

# Trabajo Fin de Grado

Online Engagement with the Bridgerton Audience on Twitter:  
Analysis of Discourse, Multimodality and Metadiscourse.

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## ABSTRACT

Twitter has become an indispensable tool for marketing and self-promotion. This dissertation explores the role of online engagement in one of the most used platforms that belong to the microblogging genre: Twitter. To achieve this engagement, some semiotic resources are indispensable, including both linguistic and paralinguistic forms. The purpose of this study is to explore the combination of multimodal and metadiscourse resources used in the account of the famous Netflix series *Bridgerton* to obtain an interaction with the audience and consequent online engagement. These devices are necessary for the creation of a community and therefore, the analysis of discourse is crucial to understand the development of a closeness and familiarity. The combination of semiotic resources give the possibility to share information via words, photos or videos, and having a vast global reach, becomes quite beneficial for the enterprises that use this microblogging platform as a marketing tool.

## RESUMEN

Twitter se ha convertido en una herramienta indispensable para el marketing y la promoción. Esta tesis explora el papel del *engagement* online en una de las plataformas más utilizadas pertenecientes al género del *microblogging*: Twitter. Para lograr este *engagement*, son indispensables algunos recursos semióticos, que incluyen tanto formas lingüísticas como paralingüísticas. El propósito de este estudio es explorar la combinación de recursos multimodales y metadiscurso utilizados en la cuenta de la famosa serie de Netflix *Bridgerton* para obtener una interacción con la audiencia y el consiguiente *engagement* online. Estos dispositivos son necesarios para la creación de una comunidad y, por lo tanto, el análisis del discurso es crucial para entender el desarrollo de una cercanía y familiaridad. La combinación de recursos semióticos da la posibilidad de compartir información a través de palabras, fotos o vídeos, y al tener un

amplio alcance global, resulta bastante beneficiosa para las empresas que utilizan esta plataforma de *microblogging* como herramienta de marketing.

Key words: Online engagement, interaction, discourse analysis, Twitter, multimodality, metadiscourse.

## **1. Introduction**

The media landscape has experienced quite a significant transformation over the last decade. In the second half of the 20<sup>th</sup> century, mass media could only be classified in diverse traditional media (e.g. radio, television, newspapers) and were known for reaching large audiences. However, with the new arrival of the digital era, the transformation of media has not only been reflected in a mere technic level, but also has a social background.

The reality is that the audience has evolved and is forcing the industry to rethink media production and distribution because of the dynamic changes in how the audience not only consumes media, but also participates in the production and distribution process. Over time, traditional media has slowly evolved into new media. This is because businesses naturally wanted a way to better target consumers. New media has adapted to meet the needs of businesses in an increasingly technological society. Hence, with the development of new technologies, new approaches that go a step beyond traditional discourse have emerged (Sancho, 5). Thanks to the combination of linguistic and paralinguistic devices, i.e., multimodality, media has become such a powerful tool for marketing purposes, converting social media into an indispensable part of business. An increase in the study of human communication through the incorporation of digital photographs and video recordings has generated an interest in modes of communication besides speech and writing. It is widely known that the visual together with the verbal, has the capacity to convey meaning and merits careful examination in a range of situations. (Lyons, 269). The incorporation of diverse multimodal devices in social media has supposed a key factor for the increase of social media (Page, 2009). This has supposed

such a revolutionary change in the marketing field, since businesses become social media users that are able to use these semiotic resources for their own benefit.

Moreover, metadiscourse plays such an important role for social engagement, since this concept represents the writer's awareness of the unfolding text as discourse, as Hyland points, "by setting out ideas in ways our interlocutors are likely to accept, conveying an appropriate writer personality, and engaging with them in appropriate ways, we create the social interaction which make our texts effective." (ix). Therefore, this is such a valuable tool with regards to marketing, as with a correct election of words, register and style, metadiscourse can be highly influential in the perception and answer of the consumer towards a product or a service.

One of the newest forms of social media is micro-blogging, most commonly associated with Twitter (Burton and Soboleva, 491). In this dissertation, the focus will be on this platform, recently renamed "X" by Elon Musk. This social media site launched in 2006, consists of a microblogging platform where users broadcast short posts known as *tweets*. Due to its universal reach, as Comm asserts, this platform should be considered as a must-use for any smart businessperson online, thanks to the possibility to brand and increase sales in the competitive business world (5). Twitter can offer both "interpersonal interactivity" and "machine interactivity". For instance, through the use of embedded hyperlinks, which allow a tweet recipient to access additional information by clicking on links embedded within tweets. Interpersonal interactivity is achieved through message exchanges between an organisation and an individual as well as by referencing other people's messages. (Burton and Soboleva, 2011, 492). Therefore, the aim of obtaining this interaction in Twitter and resulting engagement will be mostly achieved with a great use of multimodality devices accompanied by a proper use of metadiscourse resources, interaction and consequent engagement with the consumer can be successfully achieved.

Considering all the ideas explained previously, the aim of this dissertation is to analyse how online engagement works on Twitter, and to explore the role of multimodality and metadiscourse as a crucial part of discourse to consider this platform as a powerful marketing tool by enterprises. In this line, the paper will be structured to answer the following questions:

- It is possible for a business to create an online community and being able to connect with the audience, producing a feeling of closeness and familiarity?
- Are the main features of discourse – multimodality and metadiscourse – useful to create that connection with the audience?

In order to answer these questions properly, the dissertation will focus on the Twitter account of a worldwide known Netflix series, *Bridgerton*. However, it must be taken into account that this microblogging genre is too ambiguous to reach to a specific conclusion. This dissertation will include a description of the corpus and methodology, followed by the analysis of the corpus and consequent results. This analysis will firstly explore the creation of a community, and how this community is built thanks to the diverse multimodal and metadiscourse strategies to interact and engage with the audience. Finally, there will be a conclusion with regards to online engagement and possible future lines of research.

## **2. Description of the corpus and methodology**

### **2.1 Justification of the corpus**

Nowadays, Twitter is one of the most worldwide known social media platforms. This platform has been recently renamed as “X” after being purchased by Elon Musk in October 2022. However, in this dissertation it will be still referred as Twitter, since the change of name did not occur until July 2023 and therefore, all the works cited make mention of Twitter and it may lead to confusion. Consequently, Twitter has become an innovative promotion tool, as it allows the user to engage with the consumer. Bridgerton twitter account (@BRIDGERTON) was chosen because of the constant interaction with the audience.

### **2.2 Corpus gathering**

Regarding its origin, @Bridgerton is a representative account of the Netflix series Bridgerton, first launched in 2020, based on a series of Regency romance novels by Julia Quinn, published between 2000 and 2005, each of which follows the love story of a different Bridgerton sibling. With regard to the corpus under analysis, the tweets were chosen following a temporal criterion since they were posted by the Bridgerton account from 29<sup>th</sup> March to 5<sup>th</sup> April 2022. There dataset analysed in this study is composed by a total of 76 tweets taken from the main account and comprised in 46 images, including tweets, retweets and replies to fans, organised in order of appearance. These tweets are from the section “Replies” of the Bridgerton account, as there is a better chance to see the interaction with the audience since the section “Tweets” only includes tweets and retweets and therefore, the answers do not appear.





*Image 1: Screenshot from the main page of the Bridgerton Twitter account*

Since the purpose of this study was to examine how various metadiscourse and multimodal resources (linguistic and paralinguistic) are combined in tweets, the tweets were collected manually using Fireshot, a screen capture tool, and saved as images.

