



UNIVERSIDADE
LUSÓFONA

CENTRO UNIVERSITÁRIO DE LISBOA

ESCOLA DE COMUNICAÇÃO, ARQUITETURA, ARTES E TECNOLOGIAS DA INFORMAÇÃO

DOUTORAMENTO EM CIÊNCIAS DA COMUNICAÇÃO

EMOTIONALISM IN CONTEMPORARY JOURNALISM - WHEN
THE QUEEN DIED: NEWSMAGAZINES' COVERAGE OF THE
DEATH OF ELIZABETH II

Tese apresentada a provas públicas para a obtenção do grau de Doutor em Ciências da
Comunicação, orientada pela Prof^a. Doutora Carla Alexandra Oliveira Rodrigues Cardoso

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2024

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DEATH OF ELIZABETH II

“VERSÃO FINAL”

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“Great journalism will always attract readers. The words, pictures and graphics
that are the stuff of journalism have to be brilliantly packaged;
they must feed the mind and move the heart.”

Rupert Murdoch

To my fiancé who believed in me.

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Resumo

Na última década, registou-se um crescente interesse académico no estudo das emoções no campo jornalístico, impulsionado por novas práticas jornalísticas que recorrem a elementos emocionais como forma de alcançar um maior público. Nesta investigação, procurámos as marcas do emocionalismo no jornalismo através de um estudo de caso sobre a cobertura da morte e do funeral da Rainha Isabel II. Para compreender como funciona o emocionalismo no jornalismo contemporâneo, concebemos um estudo comparativo internacional que se centra num tipo específico de *media*, a newsmagazine ou revista semanal de informação geral. A meio caminho entre o jornal e a revista, este modelo nasceu nos Estados Unidos, em 1923, com a revista *Time* e popularizou-se em todo o mundo. O nosso estudo de caso inclui dois títulos de circulação internacional - *Time* (EUA) e *The Economist* (Reino Unido) - e uma newsmagazine nacional - *.týždeň* da Eslováquia.

Cruzando a análise de conteúdo e a análise semiótica, examinámos os elementos do emocionalismo num corpus de 111 artigos online e quatro capas de newsmagazines durante as duas semanas de 8 de setembro de 2022 a 22 de setembro de 2022. O trabalho dos jornalistas das três revistas foi também analisado recorrendo a elementos da teoria dos acontecimentos mediáticos aplicados à imprensa online. A análise comparada das newsmagazines revelou que o emocionalismo é uma construção crucial nos artigos e capas, independentemente de se tratar de uma revista de circulação nacional ou internacional.

Os resultados mostram que o emocionalismo nas capas e artigos das newsmagazines é composto por elementos textuais e visuais, interligados com factos, criando uma narrativa e uma composição unificadas. A aplicação da teoria dos acontecimentos mediáticos revelou as mudanças que ocorreram no tom e estilo de cobertura mediática relativamente a um acontecimento como o funeral de uma figura pública internacional como a rainha Isabel II, com o recurso a descrições e a fotografias emocionais ou a omissão de factos negativos sobre a pessoa falecida. Os resultados indicam, assim, que o emocionalismo está incorporado no jornalismo de qualidade e é utilizado para proporcionar o envolvimento e a participação dos leitores em temas sociais importantes.

Palavras-chave: Emocionalismo, jornalismo, newsmagazine, Rainha Isabel II

Abstract

In the last decade, there has been a growing academic interest in the study of emotions in the field of journalism, driven by new journalistic practices that use emotional elements as a way of reaching a wider audience. In this research we set out to find the marks of emotionalism in the contemporary journalism through a case study on the coverage of the death and funeral of Queen Elizabeth II. To understand how emotionalism works in contemporary journalism, we designed an international comparative study that focuses on a specific type of media, the newsmagazine or weekly general information magazine. Halfway between the newspaper and the magazine, this model was born in the United States in 1923 with *Time* magazine and has become popular worldwide. Our case study includes two international circulation titles – *Time* (USA) and *The Economist* (United Kingdom) - and one national newsmagazine – *týždeň* from Slovakia.

Crossing content and semiotic analysis, we examined the elements of emotionalism in a corpus of 111 online articles and four newsmagazine covers during the two weeks from September 8, 2022, to September 22, 2022. The work of the journalists of the three magazines was also analysed using elements from the Media Events theory applied to the online press. The comparative analysis of the newsmagazines revealed that emotionalism is a crucial construction in articles and covers, regardless of whether those magazines have national or international circulation.

The findings show that emotionalism in newsmagazine's covers and articles is made up of textual and visual elements, interconnected with facts, creating a unified narrative and composition. Applying media events theory uncovered the changes that have occurred in the tone and style of media coverage of an event such as the funeral of an international public figure like Queen Elizabeth II, with the use of emotional descriptions and photographs or the omission of negative facts about the deceased. The results thus indicate that emotionalism is embedded in quality journalism and is used to engage and involve readers in important social issues.

Keywords: Emotionalism, journalism, newsmagazine, Queen Elizabeth II

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List of Articles - Corpus

<i>The Economist</i> Newsmagazine	Publication date	Article Headline	Link
1.	8.9.2022	The death of Elizabeth II marks the end of an era	https://www.economist.com/leaders/2022/09/08/the-death-of-elizabeth-ii-marks-the-end-of-an-era
2.	8.9.2022	Queen Elizabeth II's reign in numbers	https://www.economist.com/films/2022/09/08/queen-elizabeth-iis-reign-in-numbers
3.	8.9.2022	Elizabeth II never laid down the heavy weight of the crown	https://www.economist.com/obituary/2022/09/08/elizabeth-ii-never-laid-down-the-heavy-weight-of-the-crown
4.	8.9.2022	How Britain has changed since Elizabeth II was crowned in 1953	https://www.economist.com/britain/2022/09/08/how-britain-has-changed-since-elizabeth-ii-was-crowned-in-1953
5.	8.9.2022	Britain's longest-serving ruler strengthened the monarchy	https://www.economist.com/briefing/2022/09/08/britains-longest-serving-ruler-strengthened-the-monarchy
6.	8.9.2022	Elizabeth II was the longest-reigning monarch in British history	https://www.economist.com/graphic-detail/2022/09/08/elizabeth-ii-was-the-longest-reigning-monarch-in-british-history
7.	9.9.2022	Drama queen: Her Majesty on-screen, from "The Simpsons" to "The Crown"	https://www.economist.com/1843/2022/09/09/drama-queen-her-majesty-on-screen-from-the-simpsons-to-the-crown
8.	9.9.2022	Some of the new king's realms may become republics	https://www.economist.com/international/2022/09/09/some-of-the-new-kings-realms-may-become-republics
9.	9.9.2022	"The second Elizabethan era is over"—a special episode on the death of Britain's queen	https://www.economist.com/podcasts/2022/09/09/the-second-elizabethan-era-is-over-a-special-episode-on-the-death-of-britains-queen
10.	9.9.2022	Queen Elizabeth II's life and reign in pictures	https://www.economist.com/britain/2022/09/09/queen-elizabeth-iis-life-and-reign-in-pictures
11.	9.9.2022	What will Charles do now?	https://www.economist.com/britain/2022/09/09/what-will-charles-do-now
12.	10.9.2022	What King Charles could mean for the royal finances	https://www.economist.com/the-economist-explains/2022/09/10/what-king-charles-could-mean-for-the-royal-finances
13.	12.9.2022	The Queen's confused mourners	https://www.economist.com/1843/2022/09/12/the-queens-confused-mourners
14.	13.9.2022	What to read to understand the British monarchy	https://www.economist.com/the-economist-reads/2022/09/13/what-to-read-to-understand-the-british-monarchy

monarchy

15.	14.9.2022	As mourning comes: each generation forges its own relationship with the monarchy	https://www.economist.com/1843/2022/09/14/as-mourning-comes-each-generation-forges-its-own-relationship-with-the-monarchy
16.	14.9.2022	What does it mean to “lie in state”?	https://www.economist.com/the-economist-explains/2022/09/14/what-does-it-mean-to-lie-in-state
17.	14.9.2022	How the death of Elizabeth II has affected Britain	https://www.economist.com/britain/2022/09/14/how-the-death-of-elizabeth-ii-has-affected-britain
18.	15.9.2022	Will Charles III keep the Commonwealth going?	https://www.economist.com/international/2022/09/09/the-commonwealth-will-miss-queen-elizabeth
19.	15.9.2022	Politics	https://www.economist.com/the-world-this-week/2022/09/15/politics
20.	15.9.2022	South-East Asia’s monarchies struggle with succession	https://www.economist.com/asia/2022/09/15/south-east-asias-monarchies-struggle-with-succession
21.	15.9.2022	A.N. Wilson on the art of Queen Elizabeth II’s communication	https://www.economist.com/by-invitation/2022/09/15/an-wilson-on-the-art-of-queen-elizabeth-iis-communication
22.	15.9.2022	“The Crown” will help shape the memory of Queen Elizabeth II	https://www.economist.com/culture/2022/09/15/the-crown-will-help-shape-the-memory-of-queen-elizabeth-ii
23.	15.9.2022	Why the monarchy matters	https://www.economist.com/leaders/2022/09/15/why-the-monarchy-matters
24.	15.9.2022	Why Britons love to queue	https://www.economist.com/the-economist-explains/2022/09/15/why-britons-love-to-queue
25.	15.9.2022	The queen helped effect a change in Anglo-Irish relations	https://www.economist.com/britain/2022/09/15/the-queen-helped-effect-a-change-in-anglo-irish-relations
26.	15.9.2022	The Church of England will change less than traditionalists feared	https://www.economist.com/britain/2022/09/15/the-church-of-england-will-change-less-than-traditionalists-feared
27.	16.9.2022	For a last moment the Queen is everywhere	https://www.economist.com/1843/2022/09/16/for-a-last-moment-the-queen-is-everywhere

28.	16.9.2022	What next for the British monarchy?	https://www.economist.com/films/2022/09/16/what-next-for-the-british-monarchy
29.	16.9.2022	The queen's death left sporting authorities facing tricky choices	https://www.economist.com/culture/2022/09/16/the-queens-death-left-sporting-authorities-facing-tricky-choices
30.	22.9.2022	The state funeral of Elizabeth II came off without a hitch	https://www.economist.com/britain/2022/09/22/the-state-funeral-of-elizabeth-ii-came-off-without-a-hitch
31.	22.9.2022	Translating royal names is a relic of European history	https://www.economist.com/culture/2022/09/22/translating-royal-names-is-a-relic-of-european-history

Time Newsmagazine	Publication date	Article Headline	Link
1.	8.9. 2022	See Every TIME Cover Featuring Queen Elizabeth II	https://time.com/4020008/queen-elizabeth-ii-time-covers/
2.	8.9. 2022	Queen Elizabeth II, Britain's Steadfast Monarch, Dies	https://time.com/4619423/queen-elizabeth-dies/
3.	8.9. 2022	Queen Elizabeth II's Death at Balmoral Has Major Implications for Scotland	https://time.com/6211941/queen-elizabeth-ii-death-balmoral-death-scotland-significance/
4.	8.9. 2022	How the Royal Family Reacted to Queen Elizabeth II's Death	https://time.com/6211943/royal-family-statements-queen-elizabeth-ii-death/
5.	8.9. 2022	Queen Elizabeth II Died After 70 Years on the Throne. Who Is the Longest Reigning Monarch?	https://time.com/6183569/longest-reigning-monarchs-queen-elizabeth-platinum-jubilee/
6.	8.9. 2022	Here's How Every Meeting Between the Queen and a U.S. President Went	https://time.com/5333083/queen-elizabeth-trump-visit-presidents/
7.	8.9. 2022	Here's When Queen Elizabeth II Ascended to the Throne	https://time.com/6211771/when-did-queen-elizabeth-ii-become-queen/
8.	8.9. 2022	Queen Elizabeth II Has Died. Here's How Prince Charles Became King Charles III	https://time.com/5354868/queen-elizabeth-ii-succession-prince-charles/

9.	8.9. 2022	What Happens When Britain's Queen Elizabeth II Dies?	https://time.com/6211706/what-happens-when-queen-elizabeth-dies/
10.	8.9. 2022	How Queen Elizabeth II Defined Her Own Elegant Fashion Legacy	https://time.com/5390202/queen-elizabeth-fashion-evolution/
11.	8.9. 2022	'We Will Never Have Another Quite Like Her.' How the U.K. Is Mourning Queen Elizabeth II's Death	https://time.com/6211949/uk-mourns-queen-elizabeth-ii/
12.	8.9. 2022	How Queen Elizabeth II Showed Why Britain Still Has a Monarchy	https://time.com/4619476/why-britain-still-has-monarchy-queen-elizabeth-ii/
13.	8.9. 2022	Queen Elizabeth II Under Medical Supervision as Health Concerns Grow	https://time.com/6211590/queen-elizabeth-health-concerns/
14.	8.9. 2022	What King Charles III's Past Controversies Could Tell Us About How He'll Reign	https://time.com/6212008/king-charles-iii-controversy-past/
15.	9.9. 2022	Prince Harry Departs Scotland After Leaving Meghan Markle Behind to Be With Queen Elizabeth II	https://time.com/6211730/prince-harry-meghan-markle-queen-elizabeth-ii-health/
16.	9.9. 2022	After Queen Elizabeth II's Death, Many Indians Are Demanding the Return of the Kohinoor Diamond	https://time.com/6212113/queen-elizabeth-india-kohinoor-diamond/
17.	9.9. 2022	The Story Behind TIME's Commemorative Queen Elizabeth II Cover	https://time.com/6211810/time-queen-elizabeth-ii-cover/
18.	9.9. 2022	How Currency, Stamps, and the U.K. National Anthem Could Change After Queen Elizabeth II's Death	https://time.com/6211922/royal-symbols-change-queen-elizabeth-ii-death/
19.	9.9. 2022	Queen Elizabeth's Passing Could Push Some Countries to Alter Their Ties to the British Monarchy	https://time.com/6212004/queen-elizabeth-republicanism-anti-monarchy/
20.	9.9. 2022	Premier League Postpones Weekend Fixtures Following Queen Elizabeth II's Death	https://time.com/6212085/premier-league-fixtures-queen-elizabeth-ii-death/
21.	9.9. 2022	How the World Is Responding to News of Queen Elizabeth II's Death	https://time.com/6211821/queen-elizabeth-ii-death-world-reactions/

22.	9.9. 2022	Scenes From Around the World in the Aftermath of Queen Elizabeth II's Death	https://time.com/6212321/photos-queen-elizabeth-ii-world-mourning/
23.	9.9. 2022	When Will Charles Officially Be Crowned King?	https://time.com/6212122/king-charles-iii-coronation-updates/
24.	9.9. 2022	The Dubious History of the Name 'King Charles'	https://time.com/6212225/king-charles-iii-history-name/
25.	9.9. 2022	The Future of the British Monarchy Is More Uncertain Than Ever	https://time.com/6212370/british-monarchy-future-king-charles-iii/
26.	9.9. 2022	What King Charles III Means for Scotland's Future in the U.K.	https://time.com/6212155/king-charles-iii-scotland-future-in-uk/
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17.	.týždeň	Picture 17	140	https://www.tyzden.sk/svet/88667/svet-sa-dnes-naposledy-rozluci-s-alzbetou-ii/?fbclid=IwAR0wjVXNJxrKbELwRsnHT_x-sw-m_oYw9v1hrjBDFkcr1p7kkFxHEHkufWM
18.	.týždeň	Picture 18	140	https://www.tyzden.sk/spolocnost/88604/storocie-malej-lilibet/?fbclid=IwAR2tANefalGEVvPBSqxNnhgWYoiV4eARxr8ckc1i-b6DatganXGEeCb0wo

19.	.týždeň	Picture 19	141	https://www.tyzden.sk/svet/88433/-australia-a-novy-zeland-vyhlasi-krala-karola-iii-za-hlavu-ich-statov/?ref=kat&fbclid=IwAR2kYK9q0oO0_X0wOGBSikISRVHdnMOaSI5XHXyulo9WUSNT2OoB0Juw7Fk
20.	.týždeň	Picture 20	143	https://www.tyzden.sk/spolocnost/88431/kralova-alzbeta-ii-priatelka-papezov/?fbclid=IwAR3coDuoZLPsqMot8gkeiBo42jNWNk-OLk_UROJNYiXn49CJIsUWtTuDkNs#google_vignette
21.	.týždeň	Picture 21	143	https://www.tyzden.sk/temy/88584/tema-tyzdna-alzbeta-ii/?fbclid=IwAR1f55m1dChYK8dGqYDK9FAGHLenLsjGpf1NYM2Hyv2eCnfZiJiCl_sZ9bl
22.	.týždeň	Picture 22	144	https://www.tyzden.sk/rozhovory/88611/odbornicka-na-kralovsku-rodinu-rozsah-pohrebu-je-nepredstavitelny/?ref=kat&fbclid=IwAR3QeGSGHB-9UkaBnvsjqhmqTy_GKTqV7Dr2X2128msl1b4j0yZr5MuBlw8
23.	.týždeň	Picture 23	144	https://www.tyzden.sk/spolocnost/88431/kralova-alzbeta-ii-priatelka-papezov/?ref=kat&fbclid=IwAR21w46mccZCOPNp9yRKn8LMmldinrif_wY-ewod-RZWSzy08QUWJRbPrpk
24.	.týždeň	Picture 24	145	https://www.tyzden.sk/nazory/88366/god-bless-the-queen/?ref=kat&fbclid=IwAR12-3E2xPNubKFUFaZt8IsWoOGhFMPWY1OsrclIBLqjR27eebwLZKHXNk
25.	.týždeň	Picture 25	145	https://www.tyzden.sk/svet/88661/prezidentka-zuzana-caputova-vzdala-uctu-zosnulej-kralovnej-alzbete-ii/?ref=kat&fbclid=IwAR03GhNubsUEzQHpWWdGx0q3XLNbb5N_pP4F5GIq81mPfoFlvao1wPDwjmM
26.	.týždeň	Picture 26	146	https://www.tyzden.sk/svet/88437/ludia-by-nemali-na-pocest-alzbety-ii-nosit-ine-predmety-nez-kvety/?fbclid=IwAR17iZrP4M9e7S4MXsBLXvHphp1NJpPbAH9-AneD6rWskTefL7PF7dYvIKc
27.	.týždeň	Picture 27	147	https://www.tyzden.sk/svet/88607/na-pohrebe-alzbety-ii-sa-zucastni-aj-zelenskeho-manzelka/?ref=kat&fbclid=IwAR3G7Jp5kptgtZwJ12E4Bd_OLlaQnX1YN_OY4w5MNG1GOwY5q7uYw1tVZTc

28.	.týždeň	Picture 28	147	https://www.tyzden.sk/politika/88623/prezidentka-po-pohrebe-britskej-kralovnej-v-londyne-odcestuje-na-zhromazdenie-osn-v-new-yorku/?ref=kat&fbclid=IwAR3iTjTxcJ45nwd49hqWNJLteo3j5aUNLp2cXOk XD2zPVx7gL3eyWrU8Y
29.	.týždeň	Picture 29	148	https://www.tyzden.sk/svet/88364/-kralovna-alzbeta-ii-zomrela-vo-veku-96-rokov/?ref=kat
30.	.týždeň	Picture 30	148	https://www.tyzden.sk/nazory/88366/god-bless-the-queen/?ref=kat
31.	.týždeň	Picture 31	148	https://www.tyzden.sk/spolocnost/88592/corgi-sveta-zosmutneli/?ref=kat
32.	.týždeň	Picture32	148	https://www.tyzden.sk/svet/88421/australsky-premier-polozil-pred-parlamentom-veniec-k-soche-alzbety-ii/?ref=kat
33.	.týždeň	Picture 33	149	https://www.tyzden.sk/rozhovory/88408/karel-schwarzenberg-pre-tyzden-panovnika-ako-bola-alzbeta-ii-na-svete-nenajdeme/?ref=kat
34.	.týždeň	Picture 34	150	https://www.tyzden.sk/svet/88397/putin-neplanuje-prist-na-pohreb-alzbety-ii/?ref=kat
35.	.týždeň	Picture 35	152	https://www.tyzden.sk/svet/88669/tyzden-online-kralovnu-alzbetu-ii-pochovali-vedla-jej-manzela/?ref=kat
36.	.týždeň	Picture 36	153	https://www.tyzden.sk/spolocnost/88612/esej-chvala-konstitucnej-monarchie/?ref=kat
37.	.týždeň	Picture 37	153	https://www.tyzden.sk/rozhovory/88611/odbornicka-na-kralovsku-rodinu-rozsah-pohrebu-je-nepredstavitelny/?ref=kat
38.	.týždeň	Picture 38	154	https://www.tyzden.sk/spolocnost/88592/corgi-sveta-zosmutneli/?ref=kat
39.	Time	Picture 39	169	https://time.com/6212225/king-charles-iii-history-name/
40.	Time	Picture 40	171	https://time.com/4619423/queen-elizabeth-dies/
41.	Time	Picture 41	171	https://time.com/6214329/king-charles-iii-childhood/
42.	Time	Picture 42	173	https://time.com/6211730/prince-harry-meghan-markle-queen-elizabeth-ii-health/
43.	Time	Picture 43	173	https://time.com/6211941/queen-elizabeth-ii-death-balmoral-death-scotland-significance/

44.	<i>Time</i>	Picture 44	174	https://time.com/6214581/queen-elizabeth-ii-funeral-procession-order/
45.	<i>Time</i>	Picture 45	174	https://time.com/6212772/queen-elizabeth-ii-colonialism-legacy/
46.	<i>Time</i>	Picture 46	175	https://time.com/5354868/queen-elizabeth-ii-succession-prince-charles/
47.	<i>Time</i>	Picture 47	176	https://time.com/6212113/queen-elizabeth-india-kohinoor-diamond/
48.	<i>Time</i>	Picture 48	176	https://time.com/6212824/queen-elizabeth-iis-reign-violence-british-empire/
49.	<i>Time</i>	Picture 49	176	https://time.com/6212085/premier-league-fixtures-queen-elizabeth-ii-death/
50.	<i>Time</i>	Picture 50	176	https://time.com/6214605/queen-elizabeth-ii-funeral-photos/
51.	<i>Time</i>	Picture 51	177	https://time.com/6212889/prince-andrew-queen-elizabeth/
52.	<i>Time</i>	Picture 52	177	https://time.com/6212321/photos-queen-elizabeth-ii-world-mourning/
53.	<i>Time</i>	Picture 53	179	https://time.com/4020008/queen-elizabeth-ii-time-covers/
54.	<i>Time</i>	Picture 54	179	https://time.com/6212772/queen-elizabeth-ii-colonialism-legacy/
55.	<i>Time</i>	Picture 55	184	https://time.com/6214531/queen-elizabeth-ii-funeral/
56.	<i>Time</i>	Picture 56	184	https://time.com/6214541/queen-elizabeth-ii-funeral-leaders-not-attending/
57.	<i>The Economist</i>	Picture 57	203	https://www.economist.com/leaders/2022/09/08/the-death-of-elizabeth-ii-marks-the-end-of-an-era
58.	<i>The Economist</i>	Picture 58	203	https://www.economist.com/culture/2022/09/22/translating-royal-names-is-a-relic-of-european-history
59.	<i>The Economist</i>	Picture 59	203	https://www.economist.com/graphic-detail/2022/09/08/elizabeth-ii-was-the-longest-reigning-monarch-in-british-history
60.	<i>The Economist</i>	Picture 60	204	https://www.economist.com/1843/2022/09/14/as-mourning-comes-each-generation-forges-its-own-relationship-with-the-monarchy

