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## MODELLING THE LINGUOCULTURAL TYPE OF THE BRITISH FASHION AND LIFESTYLE VLOGGER (BASED ON LYDIA ELISE MILLEN'S SOCIAL MEDIA CONTENT)

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**Abstract.** *The article deals with modelling the linguocultural type of the British fashion and lifestyle vlogger. It seeks to pinpoint its categorial features through establishing their verbalization in the English language. Drawing on understanding the linguocultural type as a recurrent and generalized image of a representative of a linguoculture, the British fashion and lifestyle vlogger has been regarded as sociocultural concept of a digital content creator, contributing their output to video platforms, who curates and shares aesthetically driven content related to personal style, grooming and home décor. The research has shown that the emergence of the studied linguistic and cultural type is to be traced to the surge in social media and influencer culture in Britain in the late 2000s–2010s. The tripartite nature of this sociocultural concept has been considered via componential and frame analyses. The results of the study indicate that a conceptual domain of this type includes such constituents: 1) a person, 2) who keeps a video blog, 3) who uploads videos with regularity, 4) who is in the public eye, 5) who comes from and / or lives in Great Britain, 6) who is keen on fashion, 7) who sticks to British ways of living, 8) who is socially active, 9) who is involved in business collaborations with fashion brands. An image-forming domain of this linguocultural type is exhibited in such constituent features as: attractive appearance, marital status, place of residence and way of life. The frame analysis led to the classification of the conceptual space of the way of life of the vlogger into such frame zone as «fashion», «daily pursuits», «home». The frame «fashion» falls into slots «unboxing luxury hauls / featuring outfits», «luxury designer bags», «collaboration with brands». The frame «daily pursuits» is represented by slots «attending or hosting social gatherings / events», «rural pursuits and keeping fit», «travels around the country and abroad». The frame «home» embraces slots «house decoration / renovation», «food and nutrition», «house pets». The value-based domain is partly connected with the image-forming one and encompasses the components: Britishness, inspiration from nature, life learnings, seasonal living.*

**Key words:** *linguocultural type, British fashion and lifestyle vlogger, conceptual domain, image-forming domain, value-based domain, componential analysis, frame analysis.*

## МОДЕЛЮВАННЯ ЛІНГВОКУЛЬТУРНОГО ТИПАЖУ БРИТАНСЬКОЇ ВІДЕОБЛОГЕРКИ З МОДИ ТА СПОСОБУ ЖИТТЯ (НА МАТЕРІАЛІ КОНТЕНТУ СОЦІАЛЬНИХ МЕРЕЖ ЛІДІ ЕЛІЗИ МІЛЛЕН)

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**Анотація.** Пропонована наукова розвідка висвітлює процес моделювання лінгвокультурного типу британської відеоблогерки з моди та способу життя. Метою статті є визначення категоріальних ознак цього типу за допомогою аналізу їх вербалізації в англійській мові. Виходячи з розуміння лінгвокультурного типу як певного повторюваного та узагальненого образу представника лінгвокультури, типаж британської відеоблогерки з моди та способу життя розуміється як соціокультурний концепт творця цифрового контенту, який викладає свої влоги на відеоплатформи, формуючи та ділячись власним естетично насиченим матеріалом зі стилю одягу, догляду за собою та оформлення домашнього інтер'єра. Дослідження засвідчило, що виникнення аналізованого типу пов'язане зі сплеском ролі соціальних мереж та культури інфлюенсерів у Великобританії наприкінці першої декади ХХ ст. Для дослідження трикомпонентної структури цього соціокультурного концепту використано методи компонентного та фреймового аналізу. Результати пропонованої розвідки показали, що понятійний складник цього типу включає такі ознаки: 1) людина, 2) що веде відеоблог, 3) що регулярно завантажує відео, 4) що знаходиться у фокусі уваги громадськості, 5) що народилася та/чи живе у Великобританії, 6) що постійно цікавиться модою, 7) що дотримується британського стилю життя, 8) що є соціально активною, 9) що залучена у співробітництво з брендами моди. Образний складник цього типу проявляється у таких конститутивних ознаках: приваблива зовнішність, сімейний статус, місце проживання та спосіб життя. Фреймовий аналіз дав змогу класифікувати концептуальний простір способу життя досліджуваної блогерки на такі фрейми: «мода», «повсякденні справи», «дім». Фрейм «мода» містить слоти «розпаковка люксових замовлень/показ типів вбрання», «розкішні дизайнерські сумки», «співпраця з брендами». Фрейм «повсякденні справи» представлений слотами «соціальні зібрання/вечірки», «сільські справи та заняття спортом», «подорожі країною та закордон». Фрейм «дім» містить слоти «прикрашення/оновлення будинку», «їжа та харчування», «домашні улюбленці». Ціннісний складник частково пов'язаний з образним та містить компоненти: британськість, натхнення природою, уроки життя та життя у злагоді з порами року.