### **2.3 Analysis and tools**

Regarding the content, the analysis of the notion of the community developed by using this microblogging genre can be tackled using the frame of metadiscourse. Hyland (2005) points that metadiscourse is not a list of propositions but communicative acts, essential part of any text. It is a complete package that results in an interactive process between the producer and the consumer of a text in where the writing forms and expressions depend on what will convey best their material, stance and attitudes (22). Hyland explains that the analysis of metadiscourse requires a functional approach to texts, and specialists from this area have tended to rely on the Systemic Functional theory of language. The Systemic Functional Linguistics (SFL) consider that language is organised in three broad purposes or ‘metafunctions’: the ideational function<sup>1</sup>, the interpersonal function<sup>2</sup> and the textual function<sup>3</sup>.

For the classification of metadiscourse with regards to interaction with the reader, I will focus on the interpersonal model. Hyland divides it in two categories: the interactive dimension and the interactional dimension. The dimension is composed by different interactional resources (transitions, frame markers, endophoric markers, evidentials and code glasses) and its main function to help to guide the reader through the text, where the writer is concern about the presence of a participating audience and, thus, accommodate its probable knowledge and processing abilities. On the other hand, the interactional dimension is composed by interactional metadiscourse resources quite necessary to create the bond in Network sites like Twitter. These are self-mentions, boosters, hedges and engagement markers. (26, 129-30).

It is also important to consider the use of multimodality as a promotion tool as means of interacting and engaging with the audience. This concept refers to the use and combination of different manners of communication to transfer information or express ideas. These modes include both linguistic and paralinguistic resources, i.e., verbal mode, images, or videos, among others (Kress 2003). In the new digital era, multimodality has become prominent due to the wide access to technology and social media. For instance, in Twitter, a tweet can combine diverse multimodal resources like images, text, sound or videos, to transmit a message in a more effective and attractive way. Thus, it is such a useful tool nowadays and diverse companies choose to use it due to its great benefits with respect to marketing and engagement with the audience.

Therefore, diverse metadiscourse and multimodality will be analysed as shown in table 1.

<b>Tools for Analysis</b>	<b>Resources</b>
Metadiscourse	Self-mention and engagement markers
	Hashtags
	Register
Multimodality	Videos/gifs
	Images
	Emojis

*Table 1*

### **3. Results and discussion**

This section first aims at introducing the purpose of tweets in Bridgerton as a brand-new promotion tool. Secondly, the following section insists on the relevance of metadiscourse with regards to creating a community in Twitter. It is divided in several subsections that pretend to tackle the influence of numerous interactional metadiscourse resources (self-mentions, engagement markers, hashtags and register) for the sake of creating a bond between the producer and the user, developing a sense of belonging. Finally, the third section insists on the importance of creating a community and closes discussion of the findings addressing the multimodality, casting light on to how different modes used in Bridgerton create meaning by using diverse interactional multimodal devices (images, videos, gifs, emojis or verbal mode) to refer to some of the most relevant topics or aspects among the Bridgerton community during the dates of the tweets from the corpus.

#### **3.1 Purpose of tweets**

The corpus under study in this dissertation consists of a number of 65 tweets taken from the Twitter account of the Netflix series Bridgerton. As mentioned above, (see 1. *Introduction*) social networking is part of our everyday lives, and the genre of microblogging has found its way into the mainstream (Wilson, 2008). Some executive-level public relations practitioners agreed that Twitter is a useful PR and communication tool, pointing out that Twitter gives the ability to promote to a targeted group of people in real-time, and asserting the need to integrate Twitter in any communications initiative in order to connect with audiences in a highly targeted authentic and personal way (Evans, Twomey, & Alan, 2011). This connection is achieved through metadiscourse, a concept based on a view of writing as social engagement (Hyland, IX). In the case of the tweets retrieved from the Twitter account of Bridgerton series, the purpose is to engage and interact with

Bridgerton's audience and this interest is achieved through diverse interactional strategies, as Hyland explains: "By setting out ideas in ways our interlocutors are likely to accept, conveying an appropriate writer personality, and engaging with them in appropriate ways, we create the social interaction which make our texts effective." (IX). Hence, the act of using different multimodal resources to create this connection between producers and users is never neutral but always related to the positions, perspectives and interests of those who enact them (4). As a result, it is of extraordinary importance to analyse how the producers create meaning and consequently, how they create a community, in this case the Bridgerton community.

## **3.2 Metadiscourse**

### **3.2.1 Self-mentions and engagement markers**

In the context of interactional metadiscourse, refers to the use of references to refers to oneself and to express their experiences, opinions, or actions during an interaction and therefore, show a direct involvement of the reader. Indeed, this manner of express personal opinions, can produce a sense of closeness and trust in the interaction, which is something that the Bridgerton account seeks in order to engage with the audience in Twitter. Normally, some of the most common self-mentions implies pronouns like *I*, *me*, *my*, *mine*. However, this kind of self-mentions in the tweets from the corpus are barely present, only three times to answer fans' tweet showing their agreement with their opinions about diverse aspects of the series (see "I" in image 2, and "my" in images 3 and 4).



Image 2



Image 3



Image 4

Additionally, there is only one tweet posted by the Bridgerton account with the personal pronoun “I” (image 5), as they often refer themselves as “this author”.



*Image 5*

The reason is that they follow the dynamic author/reader of one of the main topics of the series: Lady Whistledown. This is the pseudonym of Penelope Featherington, and most of the drama revolves around the gossip written by this anonymous character in her social pamphlet. In the diverse social media of this Netflix series, the main intention of the producers of this account is to act as if they were Lady Whistledown, i.e., the author, and, hence, the consumers become the readers. This is interactional resource is quite an extraordinary marketing strategy since they make the audience feel part of this fictional society and transport them to the classic period the Netflix series is set in, and we can find several examples in the corpus gathered:



Image 6



Image 8

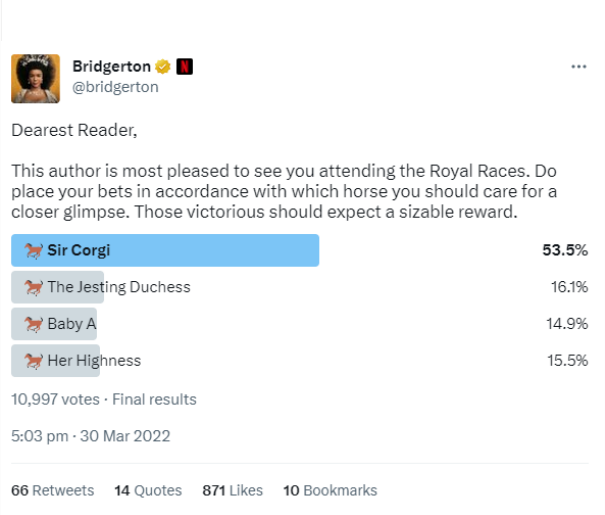


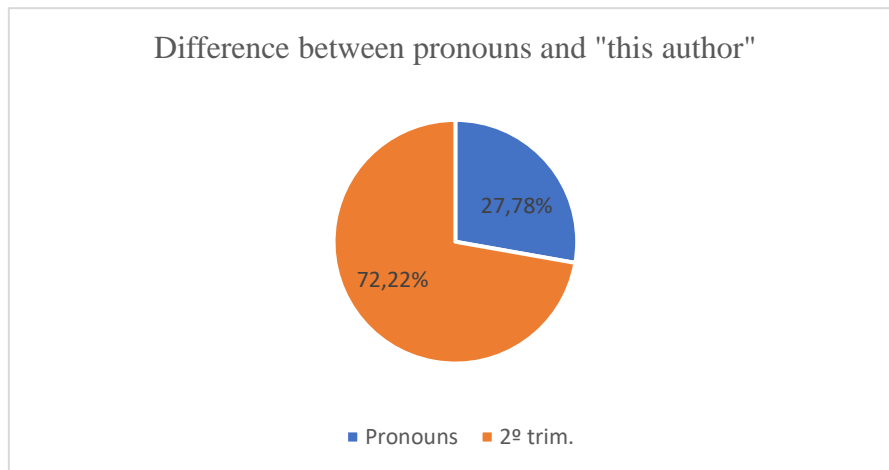
Image 7



Image 9

As graphic 2 shows, there is such a noticeable difference in the tweets analysed from the corpus, with just a 27,78% with the pronouns “my” and “I”, whereas a 72,22% corresponds to the Bridger account calling referring themselves as “this author”.