61.	<i>The Economist</i>	Picture 61	206	https://www.economist.com/britain/2022/09/08/how-britain-has-changed-since-elizabeth-ii-was-crowned-in-1953
62.	<i>The Economist</i>	Picture 62	206	https://www.economist.com/1843/2022/09/14/as-mourning-comes-each-generation-forges-its-own-relationship-with-the-monarchy
63.	<i>The Economist</i>	Picture 63	207	https://www.economist.com/graphic-detail/2022/09/08/elizabeth-ii-was-the-longest-reigning-monarch-in-british-history
64.	<i>The Economist</i>	Picture 64	208	https://www.economist.com/graphic-detail/2022/09/08/elizabeth-ii-was-the-longest-reigning-monarch-in-british-history
65.	<i>The Economist</i>	Picture 65	208	https://www.economist.com/britain/2022/09/08/how-britain-has-changed-since-elizabeth-ii-was-crowned-in-1953
66.	<i>The Economist</i>	Picture 66	210	https://www.economist.com/international/2022/09/09/some-of-the-new-kings-realms-may-become-republics
67.	<i>The Economist</i>	Picture 67	210	https://www.economist.com/podcasts/2022/09/09/the-second-elizabethan-era-is-over-a-special-episode-on-the-death-of-britains-queen
68.	<i>The Economist</i>	Picture 68	210	https://www.economist.com/britain/2022/09/08/how-britain-has-changed-since-elizabeth-ii-was-crowned-in-1953
69.	<i>The Economist</i>	Picture 69	210	https://www.economist.com/britain/2022/09/22/the-state-funeral-of-elizabeth-ii-came-off-without-a-hitch
70.	<i>The Economist</i>	Picture 70	211	https://www.economist.com/the-economist-explains/2022/09/15/why-britons-love-to-queue
71.	<i>The Economist</i>	Picture 71	211	https://www.economist.com/culture/2022/09/15/the-crown-will-help-shape-the-memory-of-queen-elizabeth-ii
72.	<i>The Economist</i>	Picture 72	211	https://www.economist.com/by-invitation/2022/09/15/an-wilson-on-the-art-of-queen-elizabeth-iis-communication
73.	<i>The Economist</i>	Picture 73	211	https://www.economist.com/asia/2022/09/15/south-east-asias-monarchies-struggle-with-succession

74.	<i>The Economist</i>	Picture 74	212	https://www.economist.com/culture/2022/09/16/the-queens-death-left-sporting-authorities-facing-tricky-choices
75.	<i>The Economist</i>	Picture 75	213	https://www.economist.com/briefing/2022/09/08/britains-longest-serving-ruler-strengthened-the-monarchy
76.	<i>The Economist</i>	Picture 76	213	https://www.economist.com/obituary/2022/09/08/elizabeth-ii-never-laid-down-the-heavy-weight-of-the-crown
77.	<i>The Economist</i>	Picture 77	213	https://www.economist.com/britain/2022/09/15/the-queen-helped-effect-a-change-in-anglo-irish-relations
78.	<i>The Economist</i>	Picture 78	214	https://www.economist.com/britain/2022/09/09/what-will-charles-do-now
79.	<i>The Economist</i>	Picture 79	214	https://www.economist.com/1843/2022/09/16/for-a-last-moment-the-queen-is-everywhere
80.	<i>The Economist</i>	Picture 80	216	https://www.economist.com/the-economist-reads/2022/09/13/what-to-read-to-understand-the-british-monarchy
81.	<i>The Economist</i>	Picture 81	218	https://www.economist.com/1843/2022/09/12/the-queens-confused-mourners
82.	<i>The Economist</i>	Picture 82	219	https://www.economist.com/briefing/2022/09/08/britains-longest-serving-ruler-strengthened-the-monarchy
83.	<i>The Economist</i>	Picture 83	219	https://www.economist.com/1843/2022/09/16/for-a-last-moment-the-queen-is-everywhere
84.	<i>The Economist</i>	Picture 84	239	https://www.economist.com/asia/2022/09/15/south-east-asias-monarchies-struggle-with-succession

Semiotic Analysis

	Newsmagazine	Image Name	Page	Retrieved from
1.	.týždeň, <i>Time</i> , <i>The Economist</i>	Picture 85	261	https://www.economist.com/weeklyedition/archive?year=2022 https://api.time.com/wp-content/uploads/2022/09/Queen-Cover-Final.jpg?quality=85&w=840 https://www.economist.com/weeklyedition/archive?year=2022

2.	<i>.týždeň</i>	Picture 86	263	https://static.tyzden.sk/data/media/issues/ab6fb169f64d2ee8e83bd86893a2ad59.jpg
3.	<i>The Economist</i>	Picture 87	266	https://www.economist.com/weeklyedition/archive?year=2022
4.	<i>Time</i>	Picture 88	271	https://api.time.com/wp-content/uploads/2022/09/Queen-Cover-Final.jpg?quality=85&w=840

Introduction

Various scientific disciplines are concerned with the problematics of journalism and the individual's behaviour, whether factors affecting the emotional side of a person or vice versa. Emotions are considered a multidimensional continuum, with each classification being complex and practical. Understanding how emotions are dealt with in journalism is therefore highly relevant.

The main goal of our work is to understand Emotionalism in contemporary journalism. For doing that, we chose a case study that is particularly emotionally charged: the death of Queen Elizabeth II. Our research questions (RQ) were: RQ1 - How is emotionalism constructed in selected newsmagazine's covers and articles? RQ2 - How journalists report on events such as the funeral of an important person? RQ3 - Is there a connection of elements of emotionalism on newsmagazine's covers? RQ4 - Is there a difference in reporting on media events by journalists from different countries?

Observations and experiments are made feasible by hypotheses (H), which can act as a springboard for further research and observation verification, therefore, we set the following hypotheses: H1 - The elements of emotionalism in newsmagazine's covers and articles are made of textual and visual elements and are interconnected with facts, creating a unified composition. H2 - Journalists become only observers who comment on current events and avoid negative connotations with the deceased person and also close relatives. H3 - Covers can be used to portrait particular emotion charged narratives in a complex and rich way. H4 - There is a difference in reporting on media events by journalists from different countries even if the event they report on is the same.

In order to obtain results, we had to choose methodological procedures and compare their results with each other. As the main method of the analysis of the newsmagazine coverage we selected the content analysis. For a better understanding of the research part, the Content Analysis Grid was created and it contains 38 categories that are divided into four fields – general characterization, visual elements, graphic elements and textual elements. The 38 mentioned categories correspond to 186 codes. Thanks to a deeper examination of the articles and with the help of content analysis, we could apply Media Event theory. Moreover, for the research of four covers as a communication device, we chose the method of semiotic analysis.

Three newsmagazines were determined for the research, specifically the American *Time*, the British *The Economist* and the Slovak *.týždeň* in their online versions that were

retrieved from their websites – www.time.com, www.economist.com, www.tyzden.sk. They were examined during the period from September 8, 2022 to September 22, 2022 and the corpus eventually consisted of 111 articles.

Chapter 1 is dedicated to the relation between Emotionalism and Journalism. The concept of emotion is wide and differs according to each scientific field. A broad overview helps classify the position of emotions and their importance on an individual's daily life and in society, where journalism collects material for the news. The most important aspect of this research is the role of emotions in the construction of journalistic texts. The research on the theoretical level focuses on the manifestation of emotions in communication and their influence on language, particularly journalistic language. Emotionalism is a concept that connects emotions and apply to media content, focusing on the use of emotions in conveying media content to individuals. Media experts highlighted the existence of excessive emotions in different journalistic genres. Moreover, the focus on emotional display in newscasts and reality programs has also increased interest among media researchers to explore if and to what extent emotions influence media content. Researchers argue that emotionalism in print media differs from emotionalism in television due to the audience's perception of them with different senses. However, television has also led to a shift in print journalism to deeper investigative journalism that brings longer stories and analysis. This shift has resulted in the penetration of graphic and image television elements into the original print press, which now absorbs both possible parts of emotionality in the media through web portals. Emotionalism or better said the understanding of emotion in the context of interactive stylistics, is crucial for creating a journalistic piece or narrative. It involves the style and combination of elements such as graphics and semantics that create the overall impression of the text. This theoretical basis led us to the idea of analysing not only textual but also visual elements of emotionalism.

Building on the findings of emotionalism research, we continue to explain in the first chapter the importance of cultural context as a factor influencing emotionalism and its perception in journalistic articles. The interdependence of the environment on the formation of persons and their perception and experience of specific situations in a certain cultural and social context is undeniable, as well as the influence of culture on the way people perceive and experience these situations. Emotions are social objects formed by social processes, generated by actors and groups who have rendered people's feelings and emotional lives of social significance. The cultural context of perceiving information and events that form the basis of a journalistic work is influenced by factors such as behaviour, culture, and previous traumatic

experiences. Cultural context plays a significant role in shaping our emotional perception and presumption of ideal affect in news. This influence is evident in various aspects of our cultural mosaic, including event significance, and the selection of news stories. Moreover, cultural elements not only influence the perception of journalistic context but also the creation and cultural background of a journalist. Findings about the cultural context are an important part for our study, since by comparing these elements we try to obtain a comparison of patterns in the construction of emotionalism in journalistic pieces from different countries.

In the next part of the first chapter, we discuss terms such as sensationalism and desensitization. They often rely on reports about insignificant matters and portray them as major influences on society, or biased presentations of newsworthy topics in a trivial or tabloid manner. This phenomenon has brought the news to a new audience when it became aimed at the lower class, who had less of a need to accurately understand politics and the economy. In modern journalism, sensationalism cannot be excluded. It plays an important role in gaining the audience or even creating the profit, no matter whether it is a positive feature or destructive one. Desensitization in journalism is a growing concern among media professionals and the public, referring to the process of public becoming less sensitive or responsive to certain topics, images, words, or ideas presented in news stories. The desensitisation issue is particularly concerning in the case of journalists, who are often exposed to graphic and upsetting content on a daily basis. It is important for journalists to be able to report on difficult topics without being emotionally affected. However, there is a danger that they could become so desensitised that they no longer feel any empathy or compassion for those involved in the stories they are covering. Using the terms sensationalism and desensitization, we define the phenomena in which journalists work not even today, but we also point it out, within the historical cross-section. This leads us to journalistic concepts that are well-known for using the elements of emotionalism and sensationalism like “fait divers”, yellow journalism and Jazz journalism. As an opposition to this type of journalism, we continue to deal with it in a historical cross-section in describing the work of “muckrakers,” who focused on in-depth journalism and emerged alongside the yellow journalism. Muckrakers not only influenced the content of articles but also acted as a counterpoint to the emotionally charged, sensationalist yellow journalism. After the muckraker movement’s demise, journalism fighting against social ills continued to exist, such as investigative journalism. However, by going through investigative journalism, in our work we ask the question where is its connection with emotions nowadays. Investigative journalism is often associated with digging under the surface of journalism to reveal facts and links, but

emotions can also exist in the narrative of factual texts. This brings us to human-interest journalism what is a form of journalism that connects the public with the experiences of individuals who are victims of social, economic, or political issues. However, some professionals in journalism lean towards the theory of “objective” journalism based only on plain facts without opinions or emotions. On the contrary, the New Journalism movement emerged as a response to the fetishization of objectivity and the limitation of their work. By combining older sources, which we present in the theoretical part, we point out that scientists have been dealing with the issue of emotionalism for decades. However, only in combination with contemporary authors we get the answers to where research in the field of emotionalism has moved and whether the question of its investigation is still relevant. Subsequently, we follow up on this with our research.

The first chapter ends with the section on Media Events theory according to Katz & Dayan, which captures a different type of reporting on specific events. Media events are extraordinary, pre-planned public events that disrupt routines and schedules of broadcasting. They are emotionally focused on describing events and have a cognitive effect. Moreover, journalists may give their own opinions. Media events are being consumed by an enormous number of people who may not be geographically present at the event location. This is supported by the emergence of new technologies and the expansion of information availability. In media events, storytelling creates a sense of intimacy between the reader, viewer, or listener and the subject in the safe isolation of their house. People experience different feelings while being part of media events, such as cheering and joining in singing the anthem or feeling deeply grief.

The emotion of sadness leads us to the Chapter 2 that defines the case study. This second chapter covers the life of the Queen Elizabeth II and it provides a journalist-researcher’s point of view and a portion of the research that completes the thesis and gives it more meaning, given that we are not experts in political science or history. We explain why Queen Elizabeth II was such a significant figure that she merits the attention of being used as a case study for this research. She was revered and respected globally to the extent that, in a symbolic sense, everyone stopped to say goodbye to her in a sombre ceremony the moment she passed away. Moreover, we explain the newsmagazine concept and what is its position in journalism as a hybrid form that combines newspapers and magazines characteristics. We describe its history and how the newsmagazine had to adapt to modern technologies. In the last part of the second chapter, we present the selected news magazines of our research. Following the theoretical

findings regarding newsmagazines three newsmagazines were chosen for our analysis and they are: American *Time*, British *The Economist*, and Slovak *.týždeň*. In addition to geographic differences, these newsmagazines also differ in circulation. We chose two with international circulation – *Time* and *The Economist* and one with national circulation - *.týždeň* to enrich our research.

The differences between the newsmagazines chosen are linguistic, historical and geographical. In this section, we focus in detail on the structure of magazines, the dominant elements, whether visual or content, but we also do not leave out the history or the current state of newsmagazines. We finish the second Chapter with the description of each newsmagazine which provides a broader picture during the subsequent analysis, either content or semiotic.

Chapter 3 is focused on methodological procedures to obtain answers to established research questions and to support or refute hypotheses. The research is conducted using three newsmagazines: *Time*, *The Economist*, and *.týždeň*, considering geographical disparity, historical and cultural diversity when reporting on important events. The case study chosen for this research is the newsmagazine coverture of the death of Queen Elizabeth II. The topic of the death of Queen Elizabeth II is a complex topic with many elements, but it is limited in time by this one event, allowing for a comprehensive and detailed exploration of the case or phenomenon. The combination of online articles and newsmagazine covers provides rich, context-specific information about this particular situation, or individuals presented in the articles or on the covers. It also allows for deep analysis of the digital discourse of newsmagazines. This chapter includes a more detailed description of the analyses used for research and achieving adequate results – content analysis with content analysis grid explanation, semiotic analysis of covers as communication dispositive and application of Media Events theory.

The fourth chapter is devoted to the results of research obtained by analysis. The first and most comprehensive is the content analysis, which is carried out individually for each news magazine. In this analysis, we find out how emotionalism is constructed in selected news magazine articles. Subsequently, we compare the obtained results in order to reveal patterns of construction of emotionalism in which the selected newsmagazines differ or are the same. In the second part, during the content analysis, we focus on the elements of the selected articles, which, based on the acquired theoretical knowledge of the already mentioned Media Events theory, answer the question of whether this theory is also applicable to an event such as the funeral of Queen Elizabeth II. The third part of the research is the semiotic analysis of covers,

which we apply individually to the covers of newsmagazines during the specified research period.

In the conclusions we explain the findings concerning our goal by stating that emotionalism is a crucial structural element in no tabloid online journalism, enhancing reader engagement and understanding. It connects textual, visual, and graphical elements, creating a unified composition and connecting readers to each other. Moreover, in this part we also answer the research question by stating the most important conclusions. The research identifies patterns in emotionalism, revealing the existence of emotional elements in the article and their use in the three selected newsmagazines. Emotionalism was found in all structural aspects of the articles, except for captions and headline colour. Headlines remained unchanged, while headlines were primarily informative. *The Economist* and *Time* newsmagazines dominated in news value proximity, while *Time* had the greatest dominance in follow-up and celebrities. The study also examined the portrayal of Queen Elizabeth II in online articles, focusing on the emotional side of the event. The findings support the Media Events theory suggestions that journalists focus on the emotional aspects of news events, rather than traumatic or negative news in this specific kind of ceremonial events. *Time* highlighted the details of the funeral of the Queen Elizabeth II by using emotional descriptions. *The Economist* also reported on the invisible detail as the heavy coffin. And *.týždeň*'s up-to-the-minute coverage, and headlines helped readers experience the event from their homes as if they were there or anywhere else, since online news is accessible to anyone with a smartphone. The research also analysed the covers of *Time*, *The Economist*, and *.týždeň*, revealing that they serve as communication devices, hiding the story behind individual details. From the obtained results we can therefore say that emotionalism is constructed in the selected newsmagazine's covers and articles in the visual elements, in the structure of the article, from headlines that evoke emotions, through the overall tone of the article to citations. Likewise, covers are a source of emotional elements, but primarily in a visual way, which is supported by text. The elements of emotionalism are therefore the same in articles and on the covers, but the visuality and metaphorical depiction of events prevails. Furthermore, we found that the way journalists report on events has changed. The descriptions are more emotional, they reveal details that the reader would otherwise not see and draw him into the action. Moreover, even if they do not inform about current events, but explain the context, they avoid negative information about the deceased person. Despite many similarities, we also found differences in reporting on events by individual newsmagazines, which gives us an answer to the research question, if there is a difference in

reporting on media events by journalists from different countries. Journalists from *Time* magazine bring additional photos, which contributes to the reader's involvement in the events. In addition, they are not averse to pulling out scandals to a small extent. *The Economist* uses mostly black and white photos and brings emotional statements of ordinary people. On the contrary, *.týdeň* focuses on the statements of important people to the late Queen Elizabeth II and largely takes articles from news agencies, in contrast to *Time* newsmagazine, which sent its own reporters to the scene of events.

The elements of emotionalism in newsmagazine's covers and articles are made of textual and visual elements and are interconnected with facts, creating a unified composition. Journalists when reporting on the death and the funeral of the Queen Elizabeth II become only observers who comment on current events and avoid negative connotations with the deceased person and also close relatives. We found out that covers of newsmagazines can be used to portrait particular emotion charged narratives in a complex and rich way and they serve as an individual communication dispositive. Moreover, we found out that there is a difference in reporting on media events by journalists from different countries even if the event they report on is the same.

Chapter 1. Emotionalism and Journalism

Emotionalism is a concept that links emotions and media content, particularly in journalism. It emphasizes the use of emotions to convey media content and its influence on language, especially journalistic language. Emotionalism is crucial in crafting a journalistic piece or narrative, involving the style and combination of elements such as graphics and semantics to create the overall impression of the text. The media's presentation of news events significantly shapes their interpretation by the audience, raising concerns about sensationalism or, conversely, desensitization.

Cultural context plays a significant role in shaping emotional perception and ideal affect in news, including factors like newsworthiness, event significance, and the selection of stories. Journalism is influenced by changing social pressures, economic conditions, new technologies, and the need to remain relevant in a world increasingly reliant on mass-distributed, unedited online content. Cultural elements affect not only the perception of journalistic content but also the creation and background of journalists themselves.

However, emotional elements in journalism are not new. Historically, journalists and their readers have been drawn to emotionally-driven news, as evidenced by the prevalence of "fait divers," yellow journalism, jazz journalism, and the counter-movements of muckrakers and investigative journalism, which persist today. Additionally, the theory of Media Events explores the intersection of journalism and emotionalism during special occasions, such as the funeral of a prominent individual.

1.1 What is Emotionalism?

Emotionalism and emotions, as an essential element of an individual's everyday life, are not something special in today's media world. However, we are not confronted with this phenomenon only in the media field. Various scientific disciplines are concerned with the problematics of journalism and the associated behaviour of the individual - whether factors affecting the emotional side of a person or vice versa. In the media area, it is the link between emotions and media content.

“Over the last decade or so, the role of affect and emotion in shaping individual human behaviour and thought, as well as institutions and processes related to the wider economy, politics, marriage, and family, has become an important field of study in the sciences, social sciences, and humanities alike” (Atmavilas, 2011, p. 65). Despite the growing importance of this field of study, there are numerous theoretical approaches to emotion that underpin the

concept of emotionalism. Traces of emotionalism's history can be found in the work of many philosophers, physicians, psychologists, sociologists, economists, and, most importantly for this research, journalists, as we will explore later in this chapter. Furthermore, "as influential phenomena, emotions have been also said to form the starting point of morality and are at the heart of all moral considerations; compassion, goodwill, and sympathy for example have the ability to motivate people to treat each other well" (De Sousa, 1987, p. 307).

In general, according to the Merriam-Webster dictionary, emotionalism has two definitions. First represents a tendency to regard things emotionally. The second explanation points to undue indulgence in or display of emotion (Emotionalism, 2020). Various scientific disciplines explore the complexities of journalism and the associated behaviors of individuals, examining how factors influence a person's emotional responses and vice versa. In the realm of media, many academics are particularly concerned with the link between emotions and media content. To discuss emotionalism, it is first necessary to examine emotions and their occurrence in the main domains of society. The issue of emotions, based on individual statements of different scholars like Daneš (1987), Kubáni (2010) or Nakonečný (2015), offers the question that most strongly conceives the Polish linguist Anna Wierzbicka (1992, p. 539) by saying: "Is it possible to define 'emotions', or more precisely, emotional concepts?"

"Joy, anger, sadness (and even bigger scale of emotions) represent our relationship to what we encounter, what we know, what we imagine, what we do" (Kubáni, 2010, p. 99). Emotions also have a representative function which is "greatly enhanced by persuasive rhetoric as evidenced by narrative fiction, for example, the ability of narrative to attune our sensibilities to recognize injustice is often the first step in wishing to tackle such injustice" (Shaw, 2009, p. 214). At a time when it is necessary to find a suitable theoretical concept that would work classically with emotions and unambiguously determine their position in the world of "general ideas about something with a precisely defined content" (Peciar et al., 1963), several problems were revealed. The concept of emotion is broad, with definitions varying across different scientific fields. A comprehensive overview helps us understand the role and significance of emotions in an individual's daily life and in society, from which journalism draws its material. This is evidenced by the hesitant and relatively inconsistent expressions of academics when characterizing emotions. F. Daneš (1987, p. 25) stated in the last century that "the ambiguity and persistence of the classification of emotions is a serious problem in previous research".

The persistence of this issue is confirmed by Milan Nakonečný (2015), who noted that despite numerous efforts by linguists to define the concept of emotion, we can only speak of

attempts rather than definitive conclusions. He states that emotions are phenomena that "cannot be well defined, although we know very well from our own experience what this concept means" (Nakonečný, 2015, p. 358). Other authors add to his statement: "Emotions are difficult to define and it is not so easy it is linguistically modified [...], there are still emotions of a very important part of the human world and the functioning of language" (Volková, 1992, p. 11). Moreover, according to the dictionary, the characteristics of emotions are "a conscious mental reaction (such as anger or fear) subjectively experienced as strong feeling usually directed toward a specific object and typically accompanied by physiological and behavioural changes in the body" (Emotion, 2020).

"Emotions (in a broad sense) are different and their whole area represents a multidimensional continuum, 'infinite breadth of quality', so each of their classifications is complex and practical, non-binding" (Daneš, 1987, p. 24). Therefore, it is important to examine the issue from different perspectives. For instance, in psychology, emotion is considered to be a "response to a stimulus that includes characteristic physiological changes, such as pulse acceleration, body temperature rise, higher or lower activity of some glands, change in respiratory rate, and which inherently lead to an individual's motivation for further action" (Koukolík, 2008, p. 162). However, psychology has been dealing with emotions and emotionality since the 19th century - the oldest classical theory of emotions can be determined by "the peripheral (receptor) theory" of William James and Carl G. Lange (1884) with a focus on the physiological component of emotions, similar to the theory of Ivan P. Pavlov, who distinguishes types of emotional ability "in relation to the nervous system, or psychoanalytic theories of emotions of Sigmund Freud and Carl G. Jung" (Linhart et al., 1996, p. 256). Emotions are traditionally divided into several basic categories: anger, fear, sadness, joy, and love. Each category is defined by different stimuli, has distinct manifestations, and is characterized by unique subjective experiences. Paul Ekman proposed categorizing emotions based on facial expressions, considering them a universal emotional communication tool (Ekman, 1984, p. 327). He later abandoned this idea due to the existence of emotions without facial expressions and different emotions sharing the same manifestations. Other methods of categorizing emotions involve different physiological responses, activation of the autonomic nervous system, behavioural responses, or the involvement of various brain structures. However, only a few brain structures are specifically linked to particular emotions. One such structure is the amygdala, which is crucial for the emotion of fear. Functional imaging techniques have confirmed selective amygdala activation when individuals are presented with

frightened faces. (Morris et al., 1996, p. 812). This observation leads us thematically into the somatic area of medicine.