**Ключові слова:** лінгвокультурний типаж, британська відеоблогерка з моди та способу життя, понятійний складник, образний складник, ціннісний складник, компонентний аналіз, фреймовий аналіз.

**Problem statement.** Anthropocentrism as a prevailing linguistic paradigm spanning the last several decades postulates an integrative approach to studying language and speech phenomena in their relation to Homo Loquens and prioritizes research of the communicative behavior of language personalities as an epitome of a national mentality they represent. As a corollary, the study of the linguocultural type, being in the nexus of Linguopersonology, Linguoconceptology and Linguoculturology, acquires considerable momentum since it is viewed upon as 1) a certain sociocultural concept; 2) a typical, recurrent, generalized

and easily recognizable image of a social group representative within a definite culture, whose verbal and non-verbal behavior as well as a set of values make them a distinctive entity [9]. The linguistic and cultural type the “British fashion and lifestyle vlogger” comes across as a timely and compelling object of research due to a rapid growth of a blogosphere as a popular infotainment source for millions of the Internet users. The role of vloggers as influencers and leaders of opinion is hard to overestimate in such processes as shaping approaches to comprehension of life matters, popularizing particular mindsets and lifestyles, marketing goods and services. Although the significance of fashion and lifestyle vloggers is constantly rising in the British blogosphere, their linguocultural type has not been subjected to a particular linguistic study, what renders our endeavor highly relevant.

**Analysis of recent research and publications.** Rocketing linguocultural research evidences quite a few studies into various linguocultural types of the German, British, Ukrainian and French cultures by Bondarchuk O., Demydenko O., Rusakova A., Sukalenko T., Tarasyuk I. [1; 4; 8–10], many of them resorting to linguoconceptual mapping as an instrument of modelling this sociocultural concept. Media personality of a blogger attracted little attention (Karpenko O. dwelt on the rights and duties of a blogger as a disseminator of information) [6] while it is the phenomenon and discourse of videoblogging that received a more extensive scientific coverage (Voloshchenko E., Hrabarchuk O., Dobronosova Yu., Krochmalny R.) [2; 3; 5; 7]. In her recent study Hrabarchuk O. treats the practice of video blogging as a way of a theatrical self-presentation of a vlogger, a pathological striving for exhibiting their life, laying it bare in all its daily pursuits as well as a mode of culture, communication and marketing activity [3, c. 195–196].

**The purpose of the paper** is to model the linguocultural type the “British fashion and lifestyle vlogger” by defining its categorial features verbalized in the English language. To that end it is mandatory to regard a tripartite nature of this sociocultural concept: a conceptual domain (sociocultural background including), an image-forming domain and a value-based domain.

**The material of our study** comprised excerpts from the transcripts of videos

presented on the Youtube channel of one of the UK’s original and leading digital creators in the luxury space Lydia Elise Millen (with one million subscribers) [11] and texts on her personal website [12] featuring this top British influencer in terms of her biography, different aspects of living, digital presence and evolution of the mindset over time.

**Presentation of the main material.** First and foremost, it is essential to outline the notion of a vlog (a video blog) which is directly derived from the notion of a blog – multifarious diaries, journals, entries uploaded online on a regular basis. Entries are of a multimodal nature being displayed in the form of texts, photos, video recordings. Keeping a vlog requires consistency and a considerable amount of self-reflection. Lydia Elise Millen claims: “*Whether I’m filling you in on interior updates, garden planning and fashion hauls or styling sessions and my latest beauty buys, I upload my videos to Youtube on Mondays and Thursdays at 5pm UK time each week*” [12]. The vlogger admits to having been on the Internet for nearly 15 years and to her constant evolution of her Self throughout that time (“*there have been so many iterations of me*”), while becoming aware of the true sense of her online presence in the public eye and claiming to aspire for “mild” influencing her viewers by sheer sharing rather than persuading.