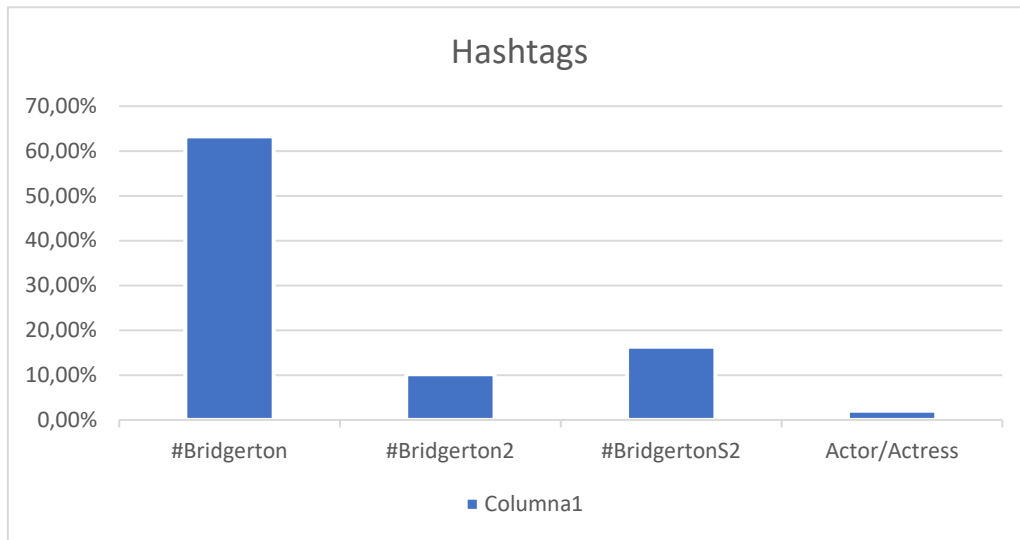


*Graphic 1: Percentage of the difference of times used pronouns and “this author” in the total sum of 65 tweets.*

### 3.2.2 Hashtags

In Twitter, this interactional metadiscourse resource are quite common in social media and communication, and they serve to diverse purposes with respect to online interactions and give visibility to the content posted. By adding a hashtag “#”, a key word or a sentence are linked to other tweets and conversations related to the same topic. As graphic 2 shows, for the release of the second season of Bridgerton, the hashtags used where the followings: #Bridgerton (63,27%) since it is the name of the series, #BridgertonS2 (16,33%) and #Bridgerton2 (10,20%) for “Bridgerton second season”. Another hashtag is #Kanthony (8,16%), the name for the ship of the main couple of the season, the fandom created a composed noun “Kanthony” (a combination of Kate and

Anthony), and finally there is only a small percentage with the names of actors from the series (2,04%).



Graphic 2: Percentage of hashtags in the total sum of 65 tweets

As mentioned previously, hashtags are quite useful to join conversations and events, and by posting tweets with the hashtags #Bridgerton, #Bridgerton2 and #BridgertonS2, they may become trending topic, and not only both producers and consumers can follow and participates on real-time conversations, but also it can increase the visibility or reach to their target audience. For instance, in images 10 and 11, we can observe that both the Bridgerton account and a random fan uses on March 26<sup>th</sup>, the same paralinguistic feature (an image of Newton) together with the same metadiscourse resource (#Bridgerton)



Image 10



Image 11

Furthermore, Kate and Anthony are the main couple of the second season, and these characters have received quite a great reception by the audience. Only a few days after the release (25<sup>th</sup> March) they had already a ship “Kanthony” (Kanthony = Kate + Anthony), and it became very popular among the audience to the point that even on 26<sup>th</sup> and 28<sup>th</sup> March were constantly using it in hashtags to post tweets about the lovers:

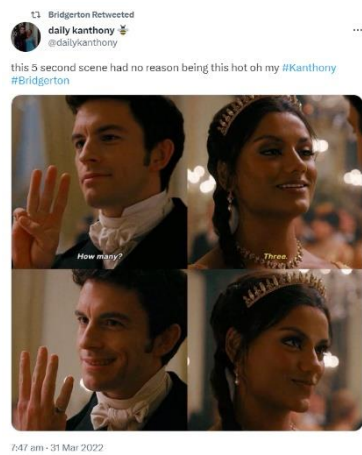


Image 12



Image 13

### 3.2.3 Register

This series is set in the Regency era, and therefore, the dialogues predominate a formal and classic register. The finery and formality of the register is preserved in the Bridgerton account as a promotional tool and is achieved by the hedges and engagement markers used in the tweets. In several contexts, hedges can facilitate a more nuanced and polite dialogue and collaboration by conveying flexibility, openness, and respect. Hence, to create that classic atmosphere, both producer and consumer interact in a formal register and style (e.g., numerous examples are present in the tweets collected for the corpus):



Image 14



Image 15



Image 16



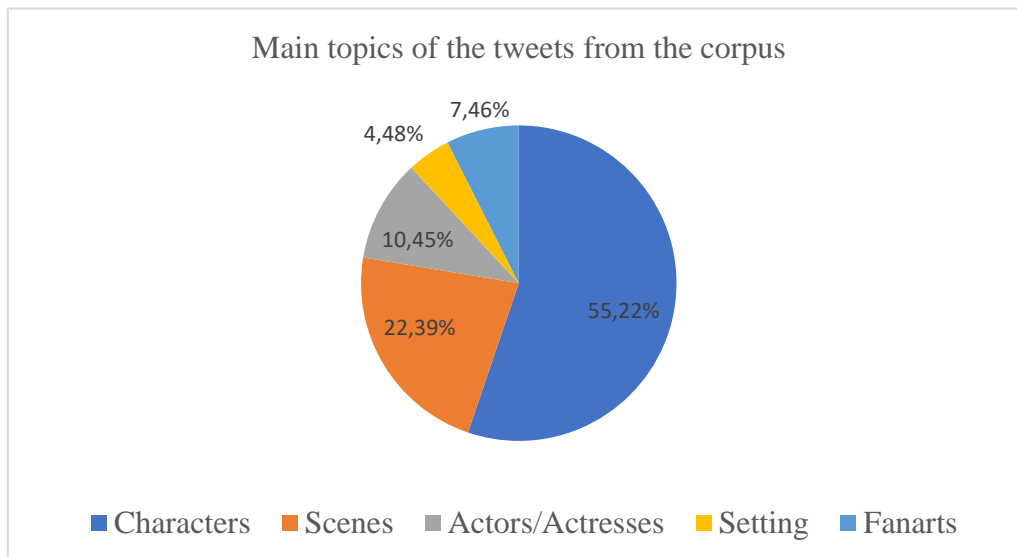
Image 17

### 3.3 The Bridgerton community

The feeling of community among the fandom of a series can be such a gratifying experience, since not only develops a sense of belonging, but also fans can find a place where they can be themselves and share their enthusiasm for the series with like-minded people. With the proliferation of new media technologies, online fan networks have become popular over the years and even helped to facilitate richer forms of communication and participation among fans (Castells, 2000; Fernback, 1999; Jones,

