netflix description of this series is following: *«From their courtship to their exit from royal life*, *Harry and Meghan* share *their complex journey in their own words in this docuseries»* (Netflix) The description highlights the personal nature of the series, emphasizing the crucial moments and periods of Harry's and Meghan's lives. The description seems to promise the viewer that the series is

intimate, deep, personal and sincere. An important point is that the series is not just about media people or celebrities, it is about people of royal blood. It is this fact that adds originality to the media image of royalty, as opposed to a comedian or actor.

First and foremost, it is important to create a model of the media image of a public figure, in our case, a royal. Taking into account all the elements of multimodality, the image should include both verbal and non-verbal components. These consist of appearance, behaviour, audio design, linguistic aspect and visuals. The way how media person looks is very important and it includes clothing style, mimics, gestures and other visual characteristics. Behaviour identifies inner motives of a person, so it is about body language and manner. Audial element may attract or distract the viewer, so it is also important to define. This includes voice timbre, intonation or the music or sound choice that affect media image perception. Linguistic features during analysis encompass word or phrases choice or style of speech. Visual context presents through different modes, especially it is connected with environment where the person is. Such structure helps analyse Harry and Meghan in series deeply and successfully because it encompasses both verbal and nonverbal means of communication that influence the public's perception.

Four important scenes from the film were highlighted, which successfully and precisely represent Harry and Meghan as media personalities. These series excerpts capture both public and private features of their image. Through these moments and the way how all modes interact with each other, the docuseries explores Harry and Meghan's journey, making it relatable and interesting for the viewer.

The very first minutes of the series start with an unusual scene that seems to be very personal and deep. This scene immediately attracts viewer's attention because of its sincerity. First, we see Meghan with a towel on her head and Harry who is not with her and it immediately shows them as a couple who are public

but also very vulnerable. This scene takes place at home, in cosy atmosphere that contrasts their official status of the royal members.

Gestural mode is fully presented here. Having a look at Meghan we may pay attention to the position of her hands, facial expressions and Harry who avoids eye contact with the camera. Meghan is fidgeting with her hands and fiddling that identifies her as a person who is nervous and distracted. At the same time, something seems as a final straw so that she shows the sign of wanting to cry. The statement *«I don't know what to say anymore»* is pronounced with the sense of sadness and despair. Harry tries to avoid the look at the camera because it feels uncomfortable for him to discuss such personal affairs. (Figure 21)

Megan with the towel on her head gives casual portrayal that contrasts the flawless media picture. This informal look makes this scene private and relatable to the audience. This visual element at the beginning of the series is crucial to make the audience closer to the characters and believe them.
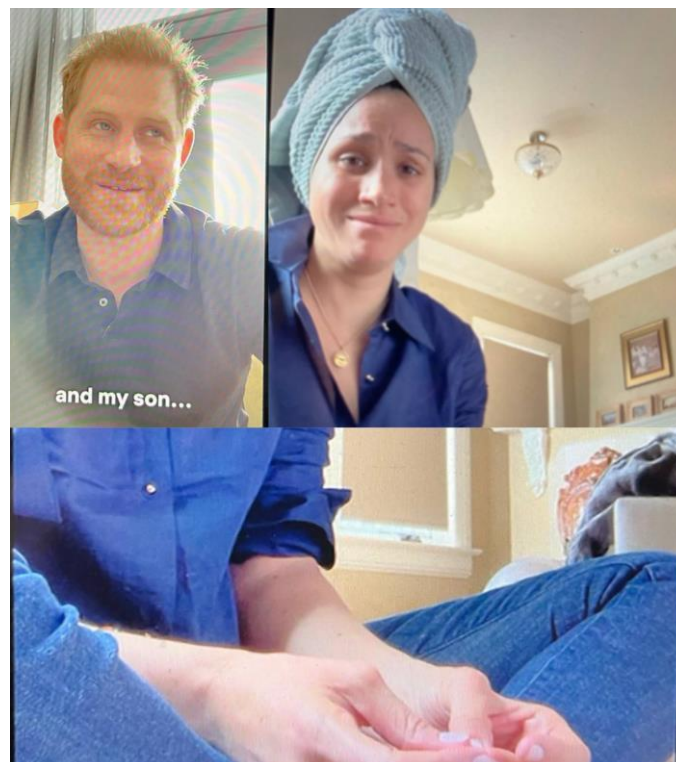

Figure 21. Harry and Meghan (Episode 1, 2:00)

From the very first phrases, we understand that they are separated by physical distance, because Megan says *«H is London and I'm here»,* thus emphasising this. This spatial distance reflects the emotional difficulties that the couple are trying to overcome. There is one more distinct feature of linguistic mode, especially how Meghan calls her husband *«H»,* just one letter that that adds the sense of warmth and love. This personal nickname makes the viewers a part of their story, they seem to open the curtain of their personal lives, thus letting the audience in.