Based on the factual multimodal material (the topics discussed by the influencer on the Youtube channel and the visual content of the vlogs) and using continuous sample analysis in combination with componential one, we have defined the linguocultural type “British fashion and lifestyle vlogger” as a digital content creator, contributing their output to Youtube (as the most accessible website for video materials), who curates and shares aesthetically driven content related to personal style, grooming, home decor and everyday living with a strong emphasis on Britishness as an inherent cultural underpinning. Thus, a hybrid identity is shaped by the British cultural codes and global digital trends, what with the influencer using the appropriate linguistic means and visuals to construct a branded online persona.

A conceptual domain of the linguocultural type “British fashion and lifestyle vlogger” gets retrieved from the dictionary definitions of the key word posing as the name of this linguocultural type – “vlogger”: 1) *a person who keeps*

a videoblog (Collins Dictionary); 2) someone who makes vlogs (Cambridge Dictionary). Two other esteemed lexicographic sources confine themselves to defining a lexeme “blog”: 1) a blog that contains video material (Meriam-Webster Dictionary); 2) a blog containing videos rather than only text (Longman Dictionary). Should we go any further, we are sure to stumble across definitions of a “blog” as a “web page containing information or opinions from a particular person or about a particular subject, to which new information is added regularly” (Longman Dictionary), containing some crucial features specifying the essence of the practice in question such as informing someone on a particular subject; doing it online; doing it regularly.

Dwelling on the sociocultural and economic landscape of the formation of the studied linguocultural type, it is worthy of emphasizing that its emergence is linked with the rise of social media and influencer culture in the UK back in the late 2000s–2010s. The social status of a British vlogger making video installments on fashion and style can be described as middle-class or aspiring, coming across as both aspirational and relatable: “...what started as an online diary in which I documented my outfits as a student back in 2011, has evolved into a space for my amazing community to immerse themselves in, seek inspiration from...” [12], with the main sphere of activity being digital communication: “...all the content and products that I put out into the world via my channels on Instagram, Tik Tok, Pinterest, and YouTube” [ibid]. Acting as cultural intermediaries between brands and audiences, vloggers get capable of shaping beauty and fashion norms and promoting certain values depending on individual tastes.

Thus, taking into account the aforementioned definitions and building on the modifiers of the key name of the linguocultural type in question, that is “British”, “fashion”, “lifestyle”, we can single out the following conceptual features of it: 1) a person, 2) who keeps a video blog, 3) who uploads videos with certain regularity, 4) who does so with a view to being in the public eye, 5) who hails from and/or lives in Great Britain, 6) who is keen on fashion, 7) who manifests adherence to British ways of living, 8) who is socially active, 9) who is involved in business collaborations with fashion brands.

An image-forming domain of this linguocultural type is presented by the following constituent features:

**1) Attractive appearance:** always perfect make-up and clothing impeccably suiting an occasion. The skill of applying make-up professionally and conversance with brands is taken for granted: “*This is my make-up done with the Sweed Glass Fondtion and also a bit of the Miracle Powder over the top. I’ve got a new blush in Fancy Face that gives you a blushed wintry look*” [11]. A fashion vlogger is supposed to be a true connoisseur of various types of cosmetics, e.g. *primer/foundation/concealer/tinted moisturizer/blush/bronzer/face mist/face shimmer/lip crayon/lip liner/sun screen/serum* etc, their pros and cons in terms of texture, hues and shades, purpose and effect.

**2) Marital status:** married to a man of the same age, social status and background experience after at least several years of dating/being engaged. The household duties in so far as cooking, taking care of the garden and pets, cleaning and shopping are concerned remain fairly distributed, what with equal contribution of either of the spouses to the net income and everything having been discussed and agreed upon before tying the knot. Lydia frequently takes pride in her choice of a life partner in her vlogs, for instance: “*It’s our pancake day today. Ali is cooking American pancakes*”; “*Oh, I married the right guy. I married JUST the right guy*” [11].

**3) Place of residence and way of life:** it is esteemed prestigious for the British middle class on reaching the middle age to move to the English countryside and spend the spare time embarking on a variety of activities, from rural pursuits to attending social events to travelling locally and abroad.