1997). Thanks to network websites like Twitter, this sense of community is much stronger since people all over the world are able to interact with each other and Bridgerton account constantly uses this interaction with the goal of becoming another online user, part of the community and, as a result, being able to use it for promotional purposes. One of the main intentions behind the interaction is to create a bond with the Bridgerton's target audience. The content of this account is crucial to understand how the bond with the community is created. As graphic 3 shows, the majority of the tweets analysed are related to the characters (55,22%). By having characters as the main topic, can be for several reasons: feeling identified with them, reflecting experiences, emotions and fights people fight in real life, which may create a personal connection with the spectators. When viewers consume media, identification can take place when they share a character's perspective and vicariously participate in his or her experiences (Cohen, 2001; Eyal & Rubin, 2003). Besides, well developed characters with complexity or a unique personality are also quite attractive. Finally, interpersonal relationships like romances, friendships, rivalries, or conflicts can be a source of interest and in the tweets from the corpus is constantly seen how these relationships are used by the Bridgerton account to keep the spectators involved. Some other topics that are of much interest among the audience are scenes and actors and actresses from the series, and therefore, there is a significant percentage of references to these features in the tweets analysed, with 22,39% of tweets related to scenes and about 10,45% of tweets make allusion to actors and actresses, since the viewers are quite invested in the development of the plot and breathtaking scenes with moment of love, tragedy, tension or happiness, had such an impact on the viewers, and this effect would not be possible if it were not for the acting of the actors that appear on the series. Since the tweets of the corpus were from the first days after the release of the second season, the focus was still on the characters and the plot, and the interest in the setting

was not that explored yet, this is why only a 4,48% only focus on this topic. Another consequence of being so close to the launch of the release is that there were not still many



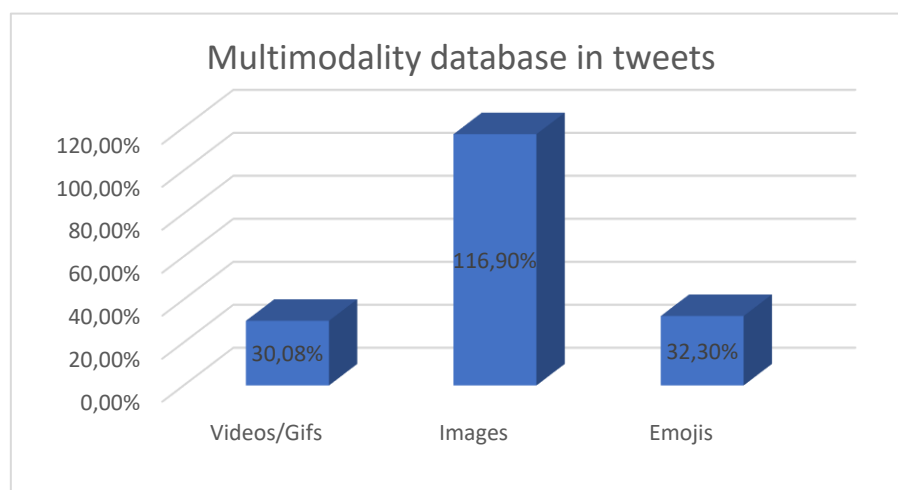
fanarts, and there is only a 7,46% related to this topic.

*Graphic 3: Percentages of the main topics in the total sum of 65 tweets*

### **3.3.1 Multimodal analysis**

As graphic 3 summarises below, to engage with the audience it is crucial to use some of the most significant aspects with respect to Bridgerton. Before the recent development of media, the options to transmit a message were quite limited. However, with the advances in media and digital communication, it is quite easier to comment and share personal opinions about the topics and features from the graphic. This is in part thanks to multimodality, a concept that combines different manners of communication in a message or interaction, offering the possibility to use a wide range of linguistic and paralinguistic resources for it. Multimodal representations mediate the sociocultural ways in which these modes are combined in the communication process (Kress & Van Leeuwen 2001, p. 20). This combination is clearly observed in Twitter, since users are able to post unlimited tweets – with a maximum length of 280 characters per tweet since 2017 – where there are several modes, such as images, videos, written text and emojis.

This has converted Twitter in a tool for self-promotion, networking and public outreach, by a combination of a significant number of semiotic resources afforded by this network (Luzón, 2023, p. 1), For the analysis of the tweets, it is important to focus on these different multimodal resources that the Bridgerton Twitter account has used in the 65 tweets retrieved, which according to graphic 4 are: videos and gifs (30,08%), images (116,90%) and emojis (32,30%), not being included the verbal mode since the percentage creates a statistical dispersion and therefore, it is not representative.



*Graphic 4: Percentage of multimodal devices in the total sum of 65 tweets.*

This proves that interpersonal meaning also applies to visual resources like emojis, images and videos, and they help to build the relationship between producers and consumers. One of the most noticeable multimodal resources are the videos and images. In this case, they are posted according to the tastes and interests of the consumers in order to promote the second season of the series. Hence, this section is divided in several subsections that deals with some of the most repeated topics among the Bridgerton community (see Graphic 3: *Percentages of the main topics in the total sum of 65 tweets*) during the dates of the tweets from the corpus: Newton, use of humour, love, the setting and last but not least, the characters.

### 3.3.1.1 Newton

There is a new “character” named Newton, an adorable corgi that has conquered the hearts of the audience.



*Image 15*



*Image 18*

It is the loyal dog of one of the main protagonists, Kate Sharma – Simone Ashley – and has a curious relationship with the other main protagonist of this second season and Kate’s love interest, the eldest son of the Bridgerton family, the viscount Anthony Bridgerton. There are also funny moments between Lady Danbury and this cute pet. This breed of dog, undoubtedly characteristic from the British monarchy had such a huge impact on Bridgerton’s fans, and Bridgerton Community Manager (CM) used this hype as a promotional strategy, by posting numerous pictures and videos of Newton, and retweeting or replying to fans’ posts of the corgi or even of their own dogs.





*Image 19*

### 3.3.1.2 Use of humour

There is also such a touch of humour in this twitter account, with quite a significant number of memes from the Bridgerton account or from the fans. The use of a meme as a marketing strategy refers to the development of humorous entertainment for specific marketing purposes. Sancho points that “because of the textual nature of Twitter, the success of humorous memes in this microblogging platform hinges upon the accurate combination of cultural knowledge, textual forms and multimodal elements like images or gifs.” (24), and as a result, Bridgerton marketing department acknowledge the preferences of the consumers to design the memes. For instance, the reference in Image 10 to the main couple



*Image 20*

of the season – Anthony and Kate – (see 3.3.1.3 *Love*) compared with the relationship of two highly liked characters Newton (e.g., see 3.3.1.1 *Newton*) and one of the most liked characters in the series, Lady Danbury.



*Image 10*

They also responded some tweets from the viewers where they admitted their love for Newton as if they were fans too, as Hyland (2001) explains that communication is more than just a mere exchange of information, but personalities, attitudes and assumptions are involved in order to have a more personal interaction with the audience and create a feeling of closeness and community between the user and consumer.



*Image 21*

Besides, they also keep up with the different creations and memes of the fans, like the meme from Image 22 replied by the Bridgerton account where they designed a collage with Anthony's head and Newton's body.