In medicine, experts define emotionalism as “an increase in the frequency of crying or laughing, where the crying or laughing comes with little or no warning, and emotional expression is outside normal control so that the subject cries or laughs in social situations where she or he would not previously have done so” (House et al., 1989). According to several studies, emotionalism might be a primary symptom of stroke or other neurological disorders. It is also common in psychotic and primary mood disorders. However, emotionalism, or emotional “susceptibility could be also a persistent personality trait” (McAleese et al., 2019). Psychologically speaking, emotionalism may also be directly linked with self-knowledge. The obsessive preoccupation with emotions and authenticity is a way of dealing with the experiences of insecurity that “the reflexivity of late modernity inflicts upon the individual” (Giddens, 1991, p. 64).

Researchers also explore another theory for differentiating emotions known as the motivational hypothesis. This hypothesis “suggests organizing emotional responses along with two motivational systems - appetitive and aversive, which have evolved evolutionarily to provide adequate responses in situations that are either beneficial for physical survival or endangering it” (Bradley & Lang, 1994, p. 49). In accordance with this model, the characterization of individual emotions is within a continuum of two basic parameters. “One dimension is the valency or measure of pleasure that emotion brings. The second dimension is related to the degree of activation or acquisition of the individual. Both parameters correlate with autonomic nervous system reactions. Changes in electrodermal activity (conductivity or skin resistance) are modulated by energization - during the observation of emotional stimuli, the electrodermal activity is higher (the conductivity increases) compared to the observation of neutral stimuli” (Bradley & Lang, 1998, p. 1248). Certain brain structures seem to exhibit a specific relationship with stimulus valency. Another approach to emotions is Russell's method, which proposes “differentiating the subcomponents of the traditional term emotion. It represents the term “core affect” as the basic subjective emotional state present regardless of the external object (mood) and so-called a prototypical emotional episode – “a complex emotional event caused by an object at a particular time, both of which constantly interact with each other” (Russell & Barrett, 1999, p. 805).

Sociologically oriented views on emotions encompass the research of Milan Nakonečný, Wilhelm Wundt, and Jean Piaget, emphasizing the connection of “(un)emotional

experience and cognitive processes” (Linhart et al., 1996, p. 256). Patrick Becker in his sociological essay entitled *What Makes Us Modern(s)? The Place of Emotions in Contemporary Society* (2009) does not juxtapose the dichotomy of reason and emotion. He argues that emotions play a significant role in modern society and are not in conflict with enlightenment rationalism. He claims that “the turn to emotionalism is an integral part of modernity and its logic. Even those who pay attention to emotions tend to uphold the binarism of rationalism-versus- emotionalism.” (Becker, 2009, p. 65). David Ost (2004, p. 231) also brought the binarism and marginalization of emotion to the theoretical surface what according to his work “triggered the association of reason with the realm of power, in particular with the institutionalized exercise of power, and emotion with the underlings” (Ost, 2004, p. 231). Moreover, mass psychology conceptualized social movements and masses as “irrational phenomena triggered by exacerbated and irrational passions” (Le Bon, 2002, p. 53).

In the second half of 20th-century, “behaviourism contributed to the exclusion of emotions from the allegedly legitimate field of inquiry of the social sciences” (Engelken- Jorge et al., 2011, p. 9). And emotions were “conceived of as insufficiently tangible and not subjectable to quantification” (Ost 2004, p. 233). However, contemporary researchers are increasingly abandoning the theory of duality and no longer view emotions as an area that cannot be explored not only from the perspective of sociology.

In *Extreme Feelings and Feelings at Extremes* (2009), Helena Flam examines the aspect of relationship and connection between social order and emotions. Flam also demonstrates that “some theorists believed that the social and political order constitutes an effective barrier to lurking, upsetting emotions, or even to life-and-limb threatening instincts and affects” (Flam, 2009, p. 1). “The core to the sociology of emotions is the set of debates regarding whether and in what ways emotions are shaped by the social order and mediated by culture, or vice versa” (Atmavilas, 2010: p. 66). Flam also suggests that early thinkers viewed the destruction of social order as a cause for the proliferation of negative emotions. However, Flam believed that these emotions could be avoided if people understood that maintaining the social system and adhering to social norms could prevent their emergence. Flam leans to the side of those who wrote, that “emotions are enriching and indeed, constitutive of society and social relations, and emphasizes the importance of context in the experience of emotion” (Flam, 2009, p. 3). Flam’s work highlights the connection between social or cultural context and emotion. However, it also emphasizes that we can find emotions in the economy or politics, aligning with Wilhelm Röpke’s view that “the economy appears as part of a comprehensive social and political system

which, in its conception, is a highly centralized colossal machinery. The market economy as a field of liberty, spontaneity, and free coordination cannot thrive in a social system which is the very opposite” (Röpke, 2012).

As a pioneer in the field of economics in connection with emotions we might consider Jeremy Bentham (1789). He viewed utility as the net sum of positive over negative emotions, dedicating a substantial portion of his treatise to discussing the determinants and nature of emotions. Bentham considered the principle of "utility" (usefulness) to form the basis of morality and law. According to him, the main aim of utilitarian action for each individual is to attain happiness and alleviate pain (destruction of pain). Society's overall happiness is seen as nothing more than an arithmetic sum of individual interests. The fundamental principle of utility is to maximize happiness for as many people as possible, suggesting that if an individual succeeds in their personal life, society will progress and flourish. Neoclassical economists later build their theories on the construct of utility, however, they “sought to expunge the utility construct of its emotional content. This process culminated in the development of ordinal utility and the theory of revealed preference which construed utility as an index of preference rather than of happiness” (Loewenstein, 2000, p. 426).

We can also find controversy around emotions in the work of Karl Marx (1986). He chose as an object the 19th-century worker in a factory and his relationship to the object he creates and also the emotion of alienation. However, Marx's theory is often referred to as deterministic. It consists in observing the development of ideas, such as constant conflict and antitheses, those which result in a synthesis that takes conflict one step further. With this conception of thought, Marx brings to history the principle of eternal conflict. The moment it escalates to the extreme, there will be a revolutionary transformation of the whole society. The conflict remains, it just takes a different form. Of course, even today, emotions in economic decisions are a research topic with the leading scholar Arlie Hochschild who introduces the role of emotion in the economy in *An Emotional Lens on the World*. Her work on the “emotional dimensions of the commodification of service and care in the economy has pioneered an entire sub-field of study, particularly of female emotional labour in the service economy” (Hochschild, 2003, p. 46). She writes about emotional labour and the management of emotions by external circumstances that not only influence our decision-making subconsciously but also evoke or suppress feelings so that we display “the right feeling to make our job”.

The conflict with our previous decisions and the anticipated emotions such as regret or disappointment were also the main focus of Graham Loomes and Robert Sugden in 1982

(Loewenstein, 2000, p. 426). However, during that time, psychology shifted its attention to the immediate emotions and visceral factors during decision-making, which Loewenstein considered as a new perspective in economics connected with emotions. “Visceral factors are essential and their deficiency decreases an individual’s quality of life, chances of survival, or likelihood of reproducing. People who do not experience hunger do not eat, those who lack pain receptors accidentally mutilate themselves, and even subtle emotional deficits can have dramatically negative consequences for functioning” (Damasio, 1994, p. 427). Loewenstein adds that we share visceral factors and emotions with animals on a subconscious level. However, he emphasizes that high-level cognition is most dramatically manifested in language and consciousness. He does not refute the theory that conscious use of language allows for the utilization of subconscious factors, which in his case are considered to be emotions. “Visceral factors are transient, but the behaviours they produce have long-lasting and important consequences both for individuals and society. In part, because visceral influences cause people to take extreme actions, and in part, because important decisions induce powerful emotions in decision-makers, many of life’s most important decisions are made under the influence of intense visceral states” (Loewenstein, 2000, p. 429).

In the 21st century, there has emerged a whole field of study focused on the intersection of emotion and economics known as behavioral economics. Behavioral economics integrates psychological insights into economic phenomena, enhancing our understanding of economic behavior. It enables us to better predict how people make decisions in various situations and sheds light on the decision-making errors individuals may commit. Additionally, it reveals preferences that deviate from the assumptions of neoclassical economics, which posits that individuals are solely concerned with maximizing profits. However, according to Martin Dufwenberg et al. (2017), the market demonstrates that trust in others is an essential element of economic and social interactions, which exposes us to risks as well as concerns about credibility.

Maroš Servátka from the MGSM Experimental Economics Laboratory, Macquarie Graduate School of Management, Australia, suggests that behavioural economy can be applied to the field of politics because politics and economy share a common denominator in credibility, which is often influenced by the impressions and emotions of voters. Servátka assumes that people still make decisions too emotionally, based on whether they like the policy or not. They rarely delve into political programs in detail. Instead of considering their values and which politician would best reflect them, they often adopt the values of politicians as their own.

“Politics is prone to emotions. A “charismatic politics” or a charismatic politician can persuade voters to vote for them, even if they have different values” (Servátka, 2019). The modern-day political and cultural elites, “acknowledging their normative value in constructing rules of appropriate reaction and behaviour, have utilized the transformative power of emotions” (Shaw & Shaw, 2012, p. 72). However, Servátka (2019) is also skeptical about polls showing voter preferences, as there are often discrepancies between how people actually behave and what they report. “If you have a stigmatized politician in a society, a person for whom he is trustworthy will often not confirm it because he does not want the interviewer to judge him” (Servátka, 2019).

Servátka’s assertion regarding political decision-making based on emotions is supported by other authors as well. For instance, Marcos Engelken-Jorge et al. (2011) argue that even the traditional view of politics, which focuses on power and competitive interests, often neglects or perceives emotions as a threat to a rational and well-organized society. They also state that “in recent decades, however, this dominant hyper rationalist liberal view has been challenged. Many scientists have begun to consider the role of emotions in political behaviour, political mobilization, political judgment and decision- making, political communication, and so on.” (Engelken-Jorge et al., 2011, p. 7). Michael Neblo (2020) rejects the traditional marginalization of emotions in the Western philosophical tradition, moreover, he argues that “the new researches on emotions are merely articulating insights already advanced by Western tradition”. As an example, he uses Machiavelli, Hobbes, Spinoza, or Tocqueville who consider emotions as a part and do not categorically put them into the opposition. (Patapan & Sikkenga, 2008, p. 812). Engelken-Jorge et al. (2011) emphasize in their work that there is an aspect that we should take into consideration and it is a fact that how much is the effect of emotions on politics connected with the personality of a voter or a situation in which they make a political decision. However, even in the field of politics researchers are not uniform in their opinions regarding whether the research of the position of emotions in politics should be "focused on individuals and that is how we would better understand why some of them are more active in decision-making or willing to be active in propaganda" (Civettini, 2011, p. 15) or researchers should examine more "the context and discourse that are triggering the emotions in a person"(Gould, 2011, p. 15) what is also supported by Servátka by saying that “people behave depending on their environment and respond to motivation” (Servátka, 2019). Certainly, the topic of the environment or context of emotions is one we'd like to explore deeply, as it is directly connected

with this research. That's why we are going to dedicate a whole chapter in this work to the cultural context of emotions.

Based on what we have written, it is evident that emotions can be explored from several perspectives. The diversity of scientific approaches, as well as the significant representation of theorists studying emotions, attest to the multifaceted nature of emotions. This suggests a certain polysemy in their interpretations, reflecting the varied perspectives needed to fully understand the phenomenon. However, for us, the most important aspect to observe is the role of emotions in the construction of a journalistic text. Our research focuses on theoretical studies that discuss the manifestation of emotions in communication and their influence on the functioning of language, particularly journalistic language. Since there is no single discipline that primarily deals with the research of emotions and emotionality within such a defined framework of journalistic communication, our approach involves an integrative approach characterized by a combination of several theoretical concepts. We agree with the opinion of Daniela Slančová who understands the transdisciplinary and community approach as necessary "in cooperation for adequate capture, interpretation and not an explanation of stylistic phenomena" (Slančová, 2003, p. 209). According to Roddy Cowie and Randolph R. Cornelius (2003, p. 5): "the task is not routine because there is no generally accepted methodology for describing emotions".

In the research of emotionalism in journalism, semantics has become an important element. Semantics is the interdisciplinary subfield of linguistics that investigates meaning in language (often contrasted with pragmatics), which studies language in use, despite the many overlaps and controversies between the two. "Meaning has different implications and it encompasses wide areas of language, hence there has been no unanimity about what it "means" to have "meaning" and the way it should be analysed. Meaning, however, is central to the study of communication. It is, therefore, not a new concept since it lies beneath all the actions humans do and all that they say" (Sultana, 2017, p. 110).

In semantics, the sentence "it is impossible to fully speak about anything" Korzybski, 1994, p. 253) is considered as oral (or in our case written) boundaries.

According to Korzybski "there are two categories of words:

- 1) descriptive, "functional" words.
- 2) inferential words, "which involve assumptions or inferences."

Words and symbols "serve as forms of representation and belong to a different universe - the universe of 'discourse' - since they are not the unspeakable levels we are speaking about.

They are high order abstractions, not low order abstractions gave to us by lower nerves centres" (Korzybski, 1994, p. 254).

The use and understanding of semantics are essential for any journalist aiming to present information without imposing their opinion or the viewpoint of their employers on the audience. As we mentioned earlier, the construction of sentences and the choice of individual words or their combination can often alter the described reality, create the impression that an event could have a different meaning, or help the reader better understand the situation described by the author/journalist. Therefore, emotionally-charged words play an important role in writing, helping to illustrate facts, bring the author closer to the reader, or explain individual events. The use of emotional words has captured the attention of researchers for decades.

In 1986, Nico H. Frijda states that "an emotion is a sequence that includes an eliciting condition, a cognitive evaluation, physiological activation, a change of action readiness, and finally action. Emotion words may refer to all or any part of this sequence of events-which part of the sequence they do refer to may well be culturally and individually idiosyncratic" (Frijda, 1986, p. 54). Following this idea, Keith Oatley & P. N. Johnson-Laird in 1987 presented their theory of emotions which is based on the statement that "emotions serve a communicative function, both within the brain and within the social group" (Johnson-Laird & Keith Oatley, 1992, p. 212). Based on previous researches, scientists compared 2474 spoken languages. The research was conducted by specialists from the University of North Carolina at Chapel Hill and the Max Planck Institute for the Science of Human History. Their findings prove that emotion semantics have been shaped by both cultural and biological evolution. The variation of emotionally charged words is very wide. Nevertheless, researchers identified a universal scheme and so that "valence - the pleasantness or unpleasantness of an emotion - and activation - the physiological arousal associated with experiencing an emotion - are the strongest predictors" (List, 2019).

Today, it's not surprising that the topics of emotional words and their semantic impact permeate the journalistic field. Experienced journalists work with symbols and archetypes related to the collective consciousness of a certain period and nation. The specificity of journalistic discourse lies in its orientation towards the person—in this case, the reader. As psychologists have pointed out, emotions can play a dual role in the presentation of any information or event. As Robert Fisk (2010) suggested, semantics has become a crucial part of the entire journalistic structure and what professionals in this field write or inform about in general. To understand the importance of words themselves in media content and their

emotional charge, it's necessary to first explain the notion of semantics. An extensive explanation also reveals the correlation between language elements.

As previously described, various scientific disciplines are concerned with the issues of emotionalism and its influence on individual behaviour—whether factors affecting the emotional aspect of a person or vice versa. In the realm of media, emotionalism refers to the connection between emotions and media content. For media scholars, the term "emotionalism" doesn't necessarily imply any health or neurological changes or disorders in the human body. Instead, it denotes the use of emotions in conveying media content to individuals.

Marshall McLuhan's (1991, p. 348) theoretical concept discusses the coexistence of media reality conducted virtually, at the level of sensory perception. This "mediologist" connects each period of media existence and its function with one of the human senses, while the 21st century is also referred to as the haptic period of the media. He considers this period crucial based on its dispositional assumption to create space for communication realized both with words and without words.

Indeed, as early as 1991, media experts highlighted the presence of a generic and structural organization of excessive emotions across different genres, including pornography, horror films, and so-called weepies (such as melodramas). A persistent feature of this excess is the spectacle of the body engulfed in intense, sometimes infantile, emotions. In pornography, this "body beside itself is featured most sensationally in the portrayal of orgasms and in melodramas in the portrayal of weeping" (Williams, 1991, p.7). However, the emotions took their part also in newscasts. The Canadian writer, photographer, and journalist John Zada said: "When I considered our news coverage from the weeks, months and even years prior – whole daylong cycles of national news devoted to local murder trials, celebrity deaths, and the various scandals de jour – it was clear that the trend over time was to run with stories that were ever more sensational and emotionally loaded. The more I thought about it, the more I could see that society as a whole seemed to be in the grip of the same condition: a preoccupation with high emotion" (Zada, 2018). This statement supports also Alsam & Pantti as they say that the interest of media researchers is fuelled by an increased concentration on emotional display within many media formats and genres: the focus on trauma and mourning in news reporting, the emotional intensity of large-scale media events, and not at least in the propagation of reality programs. While the generic labels of the latter are both historical and contextual, it is foremost defined by their focus on emotion-based authenticity (Aslama & Pantti, 2006, p. 169). Linda Conlon (2017) claims that the media have not suddenly become more inclined to lie and the public has

not become more stupid. The factors that influence the reception and processing of media content by the audience, as well as the accessibility of information, have indeed changed. What is new, in what has been dubbed this “post-truth” age, is that blatant lies have become routine across society. Public tolerance is now shockingly high when it comes to inaccurate and undefended allegations, non-sequiturs in response to hard questions, and outright denials of facts. Says who? What is the source? There is a growing primacy of emotional resonance over fact. Michael Deacon, a parliamentary sketchwriter for the Daily Telegraph (a British national daily newspaper) summarized the core message of post-truth politics as “Facts are negative. Facts are pessimistic. Facts are unpatriotic” (Conlon, 2017). However, if we consider the possibility that emotions can override fact-checking, we must take into account Scherer’s speculations on how intense emotional expression and experience, due to the widespread use of emotionally charged material in the media, might affect us. According to him, we may experience empathy or contagion reactions more frequently than in the past due to constant affective stimulation. On the other hand, repeated experiences of high emotional intensity might diminish our emotional capacity, leaving little room for genuinely felt emotions arising from real, self-experienced events. The latter would also result in us doubting the “authenticity of much of what we see with respect to emotional expression” (Scherer, 2001).

In the media, there are always two significant parts – the producers and the audience. With the advent of new media, such as social media, the position of the audience has changed, and members have become producers of media content as well. Thanks to these platforms, journalists have become closer to real respondents, and fast-produced information has retained its authenticity, derived from the personal experiences of media users. In order to induce a sense of identification, or at least recognition of fictional characters, emotional realism, as stated, derives from the audience’s subjective world of private experiences (Ang, 1985, p.110). As the audience, we are more than familiar with the claim of presenting the real or more to the point, authentic emotional display. Although viewers might regard this reality claim with skepticism, the notion of authenticity nevertheless constitutes an important part of the pleasure involved in viewing (Hill, 2005, p. 633).

The core idea of emotionalism revolves around understanding emotion within the context of interactive stylistics that shapes a journalistic piece or narrative. It encompasses the style and combination of various elements, from graphics to semantics, which we perceive in consciousness during any verbal interaction. F. Miko (1969, p. 5) refers to this as "the overall impression of the text," created by partial values, particularly emotionality and expressiveness.

Miko does not emphasize a specific element that most influences the existence or level of emotionalism in journalistic or media pieces, but rather draws attention to the overall emotion it evokes in the reader. Following this we understand from his work, that emotionalism is a category of “expression”, which means that “the designation of the quality of a statement, which we experience in perception as its impact or effect” (Plesník et al., 2011, p. 484), and it always arises by “emphasizing a certain functional aspect of speech” (Miko, 1969, p. 18). In this context, we can discuss the emotional aspect of speech or emotionality as “the highest degree of subjectivity of expression lies in the expression of emotions in speech” (Miko & Popovič, 1978, p. 169).

Additionally, researchers influenced by McLuhan argue that emotionalism in print media differs from emotionalism in television because the audience perceives them with different senses. Emotionalism in television is easy to reach as even the “news coverage is driven by broadcasting organizations' overarching desire for good visuals, good stories, and personalities, what are the key elements for conjuring higher ratings” (Cho et al., 2010, p. 311). When a major news event occurs, “television broadcasting goes “live,” creating not only an enormous news hole, as is the case with 24-hour non-stop news coverage” (Zelizer, 1992, p.70), but also “the buzz and excitement in both newsrooms and society” (Jacobs, 1996, p. 382). “Live television broadcasts turn celebrity journalists and authoritative figures into star performers” (Becker, 1995, p. 633). They also turn news events “into occasions for collective experiences of emotions” (Dayan & Katz, 1992). However, according to Cho (2010), it is thanks to television that “print journalism” shifted to more deeply investigative journalism that brings longer stories and analysis. He considers this as the main reason television is more attractive due to its visuals, which elicit higher emotionality in the audience compared to print media. “Newspapers have started to focus on providing in-depth, analytical coverage on existing issues, which has been called the new long journalism” (Barnhurst & Mutz, 1997, p. 42). In spite of this, we observe the integration of graphic and visual elements from television into traditional print media. Today, print media often incorporates various forms of visual content through web portals, where lengthy analytical articles are merged with attractive visuals, photos, graphics, and videos. This combination enhances the overall emotionality of journalistic work and caters to the evolving preferences of the audience.

On one side, we can discuss the positive effects of incorporating emotion in serious journalism. The findings of a series of studies have implied that emotion plays a role at various specific stages of remembering (encoding) information, consolidating memories, and during

the recall of experiences at a later date. For instance, cognitive psychologist Donald MacKay and a team of researchers asked participants to take part in an emotional Stroop test, in which they were presented with different words in quick succession. Each word was printed in a different colour, and subjects were asked to name the colour. They were also later asked to recall the words after the initial test. MacKay found that “taboo words, which were intended to elicit an emotional response, were recalled more frequently than words which carried less emotional connotations” (MacKay et al, 2004, p.193). In this case, we are not referring to memories of traumatic experiences, which Sigmund Freud already investigated and asserted that these kinds of memories don’t aid in remembering, but usually tend to be suppressed. Similarly, other memories may remain in our brain, but the brain prevents their recall. Research in this area has not ceased with these results, and there are still studies focusing especially on the role and functioning of emotions in written text. In 2015 Lene Bech Sillesen, Chris Ip, and David Uberti are CJR Delacorte fellows showed in their research that “the human brain naturally supports empathy, but that empathic responses increase as we gather more information about others. Narratives spark feelings of empathy in much the same way, which is why stories have the power to influence minds and motivate action.” (Sillesen, Ip, Uberti, 2015).

On the other side, emotional words might be used to garner attention and potentially mislead the audience. "The manipulator focuses on its own aspects, views, or patterns which would not be voluntarily accepted. (...) The ideas are most commonly used for PR means, political advertising, and mass media. It does not appeal to logic, sensible facts, but to the sphere of feelings, emotions, and irrationality” (Kara-Murza, 2002, p.19). We most commonly encounter this tactic in public life, where individuals seek to capture the interest of the audience to further their own agenda. Politicians and their use of emotional words serve as a prime example of this phenomenon. “Political communication is defined as the sensory aspect of the interaction of entities through the exchange of information in the power struggle” (Štefančík, 2018, p.419). Political activities are frequently associated with products of mass media, government news agencies, or political parties. N. Kuznecova (2011) distinguishes three ways in which politicians not only convey specific information but also aim to influence the recipient in a potential change of their opinion:

- 1) “Logical arguments - Politicians rely on rational evidence and understanding reasons.