The music on the background is fast but hardly heard that adds a sense of tension. Meghan exhales hard and deep, takes very long pauses to mull over because she is struggling what to say that highlights her emotional state and inner conflict.

This scene is a telling example of how to show members of royal family being vulnerable and in complete despair. This is a great technique to start the series and show the other side of Harry's and Meghan's personalities which do not coincide with the expectations of the public, who are used to seeing them as completely different.

Next scene that stands out and shows Harry and Meghan in their happiest and most memorable period of time. This excerpt makes the viewer smile and just be happy for them. The scene presents a bunch of photos from their journey in Africa sharing alluring landscapes and moment of joy and being together. One of the most distinct visuals is a makeshift cup made from a plastic bottle expressing how adventurous and ordinary Harry and Meghan are. (Figure 22) This scene shows Harry and Meghan in casual atmosphere in contrast with their royal image. The informality od a scene makes the viewer connect with the main characters.

The other fact that is worth noticing is that the scene setting moves between two spaces, first is memories of Africa and the second is present day. This spatial effect underlines how significant their relationships are and the importance of those moments. When these two spaces are juxtaposed in order to highlight how

their first journey experience in Africa had an impact on their relationships. As well as the contrast in the setting, relaxing African nature and more private environment also demonstrates the way how their relationships developed to being deeper and trusting.

Figure 22. Harry and Meghan (Episode 1, 45:00)

Some phrases and sentences such as *«What am I doing? »* or *«I think a I met someone and I'm in love»* said by Meghan successfully represent a sense of vulnerability and excitement at the same time. This conversational language uncovers her hidden emotions and intentions and it lets the viewers to see how uncertain she was at the beginning and then how confident in her feelings she is. She doesn't take time to ponder over, she says everything that is on her mind and it makes her sincere.

The music on the background is fun and slightly fast that makes the atmosphere careless. The music beat reflets the newness, uncertainty and interest in their first journey together, which in turn adds a darkness and tenderness to their memories.

When they look at each other and conjure up the memories, they smile with the sense of nostalgia (Figure 23) This is something that their body language and facial expressions show. It persuades the viewer that their connection is sincere.

This scene uses a great deal of multimodal modes that helps to paint a rich and bright picture of their first shared journey that reflects both the excitement of a new love and their authenticity

Figure 23. Harry and Meghan (Episode 1, 44:00)

Next scene presents Meghan's strained relationship with her father showing how difficult it was for Meghan to overcome it. There are multiple modes that are used to convey the target meaning – Meghan's tension and frustration.