Image 22

In addition, the second season of Bridgerton was released on 25<sup>th</sup> March 2022, and as Dickerson points: “Using an already existing meme featuring the show allowed for the brand to reconnect with consumers who are familiar with the brand and also bring in those who are a fan of the meme but not familiar with the show” (7). Thus, Netflix used some of the most favourite friendships in the Bridgerton, the Queen Charlotte and Lady Danbury to make memes and jokes using lines and scenes from the series.



Image 23

### **3.3.1.3 Love**

Regarding the plot of the series, one of the main themes in this Netflix series is love, and the show is worldwide known for offering addictive storylines. The second season follows the story of Lord Anthony Bridgerton and Kate Sharma, and their hate-love relationship. This second season, as well as the first one, is full of drama, passion and sexual tension and desire. Anthony is in search of a wife able to accomplish with his incredibly high standards and finds Edwina Sharma – Kate’s younger sister and diamond of the season – as the chosen one. His intentions are not falling in love with her but having the perfect wife fulfil his duties as viscount. Kate is an overprotective old sister that wants a fairytale for her younger sister, and once she discovers the real intentions of the viscount, she does find Anthony unsuitable for her sister, and consequently, the drama begins. Their connection and chemistry were quite intense during the whole season and the couple (both characters and actors) earned a place in the fans’ hearts. Bridgerton twitter was fully aware of the hype and there are several occasions in where they retweeted pictures and videos of scenes and behind the scenes of this heart-touching couple, as it is observed in images 24, 25 and 27 or in verbal mode in image 26.



Image 24



Image 25



Image 26



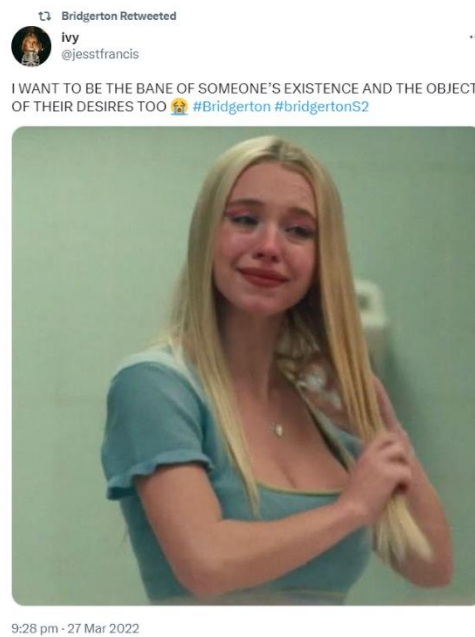
Image 27

Moreover, one of the most common marketing strategies is to highlight some of the most relevant scenes or quote the most romantic and touching lines. For instance, in one of the most intense and romantic scenes in this season when they are confessing the feeling for each other, the breathtaking dialogue captured all

the audience attention, since Anthony described his love and attraction in such a breathtaking way that the fans were crazy about it:

Lord Anthony Bridgerton: And it is not far enough! Do you think that there is a corner of this Earth that you could travel to far away enough to free me from this torment? I am a gentleman. My father raised me to act with honor, but that honor is hanging by a thread that grows more precarious with every moment I spend in your presence. You are the bane of my existence. And the object of all my desires. (“An Unthinkable Fate”, 43:08-43:40)

These lines had such a huge impact that Bridgerton twitter made use of it several times for promotional purposes and retweeted references that the fans were making about that scene as seen in Image 28, together with an image of a girl crying to represent the act of being emotional about these lines:



*Image 28*

Another example where multimodality devices are used for sharing the fanaticism towards the main couple is the post retweeted by the Bridgerton account where a fan uses an image of Benedict to express her excitement about Anthony and Kate’s tension and love (see image 29).

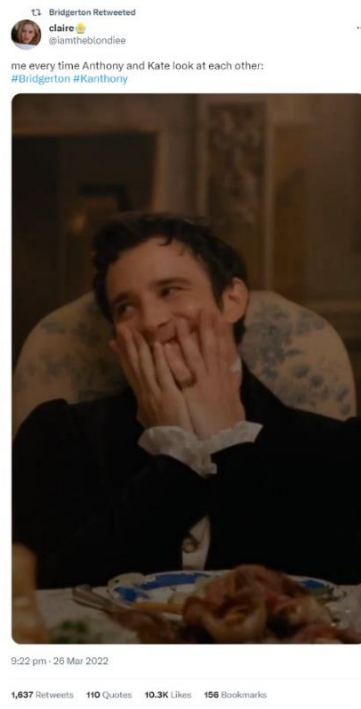


Image 29

Finally, it is quite common that fans made diverse kind of fan arts of their favourite couples, and this is such a great opportunity for both the producers to interact with the consumers, since it helps the producer to promote the series and also the consumer to promote their art and become more visible due to the huge quantity of followers the Bridgerton account has. Moreover, by appreciating their works and giving visibility can also influence other people to do fan arts, and as a result, this becomes beneficial for both parts.



Image 30

### 3.3.1.4 Setting

One of the favourite things from these series is the time when it is set. Despite the diversity of ethnicities, and inclusivity, Bridgerton is set in England during the early years of the 19<sup>th</sup> century and captures the essence of the Regency era, a period of aristocratic supremacy and strict social rules, but also with the uniqueness of balls, wonderful and elaborate costumes and beautiful settings. The beauty and uniqueness of the balls' scenes, the teacups, the costumes, and customs and traditions is something that has captured all the attention from the viewers, and the romantic scenes and considering the statement of Thackeray et al (2008) about the control of the consumer in the generation, creation and organization of information, the content to persuade people to watch the series was to use these audience preferences as a marketing tool. Thus, some of the most favourite scenes (e.g., the balls in image 12, the debutants in image 32) and actions (e.g., teatime in image 31, or playing games like cricket in image 33) are present as a marketing tactic to attract the viewers and to interact with them.

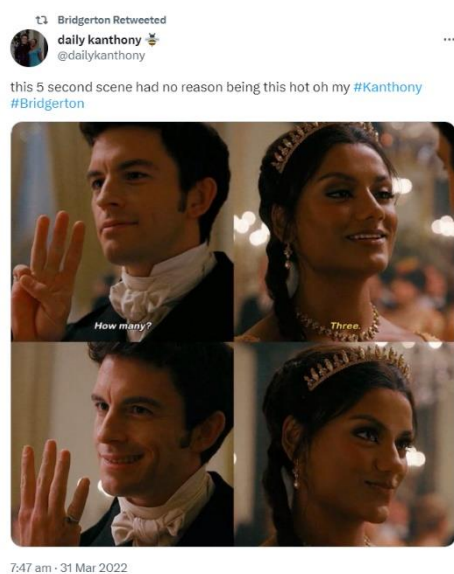


Image 12



Image 31





*Image 32*



*Image 33*

### 3.3.1.5 Characters

The attractiveness of the characters also play a crucial role in the interest of the audience. This is a marketing strategy widely known for being used in diverse types of entertainment, like films, TV shows, videogames and publicity in general. This strategy is based on the idea that physically attractive characters or with admirable qualities are able to capture the attention of the audience, since good-looking characters or with strong personalities are like visual magnets, and consequently, it can generate a major attraction to watch a film or series or even make the viewer feel identified with them. Additionally, it can also help to reach to a wider audience and attract potential spectators. Therefore, by using images, a highly repeated multimodal device in the Bridgerton account, they exposed the devotion for the characters, normally accompanied by a message admiring their beauty or mentality. Several tweets of the corpus gathered present these characteristics. For instance, apart from posting, retweeting, or commenting

several posts related to the main protagonists of the season, the secondary characters also play a crucial role in the marketing field.