2) Emotional beliefs – These opinions affect the value orientation system of personality. Most political information, as well as mass propaganda, affects the emotional realm of man to force people to act in accordance with a particular system of political values.

3) Government communication authorities, together with the mass media, use human interest in the global information society and manipulate daily updates to divert them from one problem to another and present specific problems for less important and worthy of attention than others.

4) The idea of complex and mutual interest is an effective tool for manipulation. With its help, it is easier for recipients to get the idea that events that took place at the other end of the world are of great concern to us, even more than those that have taken place in our country.

5) In an analogous way, there are used labels, language clichés and myths, archetypal images, and elements of the cognitive sphere that focus on the irrational and subconscious aspects of the human psyche, such as emotions” (Kuznecova 2011, p. 19-21).

Some may argue that these factors are policy-related and are specifically aimed at gaining support from voters. However, upon closer examination of the issue, we can find similarities to journalistic content, whether in the positive use of emotional words or situations where the true preferences of some media content creators may resemble political argumentation. As Danica Hlinková states in *Journalists to be the only non-participating observer of events or the future is to comment on information* (2012): “We (journalists) have lowered the threshold of sensitivity, pushed the boundaries of the way we present the topic, ignoring genres in which we can make full use of the transmission of information in wider social, political, cultural and other contexts, and reduced the way we present the topic. Students can learn about individual journalistic genres only from scripts, studies, or monographs of older renowned journalists who have also used these genres in practice. At the same time, the emotional experience of a topic also requires a genre such as a reportage. It has everything. Commenting on events, emotional and rational view of the event, in a way also participation and, last but not least, a picture of a person on one side and the other - a picture of society” (Hlinková, 2012, p.88).

Journalism typically upholds higher societal goals, centered on the representation of factual information and its subsequent analysis within a broader contextual coherence. However, during the process of selecting facts, there is also the subjectivization of information. The selection and representation of facts can be influenced by various factors, including the

choice of words, the use of certain phrases, or euphemisms. Euphemisms are far from being a new phenomenon; they have been present in language for decades, or even hundreds of years. “Euphemisms can pose a serious danger in the mass media, where they usually mask the desire to gradually process and influence people's attitudes or opinions on a number of social, economic, and political problems, which may ultimately lead to a blunting of the sensitivity threshold to apathy” (Magyar, 2009). To elucidate the connection between euphemism and emotionalism, it's essential to understand euphemism as part of the creation of textual content. Merriam-Webster dictionary describes euphemism as “the substitution of an agreeable or inoffensive expression for one that may offend or suggest something unpleasant” or in a broader sense “euphemisms can take different forms, but they all substitute a word or phrase considered to be less offensive than another. The substituted word might, for example, be viewed as a less coarse choice, as when dang or darn is used instead of damn or damned. Or it might replace a word viewed as an insulting religious figure, such as various euphemisms for God (gad, gadzooks, gosh) or Jesus (gee, jeepers, jeez). Euphemism may also consist of an indirect softening phrase that is substituted for the straightforward naming of something unpalatable. Thus, we hear of people being “go” rather than “fired”; civilians killed in war described as collateral damage; or someone who has died has kicked the bucket, passed away, given up the ghost, or joined one’s ancestors” (Euphemism, 2020).

Based on this understanding, the refinement of certain information by using different words may be preferable, especially in the case of socially accepted phrases or to avoid causing general offense. However, the question remains: how do journalists use emotional words in their work? Previous findings indicate that their use may be beneficial, but at the same time, overuse can have negative effects. Emotions have become an inseparable part of journalism, challenging the quality of content as society evolves. As journalism adapts to historical changes, it must navigate the balance between effectively conveying information and responsibly managing emotional impact. “Traditional journalism values have enduring value, but they must be reconfigured with emotions as an organizing principle. Not simply as an add-on marketing tool or a superficial way to gain attention. Not all journalism has to be emotionally laden. But when we deploy emotions as a key element to the creation and consumption of news in an ethically, politically, and editorially conscious, and the intelligent way we create possibilities for more effective, engaging, and relevant journalism. Emotions are going to become more important for news in the networked era, that is inevitable, the choice for journalists (and the public) is how they respond” (Beckett, 2019).

Discussing how media-induced emotions affect a person's perception of the world and society remains a topic of interest for researchers, driven not only by its wider reach for the audience but also by the widespread popularity of social media and the dissemination of information through these platforms. With the advent of social networks, the issues of sensationalism and emotionalism are being explored even more deeply. A notable example is the experiment conducted by the social network Facebook in 2012, involving almost 700,000 users. The aim of the experiment was to investigate the ability to control emotions in humans solely by viewing certain types of posts. Facebook evaluated the emotional content of posts and selectively showed users those with either a predominantly positive or negative emotional context. The research then monitored whether such emotionally-charged posts influenced the emotions of the users. The results of the experiment were surprising to many. Users who were exposed to predominantly negative posts subsequently published more negative posts themselves, and the same was observed for users exposed to positive posts. Conducted in collaboration with the University of California and Cornell University, this research sparked controversy among users, and experts hold differing views on the experiment's ethical implications. Of particular concern is the possibility of manipulating people's decisions in their private lives, including political and economic decisions. Indeed, there is a relatively different perception of credibility between newspapers and social networks among the audience. However, if newspapers predominantly feature emotionally-charged news without providing a sufficient amount of information, the potential impact on the audience's emotions and subsequent behaviours could be similar to that observed on social networks. This raises concerns, especially considering the predicted influence of emotions and sensations on the presidential election in the United States. Even if many academics claim that the main role of the media in developed countries is to maintain the status quo in society – in consonance with the book *Feudalism ...alias American Capitalism: A study of American Feudalism in action* by David French (2016, p.112) the main objective - confirming the ideal state of the current social system - adds four more tasks:

- 1) preparing the society for upcoming elite actions;
- 2) defending and justifying the actions of the elite;
- 3) discrediting those who criticize the elite;
- 4) during the elections help the elite candidate.

However, according to reports from April 2018, “Trump thrives in areas that lack traditional news outlets, which doesn’t corroborate the statement from the book about the elitist

attitude of media” (Musgrave & Nussbaum, 2018). These new findings show the importance of investigative journalism which content brings proper information to the audience, unlike social media where anybody can express his beliefs and opinions no matter if they are correct, supported by the facts, or even intentionally changed. Politico magazine describes on its pages the connection between the rotation of the newspapers and the voter base of the current president (Musgrave & Nussbaum, 2018). The findings were drawn from a comparison of election results and subscription information from the Alliance for Audited Media, an industry group that verifies print and digital circulation for advertisers. Those results were statistically significant even when accounting for other factors that likely influenced voter choices, such as college education and employment, suggesting that the decline of local media sources by itself may have played a role in the election results. Politico’s analysis suggests that Trump did worse overall in places where independent media could check his claims. To many news professionals and academics who’ve studied the flow of political information, there’s no doubt that a lack of trusted local media created a void of “news deserts” that was filled by social media and partisan national outlets. The new findings from Politico highlight not only the importance of media but also emphasize the pressure on content to consist of information from reliable, checked sources without an emotional tone that might overshadow the informational aspect. Such emotional tones can influence the behaviour of the audience, whether positively or negatively.

In a study by the *American Society of Newspaper Editors*, “eighty percent of the American public said they believe journalists chase sensational stories because they think they will sell papers, not because they think it is important news. Eighty-five percent of the public believes that newspapers frequently over-dramatize some news stories just to sell more papers. More than 80 percent believe sensational stories receive lots of news coverage simply because they are exciting, not because they are important. Seventy-eight percent of the public thinks journalists enjoy reporting on the personal failings of private officials. Forty-eight percent of the public sees misleading headlines in their paper more than once a week” (Current Problems in the Media, 2019).

While much research has focused on the impact of sensationalism across various media interests, emotionalism has received comparatively less attention. This may be partly attributed to the overlap between these two concepts, as both are rooted in emotional suggestions. However, we might find a difference. British sociologist Frank Furedi has elucidated the concept of the "culture of emotionalism," emphasizing the tendency for individuals to prioritize their feelings when seeking information. While this phenomenon has been previously explored,

it's essential to distinguish it from sensationalism, which relies on the emotional perception of information. Unlike sensationalism, emotionalism can arise not only from fresh developments but also from the reiteration of old information presented as renewed, albeit without adding any substantive knowledge or insight—merely evoking emotions that may have negative repercussions. For the current media, it looks like the “new emotionalism” fulfills the function of maintaining the audience in tension in a time when there are no sensations. But emotions are also used for more than just one reason. In the past, there has been research conducted to investigate human perception. People were watching the evening news and afterward, they should try to remember as much information as they could. According to this, the researchers observed that emotions can have a powerful effect on humans. As it was previously researched memories are connected with emotions. According to research about memory and emotional words, researchers Kensinger and Corkin found that “those which were created during a deeper emotional experience have a tendency to be recalled more often. And thanks to this the information has a bigger impact if it is charged by emotions” (Kensinger & Corkin, 2003, p. 31). Based on these studies, incorporating a significant number of emotionally-charged words in articles can enhance readers' comprehension and retention of information.

The results of the memory and emotionalism interface created the space for the use of artificial intelligence. The affective state recognition could be used “in order to judge the impact of media content through a real-time video recording of a person and through the subsequent study of his or her facial expression. Averaging the results obtained on a large group of subjects, one can tell whether that content has the desired effect and what the elements which interest the watcher most are” (Nestor et al., 2008, p.66).

The presentation of news events by major news media greatly influences how they are interpreted by their audience. Consequently, numerous researchers have begun to view sensationalism and the excessive use of emotions in storytelling via media as detrimental. When media outlets report on an event, they not only impart information but also shape its meaning by selectively emphasizing certain aspects, framing it within a narrative context that can be easily interpreted by the audience. Scholarly literature in this area often examines the frames through which media events are portrayed. The concept of framing within the context of media coverage has been defined in various ways in professional literature. Entman states that framing means “to select certain aspects of perceived reality and to emphasize them in the communication text in such a way as to encourage a certain definition of the problem, its causal interpretation, moral evaluation, and its further processing” (Entman, 1993, p. 52).

Lilleker (2006, p. 14) defines a framework as "thinking about news stories in already familiar contexts". The definition elucidates that media outlets employ familiar formats to enhance the clarity of events for interpretation. By presenting different aspects of an event within selected contexts, however, the media may inadvertently distort its portrayal, emphasizing the significance of certain contexts while neglecting others. Reese (2003) outlines these frameworks by identifying key aspects that serve as the foundation for research inquiries when studying the framing process. Frameworks are "organizing principles socially shared and persistent in time that symbolically work to shape the world of society meaningfully." The keywords here are:

- Organization: Different frameworks depend on the level of organization of information - the media creates meaning
- Principles: The basis of the framework is the abstract principle of understanding
- Sharing: The framework must be socially shared (known, understandable) to be communicated
- Durability: The scope of the framework lies in its long-term applicability
- Symbolism: The frame is revealed by symbolic means of expression
- Structure: Frameworks provide definable forms of structure" (Reese, 2003, p. 5).

Frames represent a distinct method by which journalists construct a cohesive narrative. They establish parameters within which journalists operate to gather and present information that aligns with the narrative. Events that don't fit into established and ongoing reporting frameworks often receive less media attention as a result. Political subjects frequently employ ideological frameworks, as seen in discussions surrounding topics such as the war on terrorism, abortion, corruption scandals, and social issues. When crafting news frames, journalists strive to establish connections between the events they cover and existing ideological frameworks, weaving them into a coherent narrative. Frames serve as organizational structures and thus represent prominent topics, intertwined with other components of the system that bolster and reinforce them. An important work on the framing of reality has become the study of Robert Entman (1993, p. 5). Entman distinguishes five ways to frame news stories:

- a.) Conflict: the framework of conflict is geared to the dichotomous distribution of the story, for example, competing political parties, political candidates.
- b.) Human interest/personalization: news story includes a human factor emotionally presented. Individuals are preferred over other facts of the event. Examples include victims of

crimes or natural disasters, politics of personality and private life politics, or other public officials.

c.) Consequences: represent the inclusion of a given event in a wider, logically related

story.

d.) Morality: this framework uses media to distinguish what is morally acceptable from offenses. These include criminal or sexual scandals of politicians, crimes, and publicly condemned acts.

e.) Responsibility: the framework seeks to answer the question “why?” to root the cause of the event.

Framing is intricately linked to shaping and defining perceptions of reality, aligning with the media's capacity to set agendas. The dissemination of media content targets specific audience groups. However, recipients are often unaware of the criteria determining what information is deliberately published and what is not. “One of the forms of tabooing content is to emphasize sensations. If events are evaluated as sensational, they are removed from the original context and become isolated phenomena. For example, in demonstrating reports, attention is devoted to the clashes rather than to the purpose of demonstrations” (Kern, 2006, p. 212). There is a direct connection between sensationally emphasizing certain attributes of objects used in media and agenda-setting. “Agenda-setting suggests that the mass media predict which issues will at the time be presented as of particular importance” (Iłowiecky & Zasępa, 2003, p. 144). For a better understanding, Maxwell McCombs (2011) wrote in his book *The Agenda-Setting Role of the Mass Media in the Shaping of Public Opinion* that “People acquire not only factual information about public affairs from the news media, readers and viewers also learn how much importance to attach to a topic on the basis of the emphasis placed on it in the news” (McCombs, 2011, p. 1). In the book *Moc a niemoc mediów* by Iłowiecky Maciej and Zasępa Tadeusz (2003), there are presented demonstrations as an emotional example. However, the manipulation of information by appealing to emotions is not limited to one subject. Instances abound where the media deliberately used inaccurate images or manipulated narratives to amplify the emotional impact of trending news stories. Such cases can be observed across Europe and beyond. For example, during the war in Afghanistan, images were misused to falsely suggest Russian involvement in the occupation of Ukraine, causing confusion and doubt among the public. While the underlying information might have been accurate, the use of fabricated images undermined credibility and fostered uncertainty.

The quantity and significance of information vary depending on the country and the level of development of its media landscape. Developing countries typically exhibit varying levels of media sophistication compared to their industrially developed counterparts. “Information presented in media with the same formulation and content that contributes to stabilizing the system in modern industrial societies can potentially arouse emotions that undermine the stability in underdeveloped countries.” (Kunczik, 1995, p. 182). An example of different presentations of media content can be taken from the Srebrenica massacre. In the past, the information about this event was contradictory (because of hiding information) in the media sources in Albania and Serbia and unfortunately, these contrary beliefs cause conflicts even nowadays. However, we should not make a mistake in personal opinion states and opinions caused by media misleading even if it is the majority of the people. There are people in Slovakia who believe that the Charlie Hebdo attack was caused by the provocation of the cartoons and could be predicted and avoided even if no Slovak media brought this information. According to these examples, we might predict that the way of creating journalistic articles may vary from one country to another and also the representation by cumulating emotionally-charged words can be different from one country to another. At the same time, we should not forget that the representation of emotions plays an important role in understanding certain information and it may vary from country to country. “Different cultures may interpret the same social context in very different ways. Since Americans are viewed as individualistic, they should have no trouble inferring people's inner feelings from their facial expressions, whereas Japanese people may be more likely to look for contextual cues in order to better understand one's emotional state” (Nisbett & Masuda, 2003, p. 19).

1.2 The Cultural Context of Emotions

The issue of human formation in his natural environment is influenced by several factors. A person is born in a certain society and is influenced by the conditions prevailing in it. It is, for example, education, an ideological factor, but also the economic and political system. Feelings are also one of the basic elements for getting to know the world and integrating into society. Their inseparability from other factors influencing human life is undeniable, as several well-founded authors mention in their works. Even Hegel proclaimed that “human consciousness is limited by the social and cultural conditions of the environment that surrounds a man” (Hegel, 1970, p. 237). He adds, that the nature of man, his desires and ideas about life are not fixed, they change depending on the historical period and cultural conditions - “the way

in which human beings think about the fundamental questions of right and wrong, the actions they consider satisfactory, their faith in the gods, and even how they perceive the world, are fundamentally changing over time” (Hegel, 1970, p. 238). However, he was not the only one who pointed out the interdependence of the environment on the formation of man and his perception and experience of specific situations in a certain cultural and social context. “Culture shapes emotions, but the social context in which emotions emerge shapes them as well” said Mattley in *The temporality of emotion: constructing past emotions*. (Mattley, 2002). McCarthy defines emotions as “social objects, formed by social processes, generated by actors and groups who have rendered people’s feelings and “emotional lives” of social significance” (McCarthy, 1989, p.67, cited in Mattley, 2002, p. 365). And this all is supplemented by Kubani, who states, that “we obtain basic information about the outside world and about the state of our own organism through sensory organs and analysers. The simplest cognitive process by which we obtain this information is feeling” (Kubani, 2010, p.39).

While feelings and emotions may often be conflated in everyday language, in professional contexts, they are distinguished by their underlying stimuli. Despite both being internal experiences influenced by individual perspectives, feelings, and emotions are grounded in different triggers. The distinction between whether people's responses to specific stimuli are categorized as feelings or emotions is a subject of research primarily within psychology, although it also intersects with other fields in the humanities. According to the Wake Forest University article in Clinical Mental Health Counseling section *The Difference Between Feelings and Emotions* the terms feelings and emotions are not interchangeable. They briefly manifest that feelings like “hunger or pain are conscious experience although not every conscious experience, such as seeing or believing, is a feeling” (Wake Forest University, 2020).

In contrast to feelings, emotions are something of the subconscious, something of which the logical basis or stimulus is often not known even by the person, who is experiencing the given emotion at that moment. In the same article *The Difference Between Feelings and Emotions* it is written that “emotions are not conscious but instead manifest in the unconscious mind. These emotions can be brought to the surface of the conscious state through extended psychotherapy” (Wake Forest University, 2020). Thus, it could be said, in the simplest way, that feelings are based on a recurring stimulus that is easier for an individual to understand than emotions, or rather its basis is less complex for psychological analysis, or inner understanding as it is a conscious experience.

These claims are also supported by a psychiatrist, philosopher and Oxford teacher Neel Burton, M.D. who analyses in depth the controversy of feelings and emotions, while not placing them in a dichotomous relationship. He states that “an emotional experience, by virtue of being a conscious experience, is necessarily a feeling, as are physical sensations such as hunger or pain” (Burton, 2014). However, he continues that emotions can be only felt through the emotional experiences “that it gives rise to, even though it might also be discovered through its associated thoughts, beliefs, desires, and actions.” Burton does not facilitate the differentiation of emotions and feelings into conscious and unconscious (or subconscious) perception. He claims that some emotions come from the subconscious and many of them are not even understood correctly or rather their true origin can only be revealed on the basis of psychotherapy. The psychiatrist also notes other factors that greatly affects the perception of emotions – and those are repression and self-deception. He gives as an example “envy that is often construed as indignation, and Schadenfreude (the pleasure derived from the misfortune of others) as sympathy. Fear of ghosts or ‘the dark’ is almost certainly fear of death, since people who have come to terms with death are hardly frightened of such things” (Burton, 2014). Moreover, based on his studies, the emotions can be deceptive in themselves as they represent the subjectivity of the person and his or her subjective way of perception of reality as it reflects the experience, needs, necessities or concerns about past or possible events.

Based on the previous differentiation and following on from the previous chapter without emotions we cannot talk about different areas of socio-cultural life. But is there an influence of the cultural context and if so how does it affect the perception of information and events that form the basis of a journalistic work? It is clearly stated in already mentioned article *The Difference Between Feelings and Emotions* “Throughout life, humans experience many emotions. This range of emotions is impacted by such factors as their behaviour, the culture they come from, and their previous traumatic experiences” (Wake Forest University, 2020).

This is supported by the article from the Association for Psychological Science under the name *Emotion in Context: What we know about how we feel* (Dawson, 2018). Even the scientists in the 50’s already discussed perception and the factors that might have an influence. For example, Bruner in 1957 says that “precepts are significantly modified by expectation, value, emotion, need, and other factors that are “endogenous” to the perceiver” (Bruner, 1957, p. 125) However, we could preferably define the cultural context of perceiving not only the news but also the situations that an individual experience as exogenous factors. These factors arise from the adaptation to the environment, or are formed by the external environment,

although internally accepted or approved. Although many might disagree as they consider as exogenous factors those that are physically measurable. In 1953, Postman, Bronson, & Gropper, who looked at exogenous factors as “physical properties of the impinging stimulus” (Postman, Bronson, & Gropper, 1953, p. 217) they already stated that those factors “cannot account, in full, for the emerging percept.” (Postman, Bronson, & Gropper, 1953, p. 222). Later the scientists found unfortunate to omit the social and cultural context. Joe Dawson wrote in his article in *APS* (Dawson, 2018) that scientists in the early beginning of the interest in the study of emotions and their cultural basis worked with the hypotheses that every culture conditions how people adopt certain information, how they proceed it emotionally and what is their final reaction if there is any. However, they found out that their hypotheses were not proven, as there were only little differences in “people’s day-to-day emotional experiences” (Dawson, 2018). Nevertheless, researchers have not abandoned the exploration of how people experience the world through their emotions. Instead, they have delved into understanding the variations in preferred emotions across different cultural groups and examining how emotional ideologies may differ among these groups. Exploring emotions within a cultural context also aims to seek a kind of universality and determination. Klaus E. Grossmann (1993) from the position of cultural-cognitive psychology comes to the intuitively acceptable conclusion that “feelings have a universal nature as in every culture there is joy, sadness, anger, disgust, shame, boredom, etc... However, the emotional expression and what events evoke what feelings evoke are in accordance with the rules of cultural coexistence” (Grossmann, 1993, p. 67). Thus, while emotions can be universal to some extent, their occurrence is also highly individual. Factors such as the spontaneity of emotional expression, whether in public or private, the connection between emotions and the evaluation of events or people, the variability of emotional responses, and their intensity all contribute to the uniqueness of each person's emotional experience.

Professor Jeanne L. Tsai’s research focus is based exactly on the topic of the ideal affect of cultural differences. She examines how culture shapes affective processes and in her article under the name *Ideal Affect - Cultural Causes and Behavioral Consequences* she introduces the issues of differences in perception of emotions and achieving the desired emotions. At first, she discusses the nuances that might escape the notice of an ordinary observer but can be identified and quantified through deeper research. She puts into the opposition Americans and their Chinese counterparts. Both of these culturally different nations are trying to make them “feel good” and the way may seem the same at first glance, but Tsai points in particular to the differences – “Americans are more likely to engage in extreme sports (e.g., inline skating) and

are more likely to abuse cocaine (and less likely to abuse opiates) than are their Chinese counterparts” (Tsai, 2007). These facts resulting from the research of professor Tsai are also supported by the fact that some emotions occur only in a certain culture or selected groups of cultures. For example, "there is no place in Indo-European culture for the emotions that the Japanese call *amae*. Adult Japanese show a kind of infantile emotional addiction, which we consider a sign of immaturity in our culture" (Harré & Gillett, 2001, p. 167). E. Crespo (cited in Harré, 1986, p. 73) concludes from his observation that “vergüenza ajena” in Spanish what might be translated as empathic embarrassment or second-hand embarrassment is more sharply formed in the Spaniards than in the British, which relates to the Spaniards' sense of dignity. According to Crespo's statements violation of personal dignity causes Spaniards more internal discomfort. As a result of this difference, it would be that while the Englishman might have a good time in embarrassing film scenes, the Spaniard would leave the cinema.