The digital content of the vlogger in question (both verbal and visual components) have been categorized via a frame analysis. The latter allowed to model the conceptual space of the influencer’s way of life featured in her videos into the following frame zones:

The frame “**fashion**” comes across as the dominant and defining one since it encapsulates the very essence of the vlogger’s online presence: “*It would be wrong of me if I didn’t talk about fashion*” [11]. It is represented by the following slots:

**1) unboxing luxury hauls/featuring outfits:** “*gorgeous neckline*”, “*this dress feels like it really encapsulates exactly what I love*”, “*this top is an earthy elegance*”, “*it does have*

*this faint ivory hue to it which makes it so fresh and summary*”, “*this is one of those items that will live in your wardrobe seasonless*”, “*My outfit of the day is my House of Bruar wool shirt dress, an Intimissimi roll neck, brown boots, brown bag, brown belt*” [11];

2) **luxury designer bags**: “*I’ve got a good, well-rounded bag collection*”, “*I genuinely feel like I’ve got something to bring to the fashion table that I am really passionate about*”, “*My Chanel Classic Flap Caviar Leather... it’s an icon for me and I do still wear it every now and then. For me it’s the epitome of timelessness*”, “*I don’t know... I could never get rid of this bag no matter how much I’ve thought about doing it. This is Louis Vuitton Pochette Metis*” [11];

3) **collaboration with brands**: “*Proud to have worked with Karen Millen, BEAUTY PIE, Cult Beauty, Dior, MyTheresa, GHD, Farfetch, Intimissimi*”, “*I have a number of projects I’m working on: Evergreen project, shooting for two magazines, launching an edit with Frasers, it runs the breadth of brands such as Barber, Ralph Lauren, Mulberry, Aaron, Jo Malone*” [12].

The frame “**daily pursuits**” embraces such slots as:

1) attending or hosting **social gatherings/events**: *Women’s Singles Final at Wimbledon Tennis Tournament, friends’ weddings and birthdays, concerts at well-known venues such Victoria and Albert Halls Trust, Belmond le Manoir for the Bastille Day Celebrations, Royal Ascot, the Pride of Britain Awards, live concerts of famous worldwide pop and / or jazz singers to name just a few;*

2) **rural pursuits and keeping fit**: “*the stables*” – grooming, feeding, curing, if needed, a couple of pet horses Atlas and Romeo: “*I had my horse riding lesson on Saturday and it was incredibly humbling*”; “*I went for the most glorious hack with Atlas*”, “*...was fortunate cantering up the hills*”; “*dog walks in the countryside*”: “*Now, when you heading onto public footpaths, especially in lambing season when generally the lambs and the sheep are around you always put your dogs on a lead, not extendable leads, they have to be short leads*”, “*Our early spring walk is full of wildlife and livestock today*”, “*The views are breathtaking, it’s a natural extravaganza this morning!*” etc; “*pottering about in the kitchen garden*”: “*I want to do a bit more seed sowing*”,

“*I’m going to try and trail up my wine wires*”, “*My mint was all from seed and it’s just thriving*”, “*Our flower-beds at the front have just come into their own*”, “*I’ve got some dill, lemon basil, normal basil, parsley, tomatoes, salad lettuce, peas*” etc; “*visiting a gym/highlighting the importance of sport: The aches and pains in my body since not doing Pilates is honestly ridiculous*”, “*My shoulders, my chest, my arms, everything is so tight*”, “*I needed that time off to realize how important Pilates is, especially for my upper body*” [11];

3) **travels around the country and abroad**, whether to Australia, the south of France, Hungary or Ireland (on business trips or as part of vacations), whether with her husband Ali or with the best long-standing girlfriend Carrie get extensively featured in the videos of the vlogger as an integral part of her social media identity.

The frame “**home**” falls into in the following slots:

**House decoration/renovation** – “*furniture*”: *fitting in the bar in the clubroom, we have gone for curved edges of the bar; built-in bins; store space; triple-fronted book-cases; a dishwasher; cushions and chairs; a whole run of cabinetry; garden furniture*: *striped sitting cushion set; little table set*; “*carpeting and upholstery*”: “*Persian rugs add so much depth to the interior*”; *refurbishing; leather texture* [11].