### ❖ Men in Bridgerton

One fact often commented by the fans of this series is the handsomeness of the Bridgerton brothers, concretely Anthony, Benedict and Colin. The Bridgerton account is fully aware of that and posted numerous appreciation posts of this men, as in Image 5, declaring themselves with a game of words attracted by the three good-looking brothers as if they were fans of them too:



*Image 5*

Concretely, Benedict is one of the most liked brothers from the Bridgerton's family, not only for his physical appearance but also for his enchanting personality, as it is observed in Image 34.



*Image 34*

### ❖ **Women in Bridgerton**

However, despite the fact that the audience is majorly female, there is not only appreciation towards the men. The women of Bridgerton series are in great consideration among the spectators and the Bridgerton account is conscious of that too. Nowadays, in the modern society, feminism is an ideology that fights against the patriarchy, and, in like in the case of Bridgerton, having some feminist icons or wide variety of great women with such strong mind and personality, is undoubtedly one fact that the CM of the twitter account repeatedly uses as a promotion tool. It is true that the introduction of strong women may produce a distortion of history, since as Kulak asserts, the Regency era was heavy patriarchal, and the status women was therefore completely different to what it is shown in the series (184). Hence, the audacity of some characters like Lady

Danbury is commonly applauded among the fans, and Bridgerton try to make several references to show their support. For instance, they retweeted a post from a fan that presented four images accompanied by a message that exposed the devotion for Lady Danbury (see image 35), and even the Bridgerton account made their own appreciation post as a manner of admitting sharing this admiration the Bridgerton account apparently has for the wisdom of this woman (see image 36):



*Image 35*



*Image 36*

They also interacted with other accounts that share on twitter other appreciation posts of the diverse women of the series (e.g., see the retweet of a fan praising the beauty of Phillip Featherington on her wedding dress in image 37 and the retweet of the appreciation post of Lady Danbury from one of the many Netflix profiles in image 38) or even made their own (e.g., see the Bridgerton account complimenting both Penelope’s beauty and writing skills in image 39 or the imponent presence of Queen Charlotte in image 40).



Image 37



Image 38



Image 39



Image 40

Besides, Feminism, as a social and political movement that seeks the gender equality has been used as a marketing tool, and it has also influenced in the narrative and representation of gender in series. In recent years, there has been an increase in the creation of strong and empowered female characters. There has been a major demand by the audience for a more inclusive and equal representation of women. In the case of *Bridgerton*, despite being a drama series set in the 19<sup>th</sup> century, it delights us with a with several feminist storylines, but one that mostly call the attention of the spectators is Eloise Bridgerton and her role of the ‘thinking woman’, in order to question the history of women from the Regency era and their education and aspirations (Taddeo, 5). Hence, Eloise fit perfectly as such interesting option for marketing purposes, since her determination curiosity and braveness can be inspiring for women and young girls that seek to challenge the established rules. For instance, the tweet from image 9, the *Bridgerton* account makes a reference about the debutants and the diamond from the season, declaring that despite not being the diamond of the season, she is an emerald, and the image bellow with Eloise surrounded by books, *Lady Whistledown’s* magazines and a cricket bat, is an allusion to her intelligence, curiosity and skills, the *Bridgerton* account is inciting a reaction from its intended audience that stimulates interaction. Additionally, there are also references to her rejection against the established roles in society, as in image 41, where she prefers reading and the *Bridgerton* account cite this scene to defend this behaviour and consider her an inspiration; or laughing with a meme of a guy having a fit of laughter to support to support her attitude in the scene where Miss Bridgerton completely unfollows the social impositions by mocking Lord Morrison when he asks her to dance together (see image 42).



*Image 41*



*Image 42*

### 3.3.1.6 Friendships

It is not only a crucial part the admiration towards the men and women that belong to this series, but also to the relationships between them. For instance, the friendship between Lady Danbury and Violet Bridgerton in season one was highly commented, and in the second season the drama even united them more iconic. The Bridgerton account used this opportunity to interact with the audience by answering and retweeting some posts related to this relationship:



*Image 43*



*Image 44*

Also, the development of new friendships in the second season were also taken into account. It is such the impact of this series, that only three days after the release of the second season, viewers were already hyping of the relationship between Kate and Lady Danbury. It would be impossible to be aware of this friendship unless you have watched the second season, so as a promotional intention, the emphasis on new friendships may lead people that already saw the first season to become interested in the second one and discover what new friendships are present in the new season.



*Image 45*



## **4. Conclusion**

### **4.1 Final remarks**

Twitter – known from “X” since July 2023 – is an emergent microblogging genre whose relevance in the marketing field has been suffering an enormous increase with the arrival of the digital era and the consequent use of social media. Twitter allows the producer to develop a closer relationship with the audience, functioning as a powerful tool to engage and interact with the consumer and as a result, converting it into an impressive and useful marketing strategy. Considering this, the aim of this study was to explore the linguistic and paralinguistic features used as communication tools when using Twitter, focusing on the ways these devices are used to attract new consumers and interact with the already existing audience. This dissertation has proved that the tweets written by the Bridgerton twitter account were quite useful with respect to creating a community, example of an excellent use of this microblogging genre as a promotion tool.

### **4.2 Limitations**

The tools used for analysis, i.e., metadiscourse and multimodality, have been proved as fundamental in online marketing. By using these linguistic and paralinguistic interactive resources, they are able to create a bond between the producers and their intended audience, unlike the traditional publicity (e.g., adverts on television, radio, newspapers) with a clear distance between both parts. However, some limitations I have found during my research is that it is quite difficult to have the exact account to do the statistics, and therefore, every percentage is an approximate number, since everything has been manually counted. Besides, since in Twitter is still predominant the verbal mode over the paralinguistic features, despite the fact that I started counting word by word since I did not find any tool for it, I eventually realised that, the statistics may not be representative

since there were approximately 2000 words and the verbal mode could be better analysed considering the times a linguistic feature appeared per tweet that per word.

### **4.3 Future lines of research**

Finally, this dissertation can provide an insight of Twitter as a prominent promotion tool. As a future line of research, Twitter could become an active part of the marketing procedure. Producers who want to use Twitter as a marketing strategy could benefit from the diverse linguistic and paralinguistic features that this social media offers in order to effectively work together in order to achieve a great publicity. However, Twitter is too ambiguous for restricted and fully clarifying conclusions, so future research may expand on this study by developing a manner to obtain more specific data by finding a manner to measure useful information of this platform.

In addition, it could also serve to compare publicity from a traditional media (e.g., television or radio) to the power of marketing from these new social media platforms.

## Notes:

1. The use of language to represent experience and ideas (Hyland, 26)
2. The use of language to encode interaction, allowing us to engage with others, to take on roles and to express and understand evaluations and feelings (ibid)
3. The use of language to organize the text itself, coherently relating what is said to the world and to the readers (ibid)

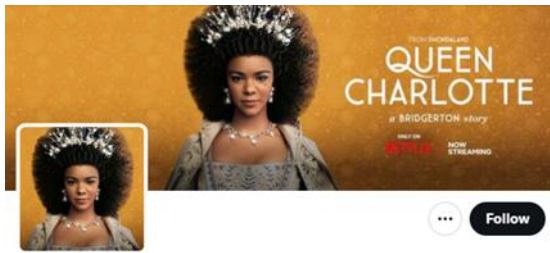
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## 6. Appendix

### Corpus



**Bridgerton** 🏳️‍🌈  
@bridgerton

A love story that changed the world. Queen Charlotte: A Bridgerton Story from @shondaland now streaming on @netflix.