Tsai says in the article *Ideal Affect - Cultural Causes and Behavioral Consequences* that “Cultural factors may shape how we want to feel more than how we actually feel” (Tsai, 2007). Where that assertion is based on her research of a comparative study divided into several areas, namely – interpersonal communication, parent-child interaction, peer interaction, religion, children's literature, and magazines. In interpersonal communication there is a huge difference between the ideal affect observed by many researchers they say that Americans are focused on entertainment and excitement more than Chinese or Japanese who focus on ‘the need to always pay attention to and anticipate other people's unexpressed feelings’ (Wierzbicka, 1996b, p. 550; also see Wierzbicka, 1996a, cited in Tsai, 2007, p. 245). In parent-child interactions Tsai uses Sandler's study (2005) conducted on college students with the results providing direct support by stating that “adults' interactions with children reflect their ideal affect” (Tsai, 2007, p. 246). In the section on peer interaction, Tsai highlights two examples of Asian and American differences in emotional experience of the same events or circumstances. In the first example, the research discusses the emotional expressions of “preschool-age playmates whose origins are European American and the second group consists of Korean Americans with the expected results that European Americans visibly share positive emotions by smiling and laughing while Korean Americans are more neutral or unresponsive” (Farver, Kim, & Lee, 1995 cited in Tsai, 2007, p. 246). The second example of peer interaction is about the conflict in relationships between young people. According to Tsai, Levenson, & McCoy's study (2006), the European Americans showed more humour and happiness than Chinese Americans dating “despite similarities in the severity and type of topic discussed” (Tsai, Levenson, & McCoy, 2006).

Religion is a unique category as it encompasses multiple factors. It is an integral part of culture, often passed down through generations, supported by community traditions, and sometimes challenged by peers. Since it is not founded on empirical facts, its foundation, dissemination, and persistence within a community are deeply connected to emotions and inner experiences, and it justifies its presence by appealing to moral principles. “Religion may serve as a source of certain emotion, and may influence emotional well-being” (Emmons, 2005, p. 420). Following this, the expression of emotions within a religious context should also vary culturally. Religious texts were used for comparison, specifically the lexical content of Christian and Buddhist texts. However, to make these findings complete at the same time, they examined the influence of these texts on practicing Christians and Buddhists. As was expected Buddhists showed more neutral calm expressions than Christians and Tsai concludes that “these findings suggest that exposure to religion may be one way in which cultural values regarding ideal affect are transmitted to individuals” (Tsai, 2007, p. 246). When Tsai (2007) talks about the children's literature effect of creating ideal affect in different cultural areas the research is again (as in the religious texts) not only on the content but also on the relation on the connection between the creation of the premise of an ideal emotional setting and the exposure of children to certain stereotypical elements presented in children's books. Looking superficially at Taiwanese and American children's books, it might seem that they both depict smiling fairy-tale characters. However, on closer examination, the size of the smiles and their number differ in these two culturally different countries. In addition, the intensity of the activities performed by fairy-tale creatures also differs. Subsequently, the children were exposed to the various types of books mentioned above, with the result that “across cultures, children who were read the exciting storybook were significantly more likely to view the excited face as happy and to choose significantly more exciting activities to put in their ideal playgrounds than were children who were read the calm storybook” (Tsai, 2007, p. 247). These findings reveal not only the cultural influence of society but also the indirect transmission of parental preferences to the child, even if the child is exposed to different ideal affects in their environment. From children's books to adult magazines, one notable feature observed across both mediums is the emphasis on smiling. The research sample consisted of women's magazines *Cosmopolitan* and *Vogue* in the United States and Chinese *Cosmopolitan* and *Nano* in Hong Kong. As a research method, it was decided that the Facial Action Coding System (Ekman & Friesen, 1978) would be the most appropriate to obtain the requested results. Within this coding system, they observed the intensity of the smile, the position of lips and lip corners, and also the wrinkles around the eyes

created by smiling of a person. And again, as it was predicted American women were more frequently exposed to the pictures showing a bigger intensity of excitement than Chinese. Moreover, Tsai came to the conclusion that these differences also “held for men’s magazines (e.g., GQ, HIM) and news magazines (e.g., Newsweek, Next Guy) as well” (Tsai & Wong, 2007).

All this obtained information about the cultural influence on our emotional perception and creation of a presumption of the ideal affect leads us to the persuasion that there will also be a certain connection influencing the creation of emotion in the news based on the cultural background no matter if it covers the same story or even use the same photos of the event as it is obvious that there are many cultural nuances in a different part of the cultural mosaic of each nation. However, if we talk about cultural context and its effect on journalism, what does it exactly mean? Heinz Bonfadelli (2016) defines in his entry that (media) intercultural or transcultural communication is based on “broad understanding of media effects, including processes of media selection, media usage, media reception as meaning construction, and post-communicative effects on the cognitive (e.g., agenda-setting, knowledge acquisition, framing, cultivation), affective (e.g., stereotypes), and social levels (e.g., identity formation) but also in the domains of attitudes (e.g., prejudices) and behaviour (e.g., discrimination). These diverse effects can be stimulated, reinforced, and mediated by traditional mass media and by the Internet and Web 2.0, but also by interpersonal communication” (Bonfadelli, 2016, p.1). Takuya Sakurai divides the factors influencing the news and its flow in “intrinsic (event-oriented) and extrinsic (context-oriented). The first one refers to the newsworthiness of events such as importance, sensationalism, prominence, conflict, negativity, timeliness, and proximity. The second approach examines news values of events are considered to determine what news to be selected over others” (Sakurai, 2017, p. 2). And even if there is this wide range of options for looking at the issue mentioned by professor Bonfadelli, he also states that there is a deficit even in the 21st century in comparison of media communication effect within different cultures. In contrast to that “in other fields such as comparative journalism and media news studies, which conduct such studies mostly for organizational and financial reasons” (Bonfadelli, 2016, p. 3). And it is true that journalism (even in connection with culture) as a research field is the focus of many earlier studies. Hans-Henrik in 2002 wrote that “form and the functionality of journalism is gradually being forced to adapt to changing social pressure, economic condition, the advent of new technology and the need to remain relevant and effective within a world that is becoming increasingly reliant on mass-distributed, largely unedited online content” (Hans-

Henrik 2002, p. 67). We can consider these elements as part of modern culture, which shapes how individuals acquire knowledge about the world at both national and supranational levels. Cultural elements not only influence the perception of journalistic content but also impact how it is created. The cultural background of a journalist can significantly affect their work, not just in terms of the moral responsibility to provide balanced and objective news, but also in the selection and prioritization of topics. Issues that resonate culturally with a journalist might be deemed more important and receive more coverage compared to those with which they have less cultural attachment. “Journalists are also just people, and despite training in their particular field, cultural influences, ingrained biases or pressures can affect how they present their work. Despite this, it is imperative that journalists aim to aspire to objectivity and to be true to the ideals on which journalistic practice is based” (Morris 2007, p. 707). Khalid Alhomoud defends this point of view by saying that “there is no doubt that culture affects how journalists see the world around them and how they respond to various stories, however, it must be noted that the media, in turn, have an increasing influence on the cultures on which they are reporting” (Alhomoud, p.13). Moreover, Hanush takes the influence of a certain culture on journalism to another level as his findings provided on the Indigenous journalism strongly influenced by Maori culture indicate that “the journalists interviewed for the study displayed an acute awareness of their own culture, and the need for them to be both true to that culture as well as the professional demands of journalism” (Hanush, p. 10, 2015). However, he also adds that as the cultural values help them to connect with their audience and the specific language might be also helpful by creating the understanding of the ideas, Hanush (2015) warns that the same values might affect restrictively and limit the possibilities that would offer the journalist other, culturally unconditional views of the same thing. These restrictions or limitations might be naturally accepted by the audience and also by the author. The problem arises when the limitation reaches such a high intensity no matter if it is caused by the socio-cultural group or by the political pressure.

1.3 Sensationalism and Desensitisation in Journalism

Within the construction of a journalistic piece, narration, and semantics are often associated with the phenomenon of sensationalism. Sensationalism is one of the philosophical theories focused on perception and emotions. However, sensationalism is a sensual form of cognition with the main principle that there is nothing in the mind that cannot be found in the senses. Or as Uribe and Gunter (2007, p. 208) refer to sensationalism as “a characteristic of the

news-packaging process that places emphasis upon those elements that could provoke an effect in the human sensory system.” The sensationalist features appeared in the news already in the 1500s (Stephens, in Grabe, Zhou, & Barnett, 2001, p. 631). “Sensationalism may rely on reports about generally insignificant matters and portray them as a major influence on society, or biased presentations of newsworthy topics, in a trivial, or tabloid manner, contrary to general assumptions of professional journalistic standards” (Stephens, 2007, p. 55) Stephens also says that “sensationalism brought the news to a new audience when it became aimed at the lower class, who had less of a need to accurately understand politics and the economy, to occupy them in other matters. Through sensationalism, he claims, the audience was further educated and encouraged to take more interest in the news” (Stephens, 2007, p. 56).

Carl Bernstein characterizes sensational journalism as “public discourse turned into a kind of news sewer which is perpetuating an idiot culture” (Bernstein, 1992, p. 26). Sensationalism has long been regarded as a component of journalism that draws in the masses, yet it has also raised concerns among experts who see it as undermining the integrity of journalism. Various scholars have expressed these apprehensions to highlight the paradox of society's attraction to sensationalism while acknowledging its potentially detrimental effects on the credibility and reliability of news reporting. “Sensationalism plays an important role in maintaining society's commonly shared notions of decency and morality by publicly showcasing what is unacceptable” (Erikson, 1966, p. 12). “Stories about family conflicts, substance abuse, violence, disaster and other disruption of everyday life are regarded as more significant to the lives of ordinary people than the traditional political and economic issues that elites prescribe as important information to the masses” (Bird, 1992, p. 26). And finally, “the discontent with the current state of journalism in America stems from mostly unsupported nostalgia about the profession's supposed past” (Grabe, Zhou & Barnett, 2001, p. 637).

What is more, sensationalism is not only a part of journalism has become an important element, that sells journalistic content and journalists are pushed to find new story or sensation if the number of viewers or readers decreases as the profit is made according to an analysis of “clicks” in electronic news. “Mass media may report only information that makes a "good story" without regard for factual accuracy or social relevance. It has been argued that the distrust in government that arose in the aftermath of the Watergate scandal created a new business tactic for the media and resulted in the spread of negative, dishonest, and misleading news coverage of American politics” (McChesney, 1987, p. 138).

As far as we talk about modern journalism we cannot exclude sensationalism. This phenomenon plays an important role in gaining an audience or even creating profit and “ranks among the productive linguistic elements of journalism based on emotion” (Burger & de Graaf, 2013, p. 176).

Sensationalism indeed falls within the realm of philosophical theories centered on perception and emotions, which are considered primary sources of reliable knowledge. This philosophical perspective posits that cognition primarily relies on sensory experiences, suggesting that everything in the mind can ultimately be traced back to sensations. Or as the Merriam-Webster dictionary describe this phenomenon, it is “empiricism that limits experience as a source of knowledge to sensation or sense perceptions” (Sensationalism, 2019). The sensationalist features appeared in the news already in the 1500s (Stephens, in Grabe, Zhou, & Barnett, 2001, p. 631). “Sensationalism may rely on reports about generally insignificant matters and portray them as a major influence on society, or biased presentations of newsworthy topics, in a trivial, or tabloid manner, contrary to general assumptions of professional journalistic standards” (Stephens, 2007, p. 55 – 57) Stephens also says that “sensationalism brought the news to a new audience when it became aimed at the lower class, who had less of a need to accurately understand politics and the economy, to occupy them in other matters. Through sensationalism, he claims, the audience was further educated and encouraged to take more interest in the news” (Stephens, 2007, p. 55 – 57).

When discussing modern journalism, it's impossible to overlook sensationalism. This phenomenon often plays a crucial role in attracting audiences and generating profit, regardless of whether it's viewed as a positive or negative aspect of journalism.

Desensitisation in journalism is a growing concern among both media professionals and the public. It refers to the “process of becoming less sensitive or responsive to certain topics, images, words, or ideas that are presented in news stories” (Dobelli, 2013, p. 27). This chapter shows how desensitisation affects journalists' ability to report on difficult issues such as war, poverty, violence, and other social ills with accuracy and sensitivity. In addition, it discusses potential solutions for addressing this issue within the industry so that reporters can continue their important work without compromising ethical standards.

Desensitisation has been defined as a reduced reaction to stimuli that would previously have caused a strong reaction (Čírtková, 2004). In the context of journalism, desensitisation refers to the numbing effect that repeated exposure to disturbing images and stories can have on people. George Gerbner formulated the Cultivation Theory based on the study of the

influence of media content on society. Although this theory is focused on the influence of television on public opinion and society as such, it is also possible to apply its results to the media contents of various mass media. Gerbner research (1969) suggests that desensitization can lead to decreased empathy and compassion for others, as well as a general feeling of numbness or apathy. The cultivation theory was later criticised because of its theoretical flaws. Morgan and Shanahan (2010) state that it is not possible to use the results of Gerbner's research as absolute, as it does not take into consideration the diversity of media contents and genres perceived by the audience. For example, one viewer does not usually watch only and exclusively news stories with criminal content. Moreover, cultivation theory was labeled by certain researchers as insufficient due to its ignorance of the individual's unique character traits and the influence of his rational thinking (Berger, 2005). Despite objections to this theory, it remains a fundamental element in the investigation of the influence of media content.

The desensitisation issue is particularly concerning in the case of journalists, who are often exposed to graphic and upsetting content on a daily basis. It is important for journalists to be able to report on difficult topics without being emotionally affected. However, there is a danger that they could become so desensitised that they no longer feel any empathy or compassion for those involved in the stories they are covering. American journalist and political commentator Anderson Cooper was quoted saying: "If you do combat reporting a lot, there's a tendency to no longer react to the violence and horror that you're seeing" (Garber, 2008).

There are several possible explanations for why desensitisation may occur in connection with journalistic pieces. One theory is that it is simply a result of overexposure. With constant news cycles and an ever-increasing amount of information available online, we are bombarded with more images and stories than ever before, which may lead us to become less sensitive to them over time (Krahé et al., 2011). Another possibility is that seeing too much violence or suffering can cause us to "normalize" it in our minds as a coping mechanism, leading us to believe that such things are simply part of life rather than something worthy of our concern or outrage. Certain professions in society, such as military and medical professionals, regularly undergo training to cope with traumatic events. Likewise, after such an event, they have secured support from professionals in the field of psychology. There is little talk about similar support or training in the field of journalism, and at the same time, this profession is equally threatened. If a journalist is exposed to a traumatic experience for a long time, his mental state and approach to work change by coping mechanisms.

Anderson Cooper, who was already mentioned, noticed the change in his behaviour and change in attitude toward the situation. Buchanan and Keats (2011) conducted an ethnographic study revealing that journalists employ various strategies to cope with traumatic situations. One such strategy is avoidance, which helps prevent re-traumatization. For better understanding, researchers explain this mechanism by using the exact sentences from interviews with journalists such as “delaying going out on the scene in order to arrive late” or “faking nightmares to avoid going to a war zone” (Buchanan & Keats, 2011). The second strategy was focussing on the technical aspect of the creation of a news story to avoid thinking of the actual story. The beneficial strategy was the inclusion of physical activity in their daily routine, and on the other hand, some of the journalists admitted that they coped with trauma through substance misuse or overeating. The list of Buchanan and Keats's findings included the “use of black humour” and “controlling one’s emotion and memories”. A journalist the researchers were interviewing summed up the black humour coping mechanism by saying that if someone were eavesdropping, they would think they [the journalists] were the most insensitive people. This black humour is according to him a defence mechanism to put something between them and what they have experienced (Buchanan & Keats, 2011). A similar way of emotional detachment can also be found in the strategy of controlling emotions which brings back the nuance of desensitisation. The interviewed journalist stated that he had chosen not to let it overwhelm him. He remembered that the only time he had cried was when he was covering the horrible murder of a child (Buchanan & Keats, 2011). However, he also added that it did not last for long because he had a job to do and he had to put emotions aside (Buchanan & Keats, 2011).

Whatever the reasons behind it, there is no doubt that desensitisation has had an impact on journalism and how news stories are reported. In some cases, this might mean less coverage of certain types of events. If journalists become used to seeing violence and suffering, then they may be less likely to pay attention to it or report on it as frequently as they otherwise would do (Brockmyer, 2013). Additionally, desensitisation should also be taken into account when considering the way media outlets present the news. If audiences are repeatedly exposed to brutal images or distressing stories without any context or explanation, then this could potentially lead to the further normalisation of violence and suffering in society at large (Li et al., 2017).

Sensitivity in the newsroom has become increasingly important in recent years. With the rise of social media and the 24-hour news cycle, journalists must be more mindful of their

audience and how they might react to certain stories. However, there is also a growing concern about desensitisation in journalism. American researcher T. J. Thomson states that: "People understand exposure to media content impacts audiences but we often forget about the people behind the creation of the content" (2018, p 17). Desensitization can occur when reporters are exposed to excessive violence or trauma, making them less likely to empathise with victims. This can result in a callous attitude towards suffering and a sense of detachment from humanity. Recent cases have highlighted this issue, where journalists struggled to maintain their composure while reporting on tragic events. In some instances, reporters made insensitive comments about the victims, sparking outrage in society. For example, a CBS reporter was criticised lately for saying "This isn't a place, with all due respect, like Iraq or Afghanistan, that has seen conflict raging for decades. This is a relatively civilized, relatively European, I have to choose those words carefully too, city," referring to Kyiv in Ukraine (Arab News, 2022). It is clear that sensitivity training is needed in order to prevent further incidents like this from happening. News organisations should provide their employees with resources so they can better understand how to report on sensitive topics without causing additional harm.

Journalists are often tasked with covering difficult or sensitive subjects. It is their job to report on the news, and sometimes that means delving into territory that makes people uncomfortable. However, it is important to strike a balance between informing the public and causing undue distress. Healey (2022) wrote in *Safety of journalists covering trauma and distress – Do not harm* that "journalists risk harming contributors, compounding their distress, and failing to impact on public awareness" and she used the example of a family member of a person who has experienced homicide, who was saying that "the media traumatized him almost as much as the murder" (Healey, 2022).

There are numerous ways to approach delicate topics in a way that informs without causing harm. As we already mentioned, one method of coping with emotional distress might be through desensitisation, which essentially involves gradually exposing people to more and more graphic or disturbing content until they become less affected by it. This can be an effective way to get people used to seeing things that they might otherwise find upsetting, but it needs to be done carefully so as not to cause trauma and in addition, we cannot rule out other psychological effects of this method. Another approach is to focus on the positive aspects of a situation or story, rather than dwelling on the negative ones. This does not mean sugarcoating things – just presenting them in a way that highlights hope or resilience in the face of adversity. When done correctly, this can help give readers some much-needed context and perspective.

Tom Stafford (2016), the lecturer at the University of Sheffield, argued in the article for the *Guardian*: “News has long centred on negative things because it engages our fear reflex and hence is generally more attention-grabbing”. The researcher suggests that we are attracted to bad news because we are biologically conditioned to react to it to avoid danger. “But too much bad news leaves the consumer with a choice between perpetual vigilance (and anxiety), or tuning it out,” adds Tom Stafford. The current response to predominantly news coverage focused on negative events arose in the form of Constructive journalism and positive news. In some forms, constructive journalism is being purposefully practiced on every continent (Gyldensted, 2015). The definition of this type of journalism shows us the evidence of the journalistic transformation. According to McIntyre and Gyldensted (2017) definition, constructive journalism is “an emerging form of journalism that involves applying positive psychology techniques to news processes and production in an effort to create productive and engaging coverage, while holding true to journalism’s core functions”. However, Leung & Lee (2015) emphasise that “positive and negative news do not exist at polar ends of a spectrum as their names would suggest. Rather, they can coexistent.” Every situation is different, and there is no one-size-fits-all solution for how best to cover tough topics. But if we take care to strike a balance between informative journalism and compassion for our audience, we can ensure that we are doing our jobs effectively – without causing unnecessary harm along the way.

In recent years, there has been an increased focus on ethical considerations for journalists and media outlets. Following the previous evidence, there is no doubt that desensitisation can occur. Studies have shown that people who are regularly exposed to violence or gore through their work can become less affected by it over time. This raises important questions about the impact of such images on the general public, and whether media organizations are doing enough to protect viewers from becoming too hardened towards real-life suffering. Critics argue that desensitized viewers may become less likely to take action against injustices or donate to charitable causes, as repeated exposure to traumatic content can diminish their emotional responses and sense of urgency. They also point out that even if people do not become completely immune to disturbing images, they may still suffer from other negative effects such as anxiety and insomnia (Brockmyer, 2013). Supporters of desensitisation say that it can actually make people more compassionate, by giving them a greater understanding of the horrors experienced by others. They also contend that while some individuals may be adversely affected by seeing too much violence, this does not mean that all viewers will react in this way. Moreover, the emotional response to news is also affected by

variables such as age, education, or even ethnicity. Scharrer (2008) found out in research that people with less education have a stronger emotional response than those ones with higher education. The same applies to older people and people with Latino ethnicity. According to her results, it is surprising that women were not emotionally more impacted than men. Ultimately, they believe it is up to each individual to decide how much they want to see, and whether they feel comfortable with being exposed to potentially upsetting content.

In conclusion, desensitisation in journalism is a complex issue that requires careful consideration. It can be argued that it has both positive and negative effects on the way news is reported. On the one hand, desensitising language may make stories more accessible to wider audiences while also allowing journalists to report difficult topics without sensationalism or bias. However, potential risks are associated with this approach as well; by removing emotion from reporting, we risk losing important context and nuance that could lead to misunderstanding of events or even apathy towards them. Ultimately, it's up to individual journalists and media outlets to decide how they want their content presented – but whatever decision they make should always take into account the ethical implications of their choices.

1.4 Emotionalism as a Part of Journalism

At the beginning of our theoretical part, we broadly defined what emotionalism is, based on the use of emotions in various social sectors. However, in this chapter, we want to answer questions related to journalism like: What is the connection between emotionalism and journalism? What is the place of emotions in journalism and to what extent are they important in creating its narratives? And what is actually the concept itself based on? To answer these questions and understand the role of emotions in journalistic narratives, we must first determine what emotionalism is, as well as emotion.

The philosopher Ben Bayer (2010) provides a broader view of the issue of emotionalism. He shows several attitudes towards emotions when he states that “emotions have mysterious causes. Emotions are uncontrollable. Emotions have been thought of as passions because we are thought to experience them passively as patients, just as actions are what an active agent undertakes. A final popular view related to the first two is that we should give in to our emotions” (Bayer, 2010, p. 3). Philosophical theories have been supplemented by psychological knowledge that examines a person's reaction to a certain situation and experiencing a particular emotion. Psychology defines emotion as a “strong compulsive state

of instinctive feeling that is related to a particular target activity and externally manifested by appetitive or aversive behaviour” (Ostatníková, Hájek, 2009, p. 589).

It is in the fields of Philosophy and Psychology that we can observe the primordial research in the case of emotions and thus subsequently in emotionalism. Moreover, affect, of which emotions are a direct part, has “transformed scholarship on subject-object dichotomies, ontology, psychoanalysis, (post)structuralism, and the relationship between the social sciences and the biosciences, particularly the neurosciences” (Bakko & Merz, 2015, p. 7). That’s why we are not confronted with this emotion research only in the applied sciences like medicine, but also in the field of social sciences that focus on media. “Researchers from disciplines such as sociology and psychology have focused on mass communication processes and effects, contributing their own theoretical perspectives and research methods. Regardless of whether they were optimistic, pessimistic, certain, or uncertain” (Riffe, Lacy & Fico, 2014, p. 4).