The great technique used here is the use of screenshots of the messages between Meghan and her father. (Figure 24) The messages show how absurd the situation is that Meghan finds suspicious. These messages are a direct access to Meghan's private life and they show a distinct contrast between usual father's behaviour and this artificial one. There are also a lot of photos of news at that time that reinforces the credibility and context of what the viewer watches. (Figure 25).
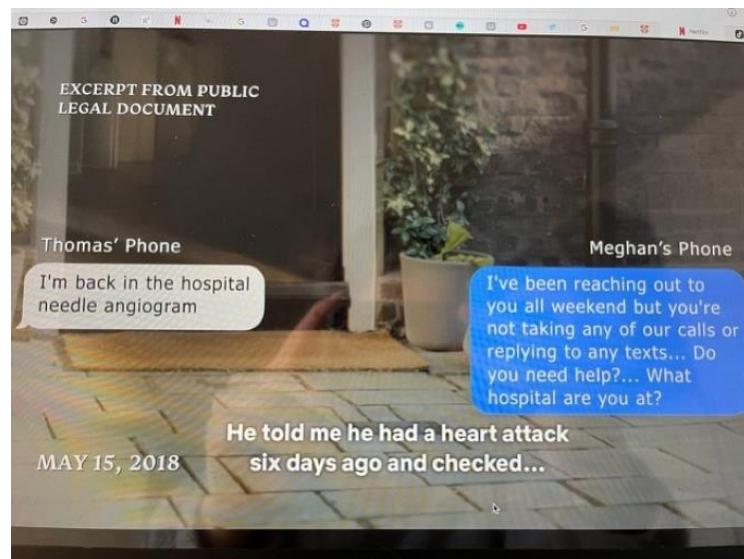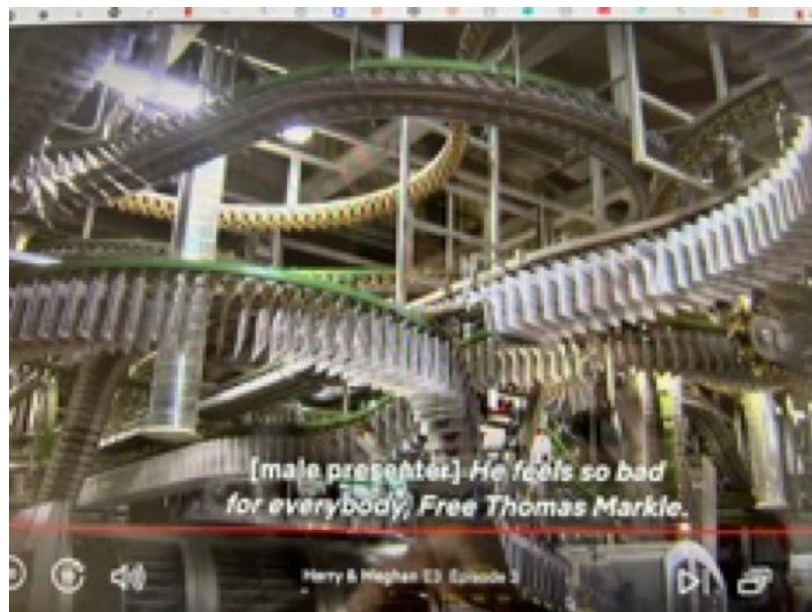
Figure 24. Harry and Meghan (Episode 3, 55:00)

Figure 25. Harry and Meghan (Episode 3, 52:00)

When Megan discusses such an important topic, her hands are on her knees, indicating that she is trying to control her emotions. Sometimes, she fiddles with her hair that makes her feel calm. When she says *«That's not my dad»* and *«It was really weird. You know how people text, right? You know my dad uses a lot of emojis and a lot of like ellipsis and dot-dot-dot. And it was just the opposite.*

And it called me Meghan. I was like «He never called me Meghan any day that I've lived on this planet. Meg. All my friends call me Meg and my parents call me Meg» she covers her face with her hands, as if she wants to shield herself from the world, thus showing herself to be vulnerable at that moment. She feels uncomfortable and needs protection, support and care.

Meghan speaks quickly trying to recall and not to miss the important points that are on her mind. She says «*Please pick up the phone*» showing her frustration and fear.

The scene successfully uses a great number of multimodal tools and elements to show Meghan's emotional state and how she was trying to deal with her father's loss of communication.

The last scene embraces sweet and tender family moment where Harry demonstrates his parenting skills. Harry and Meghan interact with their son Archie talking about nature. (Figure 26)

Figure 26. Harry and Meghan *(Episode 2, 25:00)*

The first thing that attracts attention is Harry's voice and whispering. He says *"We won't get a chance to be this close to hummingbirds ever again" emphasizing* the special moment of the nature. There is no background music solely the sound of birds singing that creates peaceful and relaxing ambiance. The lack of music and sound allow to feel the atmosphere fully without distractions and connect with a nature for both Meghan and Harry and the audience. The video excerpts enhance the scene showing Harry and his child interacting with a hummingbird. Harry's body is relaxed and his body language shows how tender and attentive with his offspring he is. Harry and Meghan laugh slightly not to be loud and frighten the bird that indicates their family values and how caring they are.

When harry says *„We won't get a chance to be this close to hummingbirds ever again"* and Archie asks *"Why?"* Harry replies *«Because they're scared of humans»,* he explains everything using simple language, he does not use difficult words because he knows who he explains it to. This reflects Harry's respect and awareness of both nature and his son. Later he adds *„I think it's such a responsibility as human beings that if you bring a small person into this world, you should be doing everything you can to make the world a better place for them",* this word choice identifies him as a mature person because he feels a sense of duty as a parent. Meghan emphasises the moment of their lives *"especially when you are the product of divorce,"* showing that these events had a great impact on their parenting style.