[netflix.com/queencharlotte](https://netflix.com/queencharlotte) 📅 Joined February 2020

29 Following 381.2K Followers

Not followed by anyone you're following

Tweets Replies Media Likes

1.

2.



**Ange loves moonbin foreverC**  
@Sehunismymoon

She's the diamond of my heart

11:01 pm · 30 Mar 2022

50 Likes



Tweet your reply

Reply

3.



**Bridgerton** 🏳️‍🌈  
@bridgerton

My thoughts exactly, gentle reader.



**biscuity boyle** @elyobnre · 30 Mar 2022  
Bridgerton Season 2 thoughts so far: I ❤️ Newton



6:47 pm · 31 Mar 2022

149 Retweets 3 Quotes 2,785 Likes 10 Bookmarks

4.

 **esposa do Colin esperando por Our Skyy ...** @ANG... · 31 Mar 2022 ...  
Replying to [@bridgerton](#)  
I'm impressed with the production so far, it's perfect  
1 21

 **Bridgerton** 🏳️‍🌈 @bridgerton · 31 Mar 2022 ...  
Replying to [@ANGR1BEE\\_](#)  
Flawless, my dear.  
1 20

 **Queen Eileen BA, BSN, RN, NCSN** @EileenSTJ · 31 Mar 2022 ...  
Replying to [@bridgerton](#)  
What a wonderful BTS look at the joy, color, movement and detail that goes into every ball! #Bridgerton  
1 8

 **Bridgerton** 🏳️‍🌈 @bridgerton · 31 Mar 2022 ...  
Replying to [@EileenSTJ](#)  
It is a spectacle indeed.  
5

5.

 **Bridgerton** 🏳️‍🌈 @bridgerton ...

This is a match I am sure many would pay to witness. #Bridgerton



3:00 pm · 26 Mar 2022

2,139 Retweets 538 Quotes 19.8K Likes 147 Bookmarks

6.

**Bridgerton** 🟡🟠🟡  
@bridgerton

This author has noticed that Miss Charithra Chandran seems to dazzle on the Pall Mall green with a confidence even the finest of players could admire.



11:39 pm · 29 Mar 2022





706 Retweets 184 Quotes 11.2K Likes 98 Bookmarks

7.

**Bridgerton** 🟡🟠🟡  
@bridgerton

Dearest Reader,

This author is most pleased to see you attending the Royal Races. Do place your bets in accordance with which horse you should care for a closer glimpse. Those victorious should expect a sizable reward.

 Sir Corgi	53.5%
 The Jestig Duchess	16.1%
 Baby A	14.9%
 Her Highness	15.5%

10,997 votes · Final results

5:03 pm · 30 Mar 2022


66 Retweets 14 Quotes 871 Likes 10 Bookmarks

8.

**Bridgerton** 🟡🟠🟡  
@bridgerton

A new kind of miniature for this author.

**Bridgerton Stans** 📸👍🏡 @bridgertonstans · 30 Mar 2022  
O Mini Colin 🏡👍  
#BRIDGERTON



7:47 pm · 30 Mar 2022

180 Retweets 15 Quotes 4,975 Likes 38 Bookmarks

9.

**Bridgerton** @bridgerton

For what may be the first time, this author has found herself without words. Notable appreciation to Sir @CampbellAdy for these portraits and Miss Maya Zepenic for such lovely fashions.

1:00 am · 31 Mar 2022

10.

**Bridgerton** @bridgerton

The Viscount and Miss Sharma may not be the only pair with a love and hate dynamic. #Bridgerton

2:11 am · 26 Mar 2022

1,233 Retweets 139 Quotes 10.9K Likes 71 Bookmarks

11.

Bridgerton Retweeted **sophie** @dreamer\_sophie

Appreciation tweet for the goodest and fluffiest boy of the season, Newton Sharma

#Bridgerton #bridgerton2

1:24 pm · 26 Mar 2022

12.

Bridgerton Retweeted **daily kanthony** @dailykanthony

this 5 second scene had no reason being this hot oh my #kanthony #Bridgerton

7:47 am · 31 Mar 2022



14.

**Bridgerton Retweeted**

 **Lisa •**  
@lisabiasio

Sex scenes are great, indeed, but it's the almost touch, the almost kiss, the longing stares that gets me every time. Slow burn will always be my weakness  
#Bridgerton #Kanthony  
[pic.twitter.com/tvKFWmAemf](https://pic.twitter.com/tvKFWmAemf)

9:12 am · 28 Mar 2022

---

2,622 Retweets 450 Quotes 16.3K Likes 587 Bookmarks

15.

 **Bridgerton** 🌟 📺  
@bridgerton

My thoughts exactly, gentle reader.

 **biscuity boyle** @elyobnire · 30 Mar 2022  
Bridgerton Season 2 thoughts so far: I ❤️ Newton



6:47 pm · 31 Mar 2022

---

149 Retweets 3 Quotes 2,785 Likes 10 Bookmarks

16.

 **Netflix Canada** 🌟 📺 @Netflix\_CA · 31 Mar 2022  
Replying to @bridgerton  
protect newton at all costs

 **Bridgerton** 🌟 📺 @bridgerton · 31 Mar 2022  
Replying to @Netflix\_CA  
Unreservedly.

 **Julia** @moulinmaris · 31 Mar 2022  
Replying to @bridgerton  
THE BEST BOY

 **Bridgerton** 🌟 📺 @bridgerton · 31 Mar 2022  
Replying to @moulinmaris  
Precisely, reader.

 **Paula** 🌟 📺 MPS @beepaulak · 31 Mar 2022  
Replying to @bridgerton  
KINGS

 **Bridgerton** 🌟 📺 @bridgerton · 31 Mar 2022  
Replying to @beepaulak  
His Majesty.

17

 **esposa do Colin esperando por Our Sky...** @ANG... · 31 Mar 2022  
Replying to @bridgerton  
I'm impressed with the production so far, it's perfect

 **Bridgerton** 🌟 📺 @bridgerton · 31 Mar 2022  
Replying to @ANGRIBEE\_  
Flawless, my dear.


 **Queen Eileen BA, BSN, RN, NCSN** @EileenSTJ · 31 Mar 2022  
Replying to @bridgerton  
What a wonderful BTS look at the joy, color, movement and detail that goes into every ball! #Bridgerton

 **Bridgerton** 🌟 📺 @bridgerton · 31 Mar 2022  
Replying to @EileenSTJ  
It is a spectacle indeed.

18.

**Bridgerton** @bridgerton

Whether he be a good boy, or a bad boy, he will always be our boy. #Bridgerton



79.3K views 0:51 / 0:59

6:00 pm · 26 Mar 2022

19.

**Mub** @mitchewy

Sir Newton needs a play mate



8:03 pm · 31 Mar 2022

25 Likes

Tweet your reply

**Bridgerton** @bridgerton · 31 Mar 2022  
Do send word from your people to Sir Newton's.

20.

Bridgerton Retweeted

**ig** @oriongansey

Newton is truly the perfect pet. #Bridgerton #bridgerton2 #bridgertonS2



94.4K views 0:02 / 0:15

From [blue icon]

12:00 am · 30 Mar 2022

663 Retweets 106 Quotes 4,686 Likes 139 Bookmarks

21.

**BridgertonOfficial** @Bridgertonofc · 26 Mar 2022  
The real diamond of the season 💎

1 194

**Bridgerton** @bridgerton · 26 Mar 2022  
Incomparable truly.

1 5 122

Show replies

**s. @\_FYNN4** · 26 Mar 2022  
though i would definitely have more love than hate for our newton 😊❤️

1 6

**Bridgerton** @bridgerton · 26 Mar 2022  
How could one feel otherwise?

1 11

22.