**Food/nutrition** – “*recipes*”: “*I’m going to make a double batch of my granola. I am really craving yogurt in the morning or something proteiny. I can add more fruit, I adapt a recipe in my thermal mix. I just basically put in whatever nuts I like, whatever seeds I like*”, “*cooking*”: “*this is my trademark lemon drizzle cake. I have just made buttercream and I am going to make myself a bit of a tiered cake*” [11].

**House pets** – treating two house dachshunds, “*sausage dogs*” in terms of the hosts, Berkeley, Porter as family members: “*Barky is such a sensitive soul*”, “*I’ve got a cheat roast for the boys*”, “*Barky hates fruit and berries, he loves greens*”, “*We have ‘puppies-in-the-bed’ night, it’s usually one particular night of the week*”, “*Berkeley, Porter, this is the thing we’ve already discussed that the bed is not a play-pan, it’s a sleeping aid, ok?*” [11].

The value-based domain of the linguocultural type “the British fashion and lifestyle vlogger” is partly linked with and ensues from the image-forming one. It encompasses, on the one hand,

loyalty to one's national identity and, on the other, shaping a set of values to elucidate to their followers which, in relation to the slant of the vlogging in question revolves around the definition of "luxury". Analysis of the verbal and other semiotic content of the vlogger's output allowed us to distinguish such frame zones in this domain:

**Britishness** – the vlogger thrives on fetishizing Britishness being savvy about moving towards more British content, be it about authentically British produce (goods, brands), countryside/scenery, habits: "That is pure British fabric", "It feels so authentically British, this decor", "It's beautifully crafted. AND it's a British brand", "The House of Fraser...it's one of those British institutions, the staple of the British high street", "We are segueing into Pre-BAFTA content, so we're going on a very British adventure" [11].

**Inspiration from nature** consists of the following slots – weather updates: "It's a bit blustery today", "We have pure sunshine in the garden today, it is so glorious", "It is truly lovely to see the sun rising at this time... ah, exquisite", "I feel like the weather is such a huge defining thing in how I feel"; passion for flowers: "Now, this rose bush has got very, very big and so I really think that could do with a prune back", "I've been waiting for these buds to burst into bloom", "I can pick them and pop them into some vases", "These are my peonies, roses, fox gloves and marigold flowers" [11].

**Life learnings** as a sign of progress on a life journey: "I have evolved more time than I care to imagine. It is coming on here and redefining who I am, what I stand for and what my channel is all about". The vlogger's pinnacle of the Internet presence in the public eye is her confession about the shift of values: "a shock to the system", "it comes down to my learning on success". After amassing a collection of over 75 luxury handbags and lots of diamond jewelry, she realized: that didn't make her happy. "That was a real wake-up call for me where I actually want to spend my money on quality food, my health, ethically farmed produce. THAT is luxury, THAT

is the real flex", "Luxury is subjective. You have the ability to curate luxury in your life" [11].

**Seasonal living** embodies the vlogger's philosophy of binding and aligning with nature's ebb and flow and gleaning bliss from it. It resulted in publishing a book "Evergreen: Discover the Joy in Every Season": "I talked about my style changes and things like that in my book 'Evergreen'. It's the proudest thing I have ever done", "...a book about finding joy in every season", "I've always believed that being able to connect and be immersed in the natural world is one of life's real luxuries" [11]. The vlogger is, thus, by sharing her own revelations with the followers, capable of opening her numerous audience's eyes to eternal solid values which cannot be bought even with all the money in the world.

**Conclusions and the prospects of further research.** To sum up, the linguocultural type the "British fashion and lifestyle vlogger", deemed as a generalized image of a representative of the British influencer culture, is marked by an idiosyncratic kit of conceptual, image-forming and value-based features. The conceptual domain of this linguocultural type reveals the epitome of being a vlogger and incorporates consistent shooting videos that feature fashion, adherence to British identity, readiness to exhibit one's social activities related in the first place with promoting certain fashion brands and business collaborations. An image-forming domain of this linguocultural type is manifested by such constituent features as attractive appearance, marital status, place of residence and way of life. The value-based domain is partly connected with and stems from the image-forming one and spans such components as Britishness, inspiration from nature, life learnings, seasonal living. This domain seems the most flexible one and subject to alterations as values of a language personality do evolve over the course of time.

The prospects of further research are viewed as those tied with establishing the repertoire of the most representative linguocultural types within the modern British culture.

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