The definitions that have been mentioned point out the importance of emotions in the life of the individual and of society as a whole. Bayer supports this by saying that “emotion is a form of awareness it is like a transparent medium through which we see the world” (Bayer, 2010, p. 14). However, he adds that emotions have their base in our judgements and can’t be considered as a transparent source of understanding and evidence about the world. According to this, judgements, emotions as well as emotionalism are essential elements of the everyday life of an individual and even if they might not be easily captured in the language or journalistic storytelling, “emotion might be valuable precisely to the extent it is not autonomous” (Hemmings, 2005, p. 565).

Moreover, we have to take into consideration the Scherer’s theories on how a more intense emotion expression and experience, due to the massive use of emotional content in the media might affect us. According to him “we may experience more frequently than in the past, empathy or contagion reactions. This constant affective stimulation could activate our emotional sensitivity. On the other hand, repeated experiences of high emotional intensity might diminish our emotional capacity, leaving little to genuinely felt emotions due to real, self-experienced events. The latter would also result in us doubting the authenticity of much of what we see with respect to emotional expression” (Scherer, 2001, p. 142). This opens the discussion on what is the role of emotionalism in journalism and if it can be the ground for creating a universal narrative that the media believe it will connect to their public even if the story has no geographical, political, or cultural links to it. Martin and White’s appraisal theory (2007) claims that “readers seek information that produces positive affect (happiness,

confidence, satisfaction, relief, interest). At the same time, human attentional and cognitive systems are pre-programmed to scan the environment for signs of threat, so audience attention is also drawn to negative information, even if this results in generating negative affect (anxiety, sadness, boredom, disgust, anger)” (Martin & White, 2007, p. 49). And Molek-Kozakowska adds that “this explains the premium put on negativity in many types of reporting, including science journalism, albeit to a lesser degree than in general daily news coverage” (Molek-Kozakowska, 2014 p.166). Following this, the presence of emotionalism in journalism is considerable and the opinions of experts in this field also differ.

In a basic definition of current journalism, we cannot find a direct connection or even a mention of emotion. “Journalism refers to the activities and outputs of those who are professionally engaged in collecting, analysing and publishing reports” (McQuail, 2007, p. 22). or according to the American Press Institute “Journalism is the activity of gathering, assessing, creating, and presenting news and information. It is also the product of these activities.” (Journalism, n.d.). Most definitions of journalism are focused on the presentation of an event, incident, or even a long-term cause and they put forward the process of creating content.

For media scholars, the term emotionalism does not have to represent any health or neurological changes or disorders in the human body. Emotionalism represents the use of emotions in conveying media content to an individual and emotions can be considered as basic elements of the journalistic narrative. Research in the media field also brought new terms such as emotivism and sensationalism that are closely related.

From the beginning of journalism, and even from oral storytelling as an important part of social interaction, people were not attracted by the bare facts but many times “they preferred reports targeting common people in relation to sensations or violence. And these features still have a dominant position in media” (Babic, 2016, p. 7). This connection of information and entertainment gained its’ own name around the 1980s – “infotainment”. However, the goal of making journalistic stories attractive is much older than this term. The issue of the use of emotionalism in journalism has followed it since its beginning and there are several fields where we can find clues to spot and think about. This is the case with the concepts and movements that we are now going to present.

First, we can mention the well-known concept of creating a narrative that is called “fait divers”. Fait divers are usually trivial stories with something unconventional, today one could say an emotional element that creates sensation. They played a prominent role in different publications and especially they are strongly connected with the French daily newspaper *Le*

Petit Journal (1863-1944). As in *Dickenson's London*, reporters searched the city for disasters, suicides, unsolved deaths and crimes and brought them in short, usually three lines version. Balzac described this world of "fait divers" as a challenge to literature in *Shagreen's skin*: "Dramas and novels fade before this laconicity of Paris, everything fades" (Balzac, 1995, p. 197). Ongoing coverage raised the *Le Petit Journal* from 357,000 to 594,000 in a few months from September 1869 to mid-January 1870. In France, the share of fait divers in media coverage has been increasing significantly since the 2000s. A survey by the Institut National de l'Audiovisuel (2010) reports a "73% increase of fait divers in television in 10 years".

However, as we already mentioned the concept of fait divers is not strictly bound to a certain period of journalism or a certain country. For better understanding, Roland Barthes opposed in 1964 the political news to the fait divers, from the perspective of duration, or better said of relevance and continuity (Barthes, 2012). According to his definition: "There is no political information without duration, because politics is a trans-temporal category; the same, in fact, for all the news that comes from a certain horizon, from a previous time; they can never constitute fait divers" (Barthes, 2012, p. 217). And he also adds that the notorious facts will never be overlapped by fait divers because it involves a structure with episodes. Moreover, Barthes states that fait divers imply two types of relations - causality and coincidence, since "there is no fait divers without astonishment", and at the same time causality involves chance. (Barthes, 2012, p. 220). This, however, restricts the type of deeds subsumable to this category by reducing the "attractive stories" to only two categories: sensations or even "miracles" and crimes. Another factor that defines fait divers is its relationship to coincidence which is built on repetition and antithesis. Fait divers can therefore be successful concept in the cases when the news does not have a profound effect on recipient and the main goal is to temporarily engage the recipient of the message based on the emotional excitement. The factors such as coincidence and not profound effect create, according to Barthes, contrast between fait divers and political news. Political news presupposes resumption, continuity, serialization and changes the real. The journalistic stories that are considered fait divers attract and maintain attention through the emotions and implicit situation in the area of the amazing, situations difficult to explain.

Pierre Bourdieu in 1996 observed fait divers in correlation with TV news drawing attention to its ambiguous position between news and entertainment. The role that fait divers is influenced by the pursuit of marketability that is based on the same impulses. "Blood and sex, drama and crime have always sold and the reign of the audience had to go back to the front page, when the television news opened" (Bourdieu, 1996, p. 16). And even if it is more than

two decades ago, this rules still remain in the media sector. Many times, journalists don't cover the story about car accidents if there is no death, or "at least" severely injured and on the other side the opening reportage in news should be based on one of human fluids such as blood, tears or semen. This is also supported by Barthes as he adds that in fait divers, it is expected that "the emphasis is not placed on the relationship itself, although it continues to form the structure of the story; it moves towards what one could call *dramatis personae* (child, old man, mother, etc.), sort of emotional essences, responsible for invigorating the stereotype" (Barthes, 2012, p. 221). Journalist will therefore look for someone special but at the same time he or she will put the "hero" of his article in the everyday life situation with the dramatic situation. However, fait divers are according to Bourdieu not restricted only to bringing emotions and sensations. "Part of the symbolic action of television, at the level of information for example, consists of drawing attention to facts which are of a nature to interest everyone" (Bourdieu, 1996, p.16).

Fait divers also represents a confrontation of good and evil. But what is good and what is bad is in the real world not so easy to distinguish. Following the previous explanations of fait divers, it could be said that much of the success of the various texts is due to this confrontation, that are already pre-set by the author, in our case journalist, by reflexively and emotionally involving the recipient in the story. Fanny Mahy defines fait divers as the "story of the extraordinary that happened in the ordinary situation" (Mahy, 2011, p. 459). According to her research fait divers requires exaggeration and the cultivation of spectacular effects in order to "seduce" the audience. The essential feature that the researcher recognizes in the fait divers is "the insignificance that must excite" (Mahy, 2011, p. 460).

As we already indicate the concept of fait divers is still present with the same features. Such a text focuses on extraordinary events in the familiar structures of society. Therefore, these texts are addressed and can be understood by all recipients. However, the narrative has neither external causality, nor consequences at the level of society. "The role of the fait divers is to arouse emotions, to seduce in order to be marketable" (Negrea, 2013, p. 152).

Fait divers have a significant position in journalism but one of the most obvious connection with the specific genre is if we look at the yellow journalism. According to Frank Luther Mott (1941) "yellow journalism is defined by five characteristics:

- Headline built on fait divers
- Usage of edited photos
- Fake interviews, misleading titles, pseudo-science, and a parade of "experts"
- Focus on Sunday supplements, with cartoons

- Dramatization of examples of dysfunctions” (Mott, 2000, p. 539)

The term yellow journalism originated in 1896, when R. F. Outcault began publishing J. Pulitzer's cartoon series *The Yellow Kid* in the *New York Sunday World*, a so-called comic. He used yellow to paint the main character. However, yellow journalism gained its popularity ever since William Randolph Hearst took over the *San Francisco Examiner* in 1887. He understood that he could only succeed if he differed from the competition and also from the newspaper's very past. He rebuilt the structure of the newspaper for bringing something original. The news was mainly focused on sensations, while in opinion texts they fought the competition in populist campaigns. “The articles had to be written in style to take the reader's breath away avoiding the Pulitzer's precision was not so important anymore” (Stephens, 1988, p. 209). As one journalist put it: “We make newspapers in such a way that when someone opens it, he drops - Come on!” (Emery, 1962, p. 417) The flashy graphic design of articles also corresponded to the sensational content but it wasn't the only change that yellow journalism brought. The graphic design of the newspaper was characterized not only by a larger number of pictorial statements, but also by their wider range. More varied content with pictures supporting subject matter full of emotion-inducing sensations and form required more scope.

At a time of the greatest expansion of the Hearst's *New York Journal* and the competitive struggle with Pulitzer's *New York World*, the Spanish-American conflict culminated. Yellow journalism played an important role in preparing the public for war by creating the war psychosis. How Hearst's *New York Journal* abused the natural emotions of readers can be seen in writings about the fate of the eighteen-year-old beauty Evangelina Cosío y Cisneros, described in the newspaper as “Cuban Jane of Arc”, whose father was sentenced to death. To save her father, the main heroine was to drag the commander of the troops into the shack, where partisans rushed at him. However, their action was thwarted, suppressed by Spanish soldiers and the girl was also imprisoned. The prisoner was visited by a *New York Journal* correspondent, but he completely changed the reasons why she was imprisoned. She was allegedly arrested and convicted only because of her brave defence of her innocence from the debauched Spaniard. As the historian notes, “showman Hearst subconsciously understood the emotional possibilities of the theorem on juvenile guilt in the chains of the rotten Spanish Empire” (Swanberg, 1961, p. 120).

The war between Spain and America showed the dubious face of journalism. As E. L. Godkin wrote in *New York Evening Post* in 1898: “The history of American journalism does

not recognize such shameful behaviour. The gross distortion of the facts, the deliberate fabrication of events calculated to irritate the public, and the arbitrary irresponsibility in creating the headlines, which even overcame these fabrications, came together in the name of making the highest-sale newspaper. It is a cloud-capped shame that people are capable of such wickedness just to sell more copies” (Mott, 2000, p. 532).

It took up to ten years for the yellow journalism to recede, but it never completely disappeared. At present, the term yellow journalism refers to the toughest tabloid press. Characteristic features of yellow journalism are considered to be large, crude, and alarming headlines, which often inflate not only significant but the most common scandalous events in news, an excessive number of pictorial elements, social demagoguery in attitudes, distrust of common social institutions and values. American newspapers of this kind were connected to the gangland, especially between the two world wars. “Yellow journalism is considered a decadent type of journalism because it does not follow ethical principles and the selection and processing of facts is unilaterally subordinated to commercial goals” (Vojtek, 2006, p. 32).

Sylvia Schafer also clarifies the presence of the elements of yellow journalism even in nowadays journalism by saying that “the narrative model provided in the *fait divers* columns is in the modern press a hybrid of metropolitan news roundup and the most sensational yellow journalism devoted to “miracles” and acts of inhuman violence” (Schafer, 2015, p. 104).

The rise of tabloids and Jazz journalism is especially characteristic of the 1920s. Tabloids were built on visual elements. Jazz journalism meant Jazz Age newspaper focused on sex, crimes and disasters. The development of this type of journalism stemmed mainly from the feelings of the young generation disgusted by the First World War, in which people and ideals perished. Robert R. McCormick (1880 - 1955) and Joseph M. Patterson (1879 - 1946) responsible for the finances of the *Chicago Tribune* from 1914 were the founders of the first successful tabloid called *New York Illustrated Daily News*. The sixteen-page morning newspaper, with the first almost exclusively pictorial page, took aroot very fast. The reason for the success was also because it was easier to read it on the way to work than the traditional one. In addition, immigrants "understood" it. In addition to the image, the stylistic component (sectional to rhythmic sentences in separate paragraphs) has become typical of the tabloid. In a short time, the newspaper skipped *Illustrated* in the name and as *a New York Daily News already made a profit in October 1920. Until 1929, three big tabloids led the war for readers - N. Y. Daily News, N. Y. Mirror and N. Y. Daily Graphic*. The content was dominated by trials,

scandals, and calamities. As a great example, we might mention a photograph of the execution of Ruth Snyder published in the *N. Y. Daily News*.

On October 24, 1929, a great economic crisis began and the hunt for sensations has lost its meaning. This was also understood by J. M. Patterson, who allegedly declared as early as 1930: "We are on the wrong track. The main focus is not on playboys, Broadway, and divorce, but on what to put in your mouth..." (Mott, 2000, p. 669).

As we were talking about the yellow journalism and its bloom in 19th century, we can't avoid the existence of the counterpart represented by "quality journalism" that helped the reader to orientate in current events and at the same time upheld ethical values. Paradoxically, quality journalism developed mainly alongside yellow journalism in New York and its main representative was *The New York Times*. Although the newspaper has passed through many hands since its inception by Henry J. Raymond the turning point came when they were taken over by Adolph S. Ochs. According to his plans, the diary should have not competed with others by chasing sensations, not overtaking undemanding readers, but focusing on people who prefer serious statements to the fun. "I will make every effort to ensure that *The New York Times* delivers news in a dense and appealing form, in the language used in good society, to deliver it as quickly, if not faster than it can be learned; to deliver messages impartially, without fear or prejudice, independently of each party, sect or interest to which they relate," (Schudson, 1978, p. 110) wrote Ochs on Editorial Page in 1896. He emphasized news, removed fiction, and added financial information as Wall Street was getting a stronger position. But it wasn't the end of changes in *The New York Times*. Ochs, even if he wasn't a journalist, created a team of journalists that could distinguish the information carrying an emotional story without a factual base from information that could create a sensation based on the real story, which led to him becoming the first one who wrote about the sinking of the RMS Titanic. However, before the First World War, *The New York Times* also began to notice major crimes. This deed did not meet with understanding everywhere, there was talk of retreating from the practices of the yellow press. A. S. Ochs defended the news with the words: "The yellow press sees in such stories a chance to indulge in terrifying scenes. However, if *The Times* devotes increased space to such a story, it is an authentic sociological document" (Berger, 1951, p. 258).

The opposition to the yellow press didn't represent only Ochs with his *The New York Times*, a special place in the history of journalism had also the uncommon work of so-called "muckrakers". It did not concern ordinary news but rather what we can describe as in-depth journalism. The movement of muckrakers owes its name to President Theodor Roosevelt who

used it from the piece of John Bunyan's *The Pilgrim's Progress* from *This World To That Which Is to Come*. However, the initially negative name "muckraker" was a great success, as supporters of this direction exposed the greatest ills of American capitalism, thus creating a favourable atmosphere for the adoption of laws that wanted to limit them. Four periodicals, in particular, were pioneers in the field of muckraking: *Munsey's Magazine* (1889-1929), *Argosy* (since 1888, as *Golgen Argosy* since 1882), and especially *Cosmopolitan* (from 1886 until now) and *McClure's Magazine* (1893-1929). The public began to perceive the muckraker movement as early as January 1903, when the third issue of *McClure's Magazine* published up to three texts on the corruption of giant societies. The articles were well received and the magazine's circulation was rising.

One of the aforementioned periodicals, *Cosmopolitan*, joined the movement in 1905. Compared to others, *Cosmopolitan* was more characterized by a tendency to sensationalism and more frequent publication of socially critical texts. The contribution of *Cosmopolitan* to the muckraker movement was particularly in revealing the connections between high-ranking politicians and businessmen thanks to D. G. Phillips's (1867 - 1911) series *The Treason of the Senate*. However, in 1912, *Cosmopolitan* suddenly changed its concept, turned away from the facts, and turned to art literature. The impetus was simple: the great reading success of the sequel to the novel *The Common Law* by the popular author Robert W. Chambers (1865 - 1933). Gradually, the magazine paid more and more attention to women in literature and *Cosmopolitan* has kept this feature to this day.

Muckrakers didn't influence only the content of the articles but they acted as a counterpoint to the emotionally charged, sensationalist yellow journalism. Their influence was also significant in thinking about the social responsibility of journalism. "Journalism must be a protector and maintainer of civic virtue. Its bearers must instill fear in those who commit evil and incite the consciousness of society," said another movement official, Charles Edward Russell" (Miraldi, 1995, p. 3). The biggest uproar, however, was caused by Upton Sinclair's book *The Brass Check* (1920) with the subtitle *A Study of American Journalism* in which he criticized journalistic practices, marketability, and corruption. The brass check practices used in brothels became for the author the symbol of the "prostitution" of Americans, as he literally says, "capitalist journalism" (Sinclair, 1920, p. 282).

With the demise of the muckraker movement journalism which fights against social ills didn't stop existing, but has transformed for example into so-called investigative journalism. "When we talk about the beginnings of investigative journalism, the Watergate affair is most

often mentioned” (Šmíd, 2001). The Watergate affair is widely known as the story of two journalists, Bob Woodward and Carl Bernstein of the *Washington Post*, who fought the government and brought the US president to resign. However, the truth is that this affair was not covered only by the Washington Post, but also by other newspapers and their reporters. The initial facts were available to all journalists, but the systematic and consistent work of Woodward and Bernstein contributed to the success of their investigative work. "Bob Woodward and I started writing about her (the Watergate affair) in the summer of 1972. About 2,000 reporters worked with her in Washington at the time. After six months, only fourteen remained. And only six of these fourteen were instructed by the editors to go deeper into the problem..." (Bernstein, 1992, p. 22).

As in the case of journalism in general, there is no uniform and generally accepted definition of investigative journalism. However, many professionals in this field describe the mission of investigative journalism. In defining investigative journalism, the most used and quoted definition is that of American reporter and editor of the *New York's Newsday* Robert Green, who said that investigative journalism is “reporting through one’s own work product and initiative, matters of importance which some persons and organizations wish to keep secret” (Ullmann, 1995, p. 2). Gene Roberts, editor of the *Philadelphia Inquirer*, one of America's best-known newspapers specializing in investigative journalism, said investigative journalism is "not about exposing individual violations of the law, but about digging into the facts which lie deep beneath the surface to help the reader understand what is happening in our increasingly incomprehensible world" (Laabs, n.d.).

Nowadays, digital media have brought many new forms of communication and publishing (journalistic) texts on the Internet at a very low cost. Cost savings began with personnel savings. As Stephen J. A. Ward said: “The media began to attract more and more non-professional "journalists" and the information got into the publishing process and also in the hands of citizens, various interest groups, government, non-governmental organizations, and corporations” (Ward, 2015, p. 99). Many analysts such as McChesney (2006) and Sullivan (2013) say, the most significant consequence of the financial crisis of the media, changes of ownership, the transition to the Internet, and related circumstances is the departure from traditional non-commercial media activities such as investigative journalism and add the “today, only the largest and most engaged newspapers in the United States hold full-time investigative staff” (Sullivan, 2013, p. 36). Although these factors point to an unfavourable future for investigative journalism, Šimkanič believes the opposite: "There is certainly no need

to give up the chance for independent and well-profiled news media of the new age. However, they will not become a mass mainstream generally accepted by all sections of society" (Šimkanič, 2014, p. 66).

Moreover, as president Roosevelt used the name muckrakers, today's politicians go significantly further. There has always been a certain tension between politics and especially investigative journalists, and in a democratic situation we can consider that to be something "normal". In addition to that although the term muckraker has begun to have a positive meaning, nowadays often politicians' statements about journalists and their work border on decency, and at times even legality. For example, the former Slovak Prime Minister called journalists the biggest criminals; cheaply hired comedians; media terrorists; slimy snakes in the grass; hyenas; idiots, or prostitutes. The last denomination was also heard from the Slovenian former Prime Minister Janez Jansa, not to mention the notorious American president who infamously called a CNN journalist a terrible person for posing a question, called a journalist an enemy of people, or gave journalists derogatory names like low I.Q. Crazy Mika and Psycho Joe. The victims are usually given to those who go in-depth, ask questions revealing connections, and generally work in a fashion strikingly reminiscent of muckrakers. Also, we might notice that sometimes it is not the journalistic content that arouses emotion, but questions (creative tool) from which the content is subsequently created.

But where is the place for emotions in investigative journalism? In connection with investigative journalism, we mainly hear phrases such as "it is digging under the surface of journalism in order to reveal links and facts", or, as Jean Murikan said: "Investigative journalism is a hunt for the facts that make it possible for the reader to understand what he should understand" (Murikan, 2003, p. 178). Emotions in investigative journalism don't have to be the goal and still can exist in the narrative of the factual texts. Academic teacher Dalibor Jurášek (2019) claims that: "We have repeatedly witnessed how the exposition of "the right information at the right time" and the subsequent arousal of emotions can lead to the fall of governments or even wars." Sillesen, Ip and Uberti (2015) confirm this, even if they don't see the investigative journalism as a political tool. In their article "Journalism and the power of emotion" they describe how "narrative nonfiction stories can elicit feelings" and also how an individual can act for the benefit of society based on such stories, giving the example of the investigative series on a homeless child.

The investigative series Sillesen, Ip, and Uberti are mentioning is named *Invisible Child* written by the Pulitzer Prize-winning journalist Andrea Elliot and it is the perfect example of

overlapping types of journalism. “The story focuses on the struggles of Dasani and goes into significant detail about the challenges she encounters during her daily life including her sleeping by a rotten wall or having to use a mop bucket as a toilet” (Elliot, 2013). On one hand, *The New York Times* journalist digs deeper into the story, follows the girl in her life, and exposes what is not visible on the surface of the story. These features are characteristic of investigative journalism. But on the other hand, the details about the person, illustration, interview, and story narrative that makes readers feel like they are a part of the whole story, make us understand that this is more than factual. These are known as “human-interest stories”. Human-interest stories are nothing radically modern, they go down in history, “the first work of this type is considered biography - the Life of Samuel Johnson written by James Boswell in 1791” (Gallagher, 2018). Human interest is a base of journalism as journalism exists within the society created by humans and it brings, exposes, informs, and explains events that are somehow important for people. As Hughes states: “It is what gives news story its symbolic character. It is the ability to discover and interpret the human interest in the news.... It is the human-interest story that the distinction between the news story and the fiction story tends to disappear” (Hughes, 2014, p. 10).

Journalists use human-interest stories to connect the public with the situation of an individual who can be an example of the victim of a social, economic, or political situation. In human-interest journalism, an individual can also represent the whole population as the little homeless girl represented not only herself but the poor situation of many in the same situation. We might also lately spot the same as the news is full of protests under the #Black Life Matters slogan, for example. There is more than one person killed by police intervention every day, however, the story of George Floyd’s murder on the 25th of May, 2020, represents all of them plus the racial problems via the human-interest stories written by journalists around the world. To Andrew Brooks, a newspaper journal finds human interest journalism as one of the most important as it makes people engage in the serious topic: “The emotion of others can raise awareness of worthy causes and help people to realise the real human impact of a whole host of issues, ranging right up from local politics to war and everything in between. These stories also, at a simple level, can give readers something fun, amusing, emotional, or thought-provoking to engage with” (Brooks, 2017).