**Steph** @menacetoanthony · 30 mar. 2022  
En respuesta a @bridgerton



3 28 722

**Bridgerton** 🇲🇫 @bridgerton · 30 mar. 2022  
En respuesta a @menacetoanthony  
Precisely.

3 213

23

Bridgerton retweeted

**Most** 🇲🇫 @Most

scrolling the dating apps with your friends  
[Traducir Tweet](#)



You relish this frivolity nearly as much as I do.

9:00 p. m. · 30 mar. 2022

127 Retweets 6 Citas 1.471 Me gusta 18 Elementos guardados

24.

Bridgerton Retweeted

**Tilly** @wyliesofiaa

Kate and Anthony's chemistry is honestly the best that I've seen in a long time. I need to see more of them 😍 #Bridgerton



3:47 pm · 25 Mar 2022

399 Retweets 48 Quotes 3,562 Likes 52 Bookmarks

25.

↳ Bridgerton Retweeted

 **terry** ❤️  
@itsss\_terry

I don't think they could have found better actors for these two roles  
[#Bridgerton](#) [#bridgerton2](#)



3:22 pm · 26 Mar 2022

581 Retweets 51 Quotes 5,967 Likes 72 Bookmarks

26.

↳ Bridgerton Retweeted

 **Lisa** •  
@lisabiasio

Sex scenes are great, indeed, but it's the almost touch, the almost kiss, the longing stares that gets me every time. Slow burn will always be my weakness  
[#Bridgerton](#) [#Kanthony](#)  
[pic.twitter.com/tvKFWmAemf](https://pic.twitter.com/tvKFWmAemf)

9:12 am · 28 Mar 2022

2,622 Retweets 450 Quotes 16.3K Likes 587 Bookmarks

27.

 **Bridgerton** 🍷 🍷  
@bridgerton

Every season needs an incomparable.

 **elle** @myspideyswift · 31 Mar 2022  
simone ashley and jonathan bailey chemistry is unmatched [#bridgerton](#)  
[Show this thread](#)



9:10 pm · 31 Mar 2022

619 Retweets 29 Quotes 8,867 Likes 95 Bookmarks

28.

Bridgerton Retweeted  
 ivy @jesstfrancis

I WANT TO BE THE BANE OF SOMEONE'S EXISTENCE AND THE OBJECT OF THEIR DESIRES TOO 🤘 #Bridgerton #bridgertonS2



9:28 pm · 27 Mar 2022

29.

Bridgerton Retweeted  
 claire @iamtheblondlee

me every time Anthony and Kate look at each other: #Bridgerton #Kanthony




9:22 pm · 26 Mar 2022

1,637 Retweets 110 Quotes 10.3K Likes 156 Bookmarks

30.

emme 🌸🌿 commissions open! @meammelart · 1 Apr 2022  
 a little #Kanthony because I love them #Bridgerton #bridgertonS2



50 1,181 6,744

Bridgerton @bridgerton · 2 Apr 2022  
 Replying to @meammelart  
 Mighty fine work, dear reader.

1 4 26

31.

Rachel Moskowitz @RachMoskowitz · 28 mar. 2022  
 Cosmos in teacups for #Bridgerton2

Lady Whistledown would surely approve 🍵



2 115

Bridgerton @bridgerton · 29 mar. 2022  
 En respuesta a @RachMoskowitz  
 This author most certainly would.

1 77

32.

Bridgerton @bridgerton

Do help this author and describe Miss Bridgerton's debut with two words alone.

camila | @myanafav · 28 Mar 2022  
 eloise bridgerton debut was chaotic and hilarious af #bridgertonS2



3:10 am · 29 Mar 2022

225 Retweets 29 Quotes 4,069 Likes 43 Bookmarks

33.

Bridgerton @bridgerton

This author has noticed that Miss Charithra Chandran seems to dazzle on the Pall Mall green with a confidence even the finest of players could admire.



11:39 pm · 29 Mar 2022

706 Retweets 184 Quotes 11.2K Likes 98 Bookmarks

34.  **sara lvs kaz** 🍷🍷🍷 need soc spi... @\_nextsupre... · 26 Mar 2022 ...  
This season is making me fall in love with benedict even more.  
#Bridgerton



64 3,198 14.1K

 **Bridgerton** 🍷🍷🍷 @bridgerton · 26 Mar 2022  
Replying to @\_nextsupreme\_  
Indeed the second son is quite beguiling.

13 36 615

35.  **rachel** @bloodyrachell  
Bridgerton Retweeted  
lady danbury always knows, periodt. #Bridgerton



2:01 pm · 27 Mar 2022

827 Retweets 124 Quotes 7,021 Likes 57 Bookmarks

36.  **Bridgerton** 🍷🍷🍷 @bridgerton  
If one knows, one knows... And Lady Danbury knows all...



Adjoa Andoh

11:00 pm · 31 Mar 2022


1,600 Retweets 250 Quotes 19.2K Likes 127 Bookmarks


37.  **Promenading Anthony's Pinnacle** @chaoticguitar  
Bridgerton Retweeted  
Phillipa Featherington 😊  
#bridgerton



11:26 pm · 30 Mar 2022

190 Retweets 33 Quotes 3,910 Likes 24 Bookmarks

38.  **Strong Black Lead** @strongblacklead  
Bridgerton retweeted  
Appreciation post for our girl Lady Danbury. ❤️  
Traducir Tweet



9:00 p. m. · 28 mar. 2022

734 Retweets 124 Citas 7,979 Me gusta 27 Elementos guardados

39.  **Bridgerton** @bridgerton  
The greatest authors are always the most well read. #Bridgerton



7:00 pm · 27 Mar 2022

1,218 Retweets 222 Quotes 14.9K Likes 65 Bookmarks

40.

**Bridgerton** @bridgerton

Though one may find it hard to believe, Queen Charlotte becomes even more fabulous the closer you draw near.

10:59 pm · 28 Mar 2022

584 Retweets 83 Quotes 9,299 Likes 44 Bookmarks

41.

**Bridgerton** @bridgerton

Miss Eloise Bridgerton, she may not be this season's Diamond, but she is an emerald in her own right.

11:00 pm · 30 Mar 2022

2,949 Retweets 783 Quotes 29.3K Likes 207 Bookmarks

42.

**Bridgerton** @bridgerton

Might we all aspire to be more like Miss Bridgerton

**francesca** @myqueenzoia · 25 Mar 2022  
she's so me #Bridgerton

2:52 pm · 26 Mar 2022

336 Retweets 12 Quotes 3,466 Likes 22 Bookmarks

43.

**Bridgerton Retweeted**

**Vivian I** @vivianz49

Protect them at all cost #Bridgerton

4:30 am · 26 Mar 2022

633 Retweets 76 Quotes 6,733 Likes 53 Bookmarks

44.

**L** @lisanajune · 27 Mar 2022

Lady Danbury and Violet Bridgerton dying in laughter over how terrible the wedding was hilarious #bridgerton2 #bridgertonS2

24 613 6,973

**Bridgerton** @bridgerton · 28 Mar 2022

Replying to @lisanajune  
Laughing heartily, indeed.

1 146

45.

**Bridgerton retweeted**

**Sof** @schofiaa

Kate And Lady Danbury had one of the most wholesome relationship This Season. I loved every scene of them #Bridgerton

Traducir Tweet

1:33 p.m. · 28 mar. 2022

402 Retweets 126 Citas 4,512 Me gusta 56 Elementos guardados