Spatial mode complements these memories with the photos from past, combining two spaces. This contrast emphasizes the how different their families were and how they are building their own parenting style no to make the same mistakes. (Figure 27) This feature demonstrates that Harry and Meghan crave better future for their children.

Figure 27. Harry and Meghan *(Episode 2, 27:00)*

This scene fully depicts how multimodality helps to improve and convey the message. It helps to illustrate Harry and Meghan's desire to raise and bring up children with care and support.

All these scenes are great example of the use of multimodality to create a structured and logical media image of Harry and Meghan. It reflects their family values, past, positive and negative emotions that shows them in different situations not only as royal members. Different sounds or absent of music set the emotional tone. Contrasting two spaces demonstrate challenges and reliefs. Gestures, body language and facial expressions share fragility, love and care. The words and phrases said reflect both complexity and simplicity of Harry's and Meghan's nature. Overall, this analysis shows Harry and Meghan as people who want to break some patterns of their past and bring only joy in their family, confidence in the future and consciousness in actions.

Conclusions to Chapter Two

In conclusion, multimodal analysis enables the comprehensive interpretation of the series using communicative modes, including visual, gestural, aural, linguistic and spatial modes in the media discourse. This approach underlines the importance of semiotic tools and devices to successfully convey the meaning. Multimodal analysis helps to see that a language is a complex structure and is not limited only by words, language is more than just letters or sounds.

The analysis of the scenes with Harry and Meghan in the series shows the power of multimodality because it the work of modes enables successful result. It reflects their characters, moods, personalities, family values and emotions. All these elements such as – music, spaces, words, colours and body language illustrate how complex their images are.

GENERAL CONCLUSION

Thus, the multimodal world is already deeply rooted in everything around us and is very important in conveying the deeper meaning of a particular message. This paper has demonstrated how multimodal analysis is essential to understanding how the media image and all its elements work, including the royal family members in the vision of the television series. Through the lens of multimodality, we can see how all semiotic elements and tools combine to create a coherent image that is able to control, attract and emphasize. By its very nature, multimodal analysis tells us how each mode should be considered in interaction with others, not in isolation. And it is this nuanced vision that contributes to a clear vision of the media personality in the media space.

All of the pitfalls and insights are well covered in the seminal works of Gunter Kress and other semiotic linguists, which allow us to develop the ability to see how different modes such as visual, spatial, gestural, linguistic and sonic combine to shape the perception of a media persona, particularly Gary and Megan. This particular series shows how all these modes work together to convey a multi-level and multi-layered image of them that goes beyond the usual, because they are not just media personalities, they are royalty. And at the same time, we can see how these media images are influenced by cultural and social factors, which include norms, customs, symbols, and expectations of society. Multimodal analysis helps us to understand and see all the hidden meanings of a particular image.

RÉSUMÉ

Кваліфікаційна робота присвячена мультимодальному аналізу персони з королівської родини у медійному дискурсі. Дослідження виконано на матеріалі серіалу Harry and Meghan (2023) від Netflix.

Використання мультимодальності у медійному дискурсі передбачає цілісний підхід та аналізі того, як різноманітні модальності переплітаються між собою. Візуальний, жестовий просторовий, звуковий та лінгвістичний моди взаємодіють один з одним, що дозволяє створити цілісний та багатошаровий наратив.

Візуальний мод має здатність передавати значення через образи, фото та кольори, що дозволяє підкреслити емоційний стан. Жестовий мод відображає мову тіла та інтенції. Просторовий мод визначає позицію предметів на місцевості та їх значення у тому чи іншому просторі. Лінгвістичний мод звертає увагу на поряд слів та речень та їх стилістичне оформлення. Звуковий мод аналізує як музика чи голос підсилюють емоційний стан.

З'ясовано, що більшість сцен із серіалу наповнені мультимодальними особливостями і є чудовими прикладами того, як структуровано побудувати медіа образ Гарі та Меган. Мультимодальний аналіз підкреслює як різні модальності взаємодіють одна з одною, що дозволяє побачити Гарі та Меган не лише як представників королівської родини, а і як людей які прагнуть змінити своє життя та відійти від минулого.

Ключові слова: мультимодальність, модус, медіа-імідж, серіал.

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