However, there are still professionals in journalism who lean towards the theory of “objective” journalism based only on plain facts without opinions or emotions. Tomas Trampota says about quality journalism, including investigative journalism, that "it is necessary to separate facts from opinion, avoid the judicial court or emotional language or images,

observe a balanced approach to competing opinions, validate claims using authorities or use asymptomatic means of expression" (Trampota, 2006, p. 146). More recent researchers admit that there is no possibility for a journalist not to be biased and not to influence the story by his or her individual view. "Objectivity was not meant to suggest that journalists were without bias. To the contrary, precisely because journalists could never be objective, their methods had to be" (Kovach & Rosenstiel, 2014, p. 31). These judgements and pre-existing views bring us back to Bayers knowledge that emotions are based on judgements as well. And this view of journalism is characteristic, especially of the movement called The New Journalism.

In the 1960s, a group of American journalists, disgusted by the fetishization of objectivity and rejecting the limits by which objectivity (they believe) limited their work, freed themselves from the conventions of the profession and "began to cultivate a subversive, "anti-objective" style known as The New Journalism" (Murphy, 1974). The movement of The New Journalism began to deliberately undermine the notion of objectivity through a combination of journalistic and literary methods, thus showing that all supposedly objective testimonies of reality are highly subjective and influenced by the journalist's point of view. These journalists shared a materialistic distrust of the notion of neutral journalism, which should provide more accurate information by removing the reporter's subjective views.

One of the pioneers of The New Journalism movement, Tom Wolfe, saw it as part of the desire of American journalists to break free from the limitations of hard news and scoop reporting and to move beyond the conventional frontiers of journalism. The result was a style that enabled and even encouraged the journalist's involvement in the story. The journalists stopped cultivating uplifted and artificial objectivity, but went to the centre of events and then informed about it through the lens of their own subjective perception of events.

This new way of the narrative was stronger, more detailed, and more time-consuming than anything newspaper and magazine reporters, including investigative reporters, were used to. "The new journalists developed a habit of staying for a few days with the people they wrote about" (Wolfe, 1972). The most important thing was to be at the place where the dramatic events took place: to record dialogues, gestures, facial expressions, and details of the environment. The aim was to give a complete description and something that required readers to open novels and short story books: the subjective or emotional life of the characters. However, Tom Wolfe considers as one of the main representatives Truman Capote, an American novelist whose publication *In Cold Blood* (1965) changed the view of journalism. In 1959, a mass murder of a farming family took place in Kansas. The author in *In Cold Blood*

tells the whole story from the point of view of individual family members but also from the point of view of the murderers. Truman Capote described his work as a "non-fiction novel" (Ruland & Bradbury, 1997, p. 351). The publication was an incredible success, and there was a great debate among journalists, writers, and critics alike as to whether Capote's book was more of a journalism, literature, or a new genre. The facts speak in favour of journalism because Capote spent countless times with the murderers as well as interviewing all the acquaintances and friends of the murdered family right in the town of Kansas. Names, places, events, everything is the same as in reality. However, the journalistic ambiguity is created by the processing of the story. Truman Capote uses parallel storytelling and this book has been criticized for his work evoking an omniscient narrator. The author subsequently admitted that he "had edited and invented several scenes." (Sims, 2009, p. 9). However, Tom Wolfe claims that Truman never classified his book as a journalistic genre, but called it a "non-fiction novel" (Wolfe, 1996, p. 52).

The new journalists were mostly associated with the press, but since their appearance in the 1960s, their rejection of objectivity has had a significant impact on shaping journalistic forms, both printed and broadcast, that seek to give free rein to elements of subjectivity in informing about human affairs. The result of some of these experiments, contained in, for example, Ryszard Kapuscinsky's books on political dictatorship, were journalistic texts that could rightly be considered "truer" than fiction. This Polish journalist was accused of making features slightly exaggerated in their themes and descriptions. And also, his pieces were "often inaccurate with details, claiming to have witnessed events he was not present at. On other occasions, Kapuściński invented images to suit his story, departing from reality in the interests of a superior aesthetic truth" (Harding, 2010). However, Tom Wolfe said it clearly in an interview for *Rolling Stone*: "I certainly always used novelistic techniques, but I also felt that the boundaries between fact and fiction should never be blurred. Not in the sense of making you wonder whether you're reading something that's true or made up" (Kaplan, 1987).

The mentioned journalistic trends and movements show us that emotionality has always had its place in journalism. It is represented not only in the journalist's approach but also in the narrative and individual elements of the journalistic text. An experienced journalist operates with symbols, and archetypes related to the mass (public) consciousness of a certain period and a certain nation. The specificity of journalistic discourse lies in the orientation on the person – in our case reader. Moreover, as all of the products of media - television, radio, or print (electronic version) are mostly based on narrative and the representation of emotionalism can

occur in several areas, we can consider it to be a fragment of the article construction. “A print treatment of an event generally involves just seven key elements — a narrative, a headline, a photo, an illustration, a graphic table or chart, and perhaps some design elements such as pull-quotes. Online, the list of storytelling tools and elements explodes — from data to hyperlinks to interactive graphics” (Kovach, Rosenstiel, 2014, p. 243).

The presence of emotionality is also supported by the narrative paradigm, which states that we humans are more narrative than argumentative beings. The narrative paradigm is the theory of communication developed by 20th century communications scientist Walter Fisher and he claims that all meaningful communication takes place through storytelling or event reporting. Moreover, through stories, people are (according to the narrative paradigm) able to understand complex information. Narrative is then a cognitive model that allows journalists to give meaning to information or experience. It is therefore part of the way people understand the world in which they live, and stories thus serve as a tool for communicating what is understood with others. Lately “narratological” research has expanded its field of interest and moved to a new platform. “The attention of researchers is largely turned to non-artistic texts, non-fictional factual texts, and natural narrative, which they examine in the environment of its origin. From the structure of the narrative, the attention of scientists is turned to its content and relationship to reality” (Malinovská, 2014).

In the previous chapters and paragraphs, we sketched the connection between emotions and the creation of journalistic content, based on the selected cross-section of journalism. This suggests that emotionalism as such has a certain place in the processing of everyday events. There are numerous factors influencing the creation of journalistic content and emotionality in the narrative is one of them. All the mentioned movements had a significant influence on journalism and the authors or journalists changed the paradigm of world journalism at the time and made this profession socially important. Journalists of every era deal with important topics, negative phenomena of society, tragic and otherwise marginal events.

1.4.1 The Role of Emotionalism in Media Events (Katz & Dayan)

In the last few years, we have seen an explosion of media coverage focused on emotionalism. From 9/11 to the pandemic situation with Covid-19 to the devastating war in Ukraine, these events have hit us with their stories of tragedy and loss. In addition, we have witnessed the victory of Barack Obama in the presidential elections of the United States of America, Emma Raducanu, the teenager still studying won the US Open in tennis, Pope Francis publicly criticizing laws that criminalise homosexuality as “unjust”, the Johnny Depp and

Amber Heart trial, and the state funeral of Queen Elisabeth II. Although these stories have nothing in common, their coverage was so enormous that they were written about even in countries where they did not take place. And while there is no doubt that these stories need to be told, there is a difference in how reporting on these situations can change into a ceremonial description of the events.

Media events are not a new term in media studies. In 1994, Dayan and Katz asserted that the central values on which social integration is bred are to be found in, but are also reinforced through, 'media events' (Dayan & Katz, 1994). Despite the fact that they focused on the mediation of pre-planned events by television, they define the media events in the context of the privatisation of the public sphere, which, thanks to instant transmission, becomes a current factor for all digital media. Events that were experienced collectively in one public space in the past are being consumed by an ever-increasing number of people who may not be geographically present at the event location. This is supported by the emergence of new technologies and the expansion of the availability of information. However, Scott McQuire (2006) states that with the development of mobile technology, more and more information is being consumed in public spaces. In this way, the media event is again the domain of public space. McQuire (2006) emphasises the difference between receiving a media event on "the large screens" and on the displays of mobile devices (the small screens). Small screens of mobile devices are used individually either to watch a media event or to listen to or receive news in text form. The interesting thing about "the large screens" is their orientation toward collective forms of participation – engagement (McQuire, 2006). And the significance of media events is also in "their ability to reach a larger audience than any event that requires physical presence." (Sumiala et al., 2016). Moreover, the audience is being actively present and aware not only of the exceptionality of the event but also of its importance when watching a historical moment, no matter if they are in a public or a private place.

Although the dichotomy between public and private space helps us better understand the issue of media event perception in the process of new technology development, Habermas (2000) claims that thanks to the emergence of television, boundaries between the two concepts are blurred. The public sphere enters private dwellings and 'privatises' itself. This phenomenon is also supported by the entry of electronic media into the public sphere, which becomes an important source of information. On the other hand, opinionated individualism and the intimacy of the private sphere are declining. These events bring about the gradual demise of the public sphere - the boundaries between the public and private spheres are blurring as Habermas claims.

The theme of the intermingling of the public and private spheres becomes dominant again with the development of the Internet and the use of cyberspace. Researchers have started to see cyberspace as an open communication platform, as a new form of public space that aims to revive the public sphere (De Blasio et al., 2020). Zizi Papachariss (2002) agrees that cyberspace is a specific form of public space. Thus, these new technologies provide not only information but the space for media event creation and documentation.

According to Dayan and Katz's definition (1994), a media event is an extraordinary, pre-planned public event, and "one can say that, syntactically, they are interruptions of the routines of our lives and of the schedules of broadcasting" (Dayan & Katz, 1994, p. 308). As for the semantic side of their definition of a media event, it is more emotionally focused on describing events but the effect is cognitive as well. They define it as "the story of voluntarism – that the great man still lives among us and that their heroic deeds deserve celebration" (Dayan & Katz, 1994, p. 308). To distinguish the media events Dayan and Katz differentiate "conquests", "contests" and "coronations" even if these three forms might intertwine. Contests might be, for example, sports events or political debates as there is a competition between matched individuals or teams in a bounded place following specific rules and with a live audience. Conquests are described as heroic and courageous deeds of an important individual for the betterment of society. And coronations are "the rites of passage of great men" from their birth, to their inauguration, to their wedding, to their death (Katz & Dayan, 1994, p. 306).

Based on Dayan and Katz's definition that media events are also pre-planned, in their reporting, we can find elements that the organiser intentionally draws attention to. These elements may be invisible to the visitor of the ceremony, while the journalists point at them in connection with the situation. At a coronation, it could be the value of the crown jewels, at a social event, it could be people who could not attend this event, and at a sporting event, it could be the athlete's past that influenced his victory. And Frosh and Pinchevski (2018) add that "media events can be understood as performative acts of making history by mediating it – a task undertaken by the witness of reporter. Consequently, the audience experiencing them will be embraced in an intensified sense of historical presence and transformation, facing the past as it is created, almost as if they were there participating themselves" (Frosh & Pinchevski, 2018, p.136, 137).

The positive side of media events is the uniting of a large number of people with common positive values. It does not matter if the audience is uniform in age, gender, or ethnicity. "The performers and audiences are drawn together in a focused interaction where key

common values are made into an evident source of cohesion” (Dayan & Katz, 1994, p. 93). The factor of unification and cohesion creates a significant difference between media events performing and reporting on non-ceremonial events as they are trying to avoid traumatic events. In the case of non-ceremonial events, when we are focused on the story of one person or one family, it becomes easy to forget about the hundreds or even thousands of others who are affected by the same event. For example, if a pro-Kyiv journalist is reporting on a war between Russians and Ukrainians, there is a possibility that he will be inclined to avoid reporting on Russian civilians killed or diminish their loss. Nowadays, TV news presenters give their own opinions and when it comes to sensitive subjects many people take their opinions as the final truth (Ullah & Khan, 2020). On the other side, in both kinds, the storytelling creates a sense of intimacy between the reader, viewer, or listener and the subject in the safe isolation of his house. The special occasion integrates people by proposing higher interest. Katz and Dayan (1994) describe how people experience different feelings while being part of media events by saying that they “cheer, and then join in the singing of the anthem, just as they once stood to hear the Queen’s Christmas message over BBC radio” (Katz & Dayan, 1994, p. 310) or they were “riveted in grief for the whole of the weekend from the Friday of Kennedy’s assassination to the Monday of his burial” (Katz & Dayan, 1994, p. 309). The Dayan and Katz theory was criticized especially later for its limited tripartite categorisation, for a limited media channel, and the assumed integrity of the media audience based on the same understanding and unification. (Durkheim, 1971; Kellner, 2003; Rothenbuhler, 2010). Hepp and Couldry (2010, p. 9) claim that media events should not be limited by the place or the way of their interpretation, i.e. the communication channel. In the age of multimedia, it is possible that one person can perceive a media event through television, magazines, radio, and even information on social networks. Hepp and Couldry (2010) modified or we might say they modernized the definition of media events based on technology and societal development. They wrote that media events are “certain situated, thickened, centering performances of mediated communication that are focused on a specific thematic core, cross different media products, and reach a wide and diverse multiplicity of audiences and participants” (Hepp and Couldry, 2010, p. 12). Criticism of Dayan's and Katz's theory and its shortcomings, which have been pointed out, may not be based only on changes and developments in mass communication means and technologies. Not only society could change, but also the researchers’ understanding of the theory itself and its interpretation.

Katz and Liebes (2007) reflected on the criticism of their colleagues by writing in the *International Journal of Communication* (2007, p. 158) that critics asked why they were focusing more on the ceremony of Kennedy's funeral rather than focussing on his assassination. "In reply, we pointed out that shocking news events are disruptive, not integrative, and – unlike ceremonial events – are not pre-planned. They are, of course, interruptions, but they are unexpected and mostly unwelcome. In short, they are a different genre (Katz and Liebes, 2007, p.158). Katz and Liebes state that the media communication channels divide society and do not unite anymore even during special events, as was the case in the past. The other differences they highlight are the increasing cynicism and paranoia in society and decreasing trust and credibility in the government and media. They had to admit that "terror", "natural disaster" and "war" became the centre of the media interest and therefore also the centre of the audience interest. However, instead of calling these three "new media events" Katz and Liebens (2007) categorised the events into two groups – "ceremonial events" and "traumatic events". In short, they outlined the main differences: "In comparing ceremonial and traumatic events, we noted that the former, are pre-planned and integrative, even when they end badly, whereas the latter are unwelcome outbursts of disruption and despair" (Katz and Liebens, 2007, p.163).

Following the mentioned theoretical framework, the research team from the University of Tampere challenged the use of media event theory by applying it to Charlie Hebdo shooting events. The two-year research project brought the results of a multi-method study in "hybrid media events". "As digital ethnographers, we traced the news in the mainstream media, such as the BBC, the New York Times, the Guardian, and Le Monde, as well as on Twitter, YouTube, and Facebook" (Sumiala et al., 2016, p. 104). Moreover, they gathered information from different parts of the world. By applying digital ethnography sketches, automated content analysis, and network analysis, they came to the conclusion that "hybrid media events appear more horizontal and multi-sited, multi-temporal, multi-actor, and multi-voiced social phenomena" rather than the media events are in the centre of the interest and gather the audience around. Also, the attack does not create the universal integration and unification of people but is aiming at disruption. And even if the question of social integration remained open, they stated that "hybrid media events also represented and reproduced social solidarities" (Sumiala et al., 2016, p. 106). Thus, this research proves that even in today's society with new technologies, it is possible to examine ceremonies that have the characteristic features of media events and even on different media platforms.

Journalists and media professionals have different ways of reporting about an event or incident. Every situation brings an opportunity for creating a new perspective of information transmission, no matter the communication channel. Researchers insist that there is no “universality of narrative texts or even a generally accepted terminology of the story” (Machill et al., 2007, p. 191) and therefore, we cannot transfer a narrative theory to journalism. Despite that, nowadays many journalists emphasise the need to convey information through storytelling (Raiteri, 2006) and there is a whole genre called narrative journalism. Moreover, the main effect of narrative journalism is its ability to “make a deeper connection with its reader (Joseph, 2010, p.84)” or audience in general. Media events as it was already said are based on a deeper connection of the audience with the presented occasion and might leverage a narrative structure to engender an emotional response in viewers. And at the same time, “the concept of narration does not aim to fictionalise the content” (Machill et al., 2007).

To define the storytelling within the media event, we must look closer at the narrator’s position and actions in media events and the progress of the narration of the ceremony that is documented at the same time as it is happening.

First, the function of the narrator can be viewed from two points of view. The narrators of, for example, a state funeral is metaphorically taking part in its organisation. They decide what they will describe and when they will describe it, and the whole progress of the ceremony becomes the progress of narration of the journalistic documentation at the same time. However, the narrator-organizer stays invisible to the audience. Instead of the organiser, a journalist becomes the narrator for the audience as he is the one describing or better say documenting the whole story of the important ceremony. Moreover, the position held by the journalist is multiplied as “the narrator or commentator considers himself - and is often considered by participants – a member of the wedding, a celebrant” (Katz, 1980, p.85). The main difference in the positions of the journalist lies in the fact that the position of the celebrant is determined in the moment of his arrival at the ceremony. On the other side, the position of the narrator does not emerge only from his presence at the ceremony. Deciding which event has the features of a media event and that its communication to a wide mass of people makes sense, even if the journalist does not know in advance “how is it going to progress and how is it going to end” (Katz, 1980, p.87) makes him a narrator even before the media event. Katz (1980) adds in the same breath that it is likely that the journalist has a hypothesis and a model in his head (before the beginning of the media event) that he follows when documenting the event and the audience understands the narration of the story.

Even without knowing how the media event unfolds, the second main domain is the progress of narration. Machill, Köhler, and Waldhauser (2007) wrote that the narration is created by utilisation of the protagonist's language and images the journalist describes and shows. This does not create a contrast with Katz and Dayan (1994) media events theory as they say that the narrator's voice is important, but the importance is more "in the tone, the accent, and the connotation of a given generation or social group" (Dayan & Katz, 1994, p. 111). According to this, and as it was already indicated in the part describing the narrator, the progress of the narration merges with the progress of the ceremony. The theory of media events emphasises that "narration must remain unobtrusive, self-effacing. It must be heard but not noticed, it must flow with the event, never obstruct it" (Dayan & Katz, 1994, p. 110). Based on that the key to successful media events is also understanding how to use narrative structure to create an effective story that will resonate with viewers without overshadowing the ceremony by journalists.

When all these elements come together, they create a powerful emotional experience for the audience that can stay with them long after the event has ended. Especially if we are talking about such an emotionally charged media event as the funeral of an important person.

Journalists who cover funerals must tread a delicate line between respecting the privacy of grieving families and providing coverage that serves the public interest. It is not always easy to find the right balance, but it is essential that journalists maintain their professionalism and adhere to ethical standards when covering these sensitive events. Funeral services are often highly emotional affairs, and journalists must be prepared to deal with distraught family members and friends. While it is important to show compassion, it is also important to maintain a certain degree of detachment so as not to invade the privacy of those who are grieving. In addition to showing respect for the deceased and their loved ones, journalists also have a responsibility to report accurately on funeral proceedings. (Independent press standards organisation, 2020) This can be challenging, especially if there are conflicting accounts of what took place or if emotions are running high. However, it is crucial that reporters strive for fairness and accuracy in their coverage so as not to misrepresent or dishonour those who have died.

Respect for the dead is a fundamental part of most cultures around the world. In many cases, funeral services are open to the public, and journalists play an important role in documenting and reporting on these events. "Some families regard funerals and memorial services as opportunities to bring the community together to mourn the death and celebrate the life, of their loved one. They may accept, or even welcome, press coverage" (Independent press

standards organisation, 2020). This situation is more than likely in the case of a socially important person. Dayan and Katz (1992), define media events by “their ability to document a historically significant events as they unfold in real time, connecting vast groups of people by engaging them as participating witnesses of a simultaneous experience” (Dayan and Katz, p. 4). Based on that not every funeral has features of being a media event. Dayan and Katz showed the main difference in the example of the late president Kennedy. Even if they put the same importance on his assassination – they call it a “great news event”. Contrary to this, Kennedy’s funeral is a “great ceremonial event”. And even if both of these parts of his passing away are the centre of the interest of the vast number of people and there might be even unification in the common sentiment, the researchers state, that the effect is different and the tone journalist are using when reporting is not the same.

While reporting on the news event the media tends to race to be the first to break the news, to be the most informed, and to reveal something that others do not know. The media events according to Dayan and Katz (1994) represent something sacred that should not be disturbed by the competition. Based on the theory of media events, Holgersson (2022) confirmed the unification of the media during The Public Funeral of King Oscar II. By writing that “in the construction of the media event as a whole, different media worked together, complementing each other, although the daily press was the heart of the system” (Holgersson, 2022, p. 1552). Moreover, the researcher also put emphasis on the work of journalists who are only guests at the ceremony and their job is to provide a description that draws the reader or viewer in such a way that they feel like they are a direct participant in the funeral. “In this sense, there were no clear boundaries between the real occurrence and its mediated expressions,” adds Holgersson (2022, p. 1552).

The new findings of Holgersson support the specificity of media events. She adds that journalists became part of the audience and part of those who observed the ceremony without their position in the event playing a significant role. They even started using the word “we” instead of the pronoun “I”, which supports the characterisation of the journalist’s position as a “narrator” in the background of the media event. The researcher does not mention the emotional display, which might be an interesting part as Dayan and Katz claim that “emotional displays are not to be a part of the hero’s funeral” (Dayan and Katz, 1994, p.82). And while it would certainly be interesting to learn more about this, the new findings show us that the study of media events is also possible within historical press records.

Chapter 2. Definition of the Case study and Framework

This chapter discusses the relevance of Queen Elizabeth II's death as a case study that can illustrate how emotionalism works in journalism and how the media events theory can be used as a tool to analyse it. It is not a detailed description of Queen Elizabeth II's life in historical and political detail. Considering that we are not experts in history or political science, this chapter is only a brief summary of the case study object based on reports from the press collected online, mostly published after Queen Elizabeth's death. It makes clear why Queen Elizabeth II was such an important personality, held in such high esteem and respect worldwide that the moment she died the whole world metaphorically stopped and bid her farewell in a solemn and mediatic ceremony. In 2022, a year still haunted by the COVID-19 pandemic and marked by war, economic crisis, and rising inflation, suddenly the number one news was that the British Queen had died even in countries not have a historical connection to the British monarchy.

2.1 The Death of Queen Elizabeth II

Elizabeth II, the princess who was not supposed to be a Queen ended up being the longest-reigning monarch in the world in the 21st century and during this time it was part of many changes that affected not only Great Britain but also the whole world. "At the time of her death, she was the among world's longest-ruling monarchs, at least in modern history, and was two years away from becoming the longest reigning monarch in Europe" (Waxman, 2022). For most of her subjects, the British Queen Elizabeth II was the only monarch they experienced. The British Queen, who died on Thursday, 8 September 2022, aged 96, turned 70 years on the throne in February of the same year, celebrating a platinum anniversary. She was the longest-living and longest-reigning British monarch in history. She was compared to her great-great-grandmother, who was an equally prominent and long-reigning British Queen. "Queen Elizabeth II was the longest-reigning monarch in British history, surpassing the reign of her great-great-grandmother, Queen Victoria, who spent 63 years on the throne between 1837 and 1901." (Ugincius, 2022). Of course, the credit for her long-term reign goes mainly to her good health and also to a different era. People are living longer now than in the time of her great-great-grandmother Queen Victoria. "When Victoria took the throne, the average estimated life expectancy for women was 42 years. It is now 83 years old," wrote journalist Jeremy Paxman (2015) for Financial Times.

In Europe, the only person who surpassed the length of the reign of Queen Elizabeth II. was the French King Louis XIV (1643 to 1715), called the "Sun King," who "ruled from the age of four until his death, more than 72 years" (Turner, 2022).

During the long decades of her reign, she experienced 15 Prime Ministers, seven popes took turns in the Vatican, television spread across the world, a man stepped on the Moon, and the Berlin Wall was built and demolished. The monarch devoted her whole life to the service of the monarchy and was extremely popular. "The Queen has become one of our greatest monarchs, providing stability during a period of monumental social change. The world looks completely different from when she was born," writer Alan Bennett told the Express (Blackburn, 2015). No other living monarch in the world has reigned as long as she has. She took hundreds of overseas trips and watched from Buckingham Palace the disintegration of the British colonial empire, her country's entry into the European Communities, and its exit from the European Union in January 2020. She experienced the first rockets in space and the arrival of the Internet. And all that time she stood at the head of her country as a symbol of its stability, as a firm and blameless monarch. "In 1980, the queen said that the service demands sacrifice, which do seem to be words she has lived by. Every time she has denied herself or sacrificed for her symbolic duties, she has found herself more popular. It creates a sense in the public that she is willing to humble herself before them; that her duty to them is more important than her personal happiness" (Mackenzie, 2022). This was also supported by the official statement of Elizabeth II's grandson Prince William in 2015, by saying: "I think I speak for my generation when I say that the example and continuity provided by The Queen is not only very rare among leaders but a great source of pride and reassurance."

Elizabeth II was born on April 21, 1926, as the eldest daughter of Albert, Duke of York, and her father was second in the line of succession. However, "in December 1936, his brother Edward VIII abdicated so that he could marry the divorced American Wallis Simpson. And this was the cause why Elizabeth also became the heir to the throne" (Early life and education, 2022).

The news of the sudden death of her beloved father, King George VI, reached Elizabeth on February 6, 1952, in Kenya, on a tour of Asia and Africa, which she and her husband Philip undertook in place of the ailing king. She immediately returned home. Elizabeth's coronation at Westminster Abbey on 2 June 1953 became the first coronation to be televised live. "She looks like a girl and became a queen," wrote the British press (The Daily Telegraph, 1953) 70 years ago about that fateful moment. The fact that even this important news reached the queen

when she was abroad foreshadowed one of the characteristic features of Queen Elizabeth's II reign. During her long reign, Queen Elizabeth II did not consider travelling as a break from her duties, even if it would be probably easier to count the countries she did not visit. "It's not for nothing that she is known as the 'million-mile Queen' – as the UK's most traveled monarch, she covered at least 1,032,513 miles and visited 117 different countries during her reign" (Bellini, 2022). However, during her travells, Queen Elizabeth II did not only defend the interests of her country. "She spent decades learning from other cultures around the world, repeatedly crossing the globe during her residency at Buckingham Palace." (Bellini, 2022). She was trying to understand people who weren't from the same country as she was, who did not have the same culture, and who did not profess the same faith. She believed that it was understanding that united nations although it was during her reign that the British Empire shrank. However, in 1953 she said during her Christmas broadcast which was recorded in New Zealand: "So this will be a voyage right round the world - the first that a Queen of England has been privileged to make as Queen. But what is really important to me is that I set out on this journey in order to see as much as possible of the people and countries of the Commonwealth and Empire, to learn first-hand something of their triumphs and difficulties and something of their hopes and fears. At the same time, I want to show that the Crown is not merely an abstract symbol of our unity but a personal and living bond between you and me." (Queen Elizabeth II, 1953). The fact that the Queen was a modern monarch and did not consider travelling just a pastime can be seen in the way she travelled. Despite the fact that she had her own airlines, her own yacht, and a number of private cars, at a time when global warming was becoming more and more likely, she showed that she cared about the future of not only those she rules. In 2021 she took the Royal Train to the G7 Summit in Cornwall rather than taking a plane or even her private jet. "She was often spotted in her hybrid Range Rover, while her collection also included a Renault Twizy, a BMW i3, and a BMW hybrid 7-series, as well as an eco-friendly electric Nissan van that was used by Buckingham Palace's gardening team" (Bellini, 2022). Moreover, her last flight was to Malta in 2015, although neither health nor other official circumstances prevented her from continuing to travel.

Prince Philip had to retire from the navy to accompany her on representational duties. He stood faithfully by her side from 1947, when they married, until his death in April 2022, two months before his 100th birthday. They had four children together - Charles (the current king), Anna, Andrew and Edward. However, Prince Philip is considered, if we can put it so dehumanized, as one of the inseparable elements not only of the queen as a symbol of stability,

but of the queen as a symbol of a modern monarch. A modern monarch in the sense of equalizing women with men in important positions in times when this was not a *fait accompli*. Her assumption of power and way of governing and individual steps, which from today's point of view look like a feminist step, may not have been consciously aimed at this area. However, thanks to them, she gained not only popularity but also an exceptional position from the point of view of experts on this site and, of course, the media. "Certainly, she was very traditional, and she did not embrace feminism in many ways; yet her life was a model for many women. She could have let Prince Philip do more (even let him be king consort) but did not. She was a female head of state when the ideal for women was still to be a housewife and mother," says Peter Larson, chair of UCF's Department of History (Dudenhoefer, 2022). But Queen Elizabeth's feminism did not lay in the fact that she became a queen, nor in the fact that she would officially declare it in some of her speeches. The royal biographer Robert Lacey said (Adams, 2022): "When you talk about feminism, there's an implication of campaigning which isn't appropriate, especially for someone who is supposed to be politically neutral". Moreover, Karla Adams (2022) in the Washington Post listed a number of changes made by the queen that would benefit society as a whole by helping women's equality (probably without feminist intent). In 1979 she made headlines as she was shaking hands (having prince Phillip by her side) with rulers in the Gulf States. The countries where women didn't even have the right to drive a car and she was already known for fixing cars during the Second World War. She changed the royal succession laws and gave daughters equal rights to the throne as to sons. And as it was already mentioned, Prince Philip was always by her side, whether she was making changes in domestic policy or conducting diplomatic talks. On the other side, Robert Hardman, the author of the book "Queen of Our Times", states that the Queen played the traditional role in her family by agreeing that "she is the Queen and does the constitutional stuff. But Philip was the head of the family" (Adams, 2022).

In politics, the Queen maintained strict neutrality, yet she was considered an important pillar of the country's unity. When she ascended the throne after the Second World War, Britain was still a world power, drawing on the moral imperative of the winning party, and Winston Churchill was still Prime Minister at the coronation. However, the country's position began to change radically. Due to the high costs and devastation of the economy during the war, Great Britain fell behind the new world powers. "The gradual gaining of independence of its colonies caused further erosion of power influence. Instead of shaping world politics, Britain was in the background behind the great power rivalry between the USA and the Soviet Union" (Crafts,

2014). And it was in maintaining Great Britain's diplomatic influence in the form of the Commonwealth that Queen Elizabeth played an important role. Between the First and Second World Wars, British dominions, (territories that practically governed themselves), such as Canada, New Zealand, or Ireland increasingly separated themselves from British rule and wanted to arrange relations with the former imperial power on a more equal footing. They succeeded in this and in 1931, by ratifying the Statute of Westminster, they gained independence and equal status. During the Second World War, their independence was already clearly visible, as the Irish remained neutral during the war, and South Africa only reluctantly joined the allies. After the Second World War, even with increasing decolonization, other countries joined the Commonwealth, including India and Pakistan. It was because of India that the membership rules were changed so that Commonwealth countries no longer had to have a British monarch as their head of state, but could also be republics. The British monarch was no longer their "ruler", he was recognized "only" as the head of the Commonwealth. And here the enormous contribution of Queen Elizabeth II is shown. "Her father King George VI saw it as a great wrong to lose the title of Emperor of India, and could not fully come to terms with his declining influence" (George VI, 2023) Elizabeth II on the contrary, understood the spirit of the time and fully decided to function in the new world. She chose not to resist decolonization. When British Prime Minister Anthony Eden sought to oust Egyptian General Abdel Nasser, a major supporter of liberation from colonial rule throughout Africa, in 1956, Queen Elizabeth II kept a distance from these actions of the British government and did not support them in any way. Elizabeth II. also made a significant contribution with concrete steps and established stronger relations with former colonies and members of the Commonwealth. She regularly supported and participated in the Commonwealth Games, which are sports games held every four years. These games significantly strengthen traditional British culture, as sports such as rugby, netball, and cricket are also played on them. In addition, the Commonwealth Foundation was established in 1966. This intergovernmental organisation created a platform for closer cooperation with the countries of the former British Empire. Moreover, it represents a space for soft diplomacy, as, for example, it strengthens cultural cooperation through the awarding of literary prizes. During her 70-year reign, she visited all the countries of the Commonwealth several times and thus helped them cope more easily with the difficult colonial past. Unlike her ancestors, who cared about British rule in the colonies, she realised that the time had already passed and it was necessary to reorganise relations between Great Britain and those states - this time on the basis of cooperation and equality. "Gratitude, respect and pride, these words sum

up how I feel about the people of this country and the Commonwealth - and what this Golden Jubilee means to me,” declared the monarch in a speech on the occasion of the golden jubilee in 2002. Thanks to Elizabeth II Britain can still be called a diplomatic power, which was also shown by the numerous condolences after her death. The Commonwealth is even more important to the British economy today in a post-Brexit Britain than at any time in the past. The good relations built by Elizabeth II thus formed the core of the new Britain, which must try to assert itself globally outside the European Union.

In a political sense, however, not all countries mourned the death of the British queen. Some aspects of her government, or things she could have done and didn't do, were the target of criticism. Statements by some African political leaders show a clear difference between the generally positive view of the Queen in Europe and the more critical view in Africa. The Economic Freedom Fighters party in South Africa, for example, said that “we do not mourn Elizabeth's death because her death is a reminder to us of a very tragic period in this country and in the history of Africa.” (Rios, 2022). The problem is that “the British crown has not apologised for the crimes committed in the colonies in the past” (Mos-Shogbamimu, 2022). Some of these serious crimes happened already during Elizabeth's reign, although it is not entirely clear whether she knew about them and whether she could have condemned them. For example, in 1952, when she ascended the throne, the Mau Mau rebels were brutally suppressed in Kenya. “The suppression of this rebellion was accompanied by sexual violence and torture, and more than 150,000 Kenyans were placed in inhumane concentration camps” (Mau Mau uprising, 2011). Similar cases also happened during her rule in Yemen and Cyprus. Many blame Queen Elizabeth II especially for the silence during these events. However, the queen also found critics in her own circles, not only outside Britain's borders. Historian David Starkey told the Radio Times: “She didn't do or say anything that anyone will remember. She won't give a name to his era,” (Sherwin, 2015). Half of the British people agreed with him, as the YouGov report shows¹. Jeremy Paxman also added that Queen Elizabeth II was not exactly the queen of striking speeches. “When I was writing a book about the monarchy, I went through every speech the Queen had ever given. Not only did I find nothing controversial, I found nothing interesting,” Paxman (2015) wrote. However, unlike Starkey, he does not see this as something for which the Queen should be criticised. “In a constitutional monarchy, our heads of state are expected to hold us together. Just imagine the opposite: provocative remarks, even interesting

¹The report is available here:

http://d25d2506sfb94s.cloudfront.net/cumulus/uploads/document/xaiw4kk9zy/SundayTimes_InternalResults_150904_Royals_website.pdf

ones, immediately arouse disagreements. As long as the monarch has no power, his or her function is purely to bring people together and make citizens feel happier," Paxman added. Perhaps this is also why the monarchy is still popular in Britain. The royal family was able to overcome a crisis in the 1990s, after the divorce of Prince Charles and Princess Diana and after Diana's tragic death in a Paris tunnel when even the Queen's popularity fell. In 1992, 78 percent of people were satisfied with her work, in 1998, only 66 percent, according to Ipsos report².

The Queen's family has faced more than one difficult moment (which was already mentioned), including one from last year when in mid-January, she had to "stripped her son Andrew of military titles due to the scandal surrounding the alleged sexual abuse" (Landler, 2022). The irony is that "prince Andrew used to be called her most favourite child" (Kottasová, 2019). In mid-February, Andrew made an agreement with the American woman Virginia Giuffre on an out-of-court settlement. Virginia Giuffre claimed that the prince sexually abused her several times when she was 17 years old. The beloved grandson of queen Elizabeth II, prince Harry also renounced military ranks and honorary titles following his decision to step down from royal duties with his wife Meghan in January 2020. However, the most difficult year for the queen was probably 1992, her fortieth year on the throne, which she described as an *annus horribilis* after a series of scandals, the breakup of her three children's marriages, and the fire at Windsor Castle in November. "1992 is not a year on which I shall look back with undiluted pleasure" (Queen Elizabeth II, 1992). In December, the first-born Prince Charles, the heir to the throne, and his wife Diana announced their separation. The letter by which Elizabeth II in December 1995, called on Charles to divorce Diana, was allegedly one of her most difficult statesmanship steps. The couple divorced half a year later. But, as it was already mentioned, Charles was not the only one from the family who prepared "difficult moments" for the Queen Elizabeth II.

Despite everything, Queen Elizabeth II was able to gain her popularity back. She made some changes, the royal family started paying income taxes (1992), and they also gave up their favourite royal yacht in 1997 (Hubbard, 2022). The British fell in love again with the monarchy with Prince William's family. The second in line to the throne got married in 2011 to Kate Middleton and has three children. The life of the monarch, of one of the most powerful countries in the world has always been accompanied by a strong sense of duty. And at the same time, she was devoted to her family. The British revered their queen as a symbol of the monarchy and described her as a woman devoted to her mission, a monarch with vast experience and a sense

² The report is available here: <https://www.ipsos.com/en-uk/satisfaction-queen-record-high>

of humour, deeply religious, and able to quote from the Bible. But also, as a woman alone in the middle of the machinery of the court and a mother who blamed herself for not having enough time to raise her children due to her state duties. She liked dogs and horses, used to go for walks in the countryside and although she maintained the distance of a traditional monarch, she managed to incorporate into her royal image that she was “one of crowd, one of us” (The Queen remains the nation’s favourite royal, 2022).

The modernity and popularity of Queen Elizabeth II were also closely connected with the media, although not always in a positive way. As we already mentioned, Elizabeth's II coronation became the first coronation to be televised live which predicted the general public's interest in her life mediated by journalists and later also by writers and filmmakers. From that moment on, the media were always present when there was an important royal occasion like weddings of royal members, Queen’s jubilees, and important milestones. However, it was not the first time the media played a key role in her life. The 14-year-old Elizabeth made the first radio broadcast during the BBC's Children's Hour in 1940, which was dedicated to other children who had been evacuated from the cities. She said: “We try to do all we can to help our gallant sailors, soldiers, and airmen, and we also try to bear our share of the danger and sorrow of war. We know, every one of us, that everything will be all right in the end. And when peace comes, remember it will be for us, the children of today, to make the world of tomorrow a better and happier place” (Queen Elizabeth II, 1940). Her regular public speeches were broadcast for years started even before she became the Queen. “Few people leave such a rich and detailed record of their voice” (Gray & Hardach, 2022). On her 21st birthday (in 1947 she was still a princess) she made a public pledge by saying: "I declare before you all that my whole life whether it be long or short shall be devoted to your service and the service of our great imperial family to which we all belong” (Queen Elizabeth II, 1947). She continued with broadcasting till 2021 when she gave her last Christmas speech. In this last one, she supported people who suffered due to Covid-19 and mentioned her late husband prince Philip, who she was deeply missing. “Although it’s a time of great happiness and good cheer for many, Christmas can be hard for those who have lost loved ones. This year, especially, I understand why” (Queen Elizabeth II, 2021). The royals have also become the centre of attention for filmmakers. In 1969 a documentary about the British royal family was made but it was supposedly banned “by Queen Elizabeth II for decades for giving the public an overly intimate view of the royals, has been mysteriously leaked onto YouTube” (Picheta, 2021). Later the family was also captured by Netflix's award-winning true story inspired series *The Crown* from 2016 to 2021. According

to the media, the Queen quite liked it, although the descriptions of some events were, according to her, "too heavily dramatized" (Proudfoot, 2021). "Many people take those representations and think that they know these people, they know the inside story. They like her because of what she's like, or they despise him because they know what he is like. So, the media has personalised it. They talk about the monarchy in terms of individual subjective relationships, of emotion," explain the media effect Kali Israel (2022), a University of Michigan associate professor of history. However, these were mostly official events captured by the media or at least pre-approved. But the royal family became (in)famous thanks to the tabloids, which brought details from their private life. Whether it was the marriage of Charles and Diana and later their divorce, the death of Princess Diana, or pictures from a party attended by Princes William and Harry (sons of Diana and Charles). Later in 2017, in connection to the Paradise Papers, in 2019 prince Andrew's sexual scandal and in 2021 published racist accusations from prince Harry and his wife (American actress) Meghan Markle. Based on the previous, it was clear that the public is also interested in the non-political side of the royal family and it will therefore be a part of the queen's funeral. And this prediction was right. Bill Goodykoontz (contributor from Arizona, 2022) described the moment when he found out: "I woke up Thursday morning to breaking news alerts that Queen Elizabeth II's doctors were concerned about her medical condition... Soon every major U.S. media outlet, and probably all the minor ones as well, were all over the story". And the same scenario could be experienced by people in Great Britain and Slovakia. At this moment the Queen was still alive, however, it had already started to create headlines and journalists were ready to cover the story of the longest reigning-monarch. Visit Orlando Endowed Chair of Tourism Marketing Alan Fyall, who was born in England and lived there for more than 40 years said for UFC Today (2022): "Although everyone knew this day was coming, it still came as a huge shock with an emptiness inside, more in common with a personal loss rather than the passing of a ruling monarch." (Dudenhoefer, 2022). Dudenhoefer (2022) adds in the article, that "Queen Elizabeth II's state funeral took place that day and was estimated to have been broadcasted to 4.1 billion viewers". That is why using the death of Queen Elizabeth II as our case study works so well as a way to illustrate how emotionalism works in journalism and how the media events theory can be applied to print and digital newsmagazine coverage.

2.2 Newsmagazines: between Journalism and Magazine Studies

Newsmagazines have stood the test of time in the world of journalism, providing information and analysis on current events that is both in-depth and accessible to a wider audience. With a rich history spanning generations, these publications have continued to remain relevant in the digital age, providing a unique and extensive perspective on the issues that shape our world. Whether a reader turn to newsmagazines for their investigative reporting, compelling stories, or expert commentary, their impact on society cannot be understated. In this chapter, we will discuss what a newsmagazine is, its definition, and its place in the field of journalism. We will also explain what is the history of newsmagazines, how they have evolved over time, and why they continue to be a critical source of information for so many readers even today in the so-called digital age.

2.2.1 What is a Newsmagazine?

As part of the newsmagazine research, we first focused on finding a uniform definition that would clearly define this specific type of periodical. While searching for this definition, we came across the issue that newsmagazines are an understudied journalistic genre compared to newspapers.

Tim Holmes in *Mapping the magazines* (2007) uses as an example a comparison of newsstands and libraries while pointing out that magazines predominate in newsstands and, despite this, research focused on newspapers predominates in professional or academic libraries. Juraj Vojtek (2011) writes in *Na okraj pojmov noviny a časopis a ich diferenciačných znakov* that they randomly took fourteen dictionaries and encyclopaedias in different languages to define newspapers and magazines. They used dictionaries of language (explanatory), general academic (encyclopaedias), and specialized academic dictionaries, i.e. those dealing with the issue of journalism or mass communication, or science about them. “In the mentioned items, the word newspaper and magazine appeared thirteen times. In the only case, we did not encounter these terms in separate passwords, but only in reference ones, which directed us to the keyword periodical print” (Vojtek, 2011, p.36). Vojtek’s finding was in the principle confirmed to us by Megan Le Masurier and Rebecca Johinke (2014, p.2), who have reached the understanding that “there is a lack of magazine studies”. And even if they develop their claim by the fact that there are periodical studies, which in their essence also include magazines, and many authors are currently also engaged in magazine research, e.g. Latham and Scholes (2005), David Abrahamson (2007), Tim Holmes (2007), Vojtek (2011), Zhang & Cheun (2022) from

different points of view, there is still a need to support the research of magazines and thus newsmagazines. Following this acknowledgement, we understood that for the definition of the term newsmagazine, there are different ways to describe their essence, structure, or use in as much detail as possible. In this chapter, we use different approaches and acquired information in order to obtain the essence of newsmagazines in the most comprehensible form. The word newsmagazine combines news and magazine. And despite the fact, that “no one would mistake a newspaper for a magazine or vice versa. It is challenging, though, to draw the frontier lines between the two journalistic genres, which have been blurred throughout the history of journalism” (Sorg, 2010). This blurred line that separates newspapers from magazines, and is even more unclear with newsmagazines, is also supported by different experts in the field of journalism and communication. It is for this reason that we continue to use definitions of magazines and newspapers that match the characteristic features of newsmagazines. For example, David Abrahamson (2007, p. 667) declares that there are “several key traits that all journalistic media have in common”. However, in his concept of “magazine exceptionalism” he explains that “in some profound and ultimately interesting ways, the magazine form is a genuinely different one” (Abrahamson, 2007, p. 668). Juraj Vojtek (2011, p. 35) also writes that “any attempt of this kind is doomed, as the complexity of the terms cannot be put into a few words. Nevertheless, we should try to be as accurate as possible.” Following this assertion, we can find a supporting intersection between newspapers, that bring us news, and magazines that offer space for a more analytical analysis of the issues. However, newsmagazines, as the name implies, continue to be magazines with characteristic features for this kind of periodicals, and “although both started life as products printed on paper, in many important respects magazines are not like newspapers” (Holmes, 2007, p. 514).

Newsmagazines, also known as news magazines or newsweekly publications, are periodicals that provide in-depth coverage of current events, news analysis, investigative journalism, and feature stories. David E. Sumner in his article *Magazines: News* (2003, p. 87) defines newsmagazines as “weekly magazines with a national distribution that are aimed at a general-interest audience and focus primarily on reporting recent news and current events.” Unlike daily newspapers, which primarily focus on breaking news and provide a snapshot of the day's events, newsmagazines are published on a weekly or monthly basis. This longer publication cycle allows for more thorough research, analysis, and reporting, resulting in comprehensive stories and scopes of various topics. “This type of magazine is an information medium that allows readers to follow key events and understand the issues at stake through

detailed analyses” (Paľa, 2010, p. 17). However, we might even find the difference in newsmagazines based on their periodicity. They might be distinguished as weekly newsmagazines and monthly newsmagazines” (Periodická tlač, 2010). The difference between weekly and monthly newsmagazines is the scope of their coverage. Weekly newsmagazines tend to cover a broader range of topics and issues than their monthly counterparts. This is because they focus on current events which can encompass a wide range of topics. Monthly newsmagazines, on the other hand, tend to specialize in specific topics or niches, such as business, politics, or entertainment. This allows them to provide more detailed coverage and analysis of a specific area of interest. Following the previous definitions and characteristics and even if we stated that the research of magazine is not as developed as that one of newspapers, we can see that the term newsmagazine is nothing new for professionals in the field of journalism, as well as for readers, who have been dealing with this type of media product for decades. As Carla Rodrigues Cardoso (2018) stated: “In the field of Journalism Studies, the newsmagazine is by far the more analysed kind of magazine” (Cardoso, 2018, p. 1). Despite much research on this topic, the definition is not universally applicable to all existing newsmagazines. “One of the main difficulties is the impossibility of lumping together all the newsmagazines under one single journalistic model or content proposition” (Sorg, 2010). The researcher also compares the newsmagazines with newspapers by saying: “Unlike the majority of newspapers, which are recognized for being generalists and having – to a certain extent – an objective and standardized approach to the news, newsmagazines vary significantly in the scope of the areas they cover, as well as in angle and in style” (Sorg, 2010).

Newsmagazines in general cover a wide range of subjects, including politics, world affairs, business, science and technology, culture, arts, and lifestyle which brings them closer to newspapers rather than specialized magazines. However, this information summary is wrapped in magazine-type paper (in printed form) and journalists have more time for articles’ creation and logically connecting facts about a certain topic. “Newsmagazines are a hybrid form of journalism that combines the timeliness of newspapers with the longer, more in-depth reporting of magazines” (Spravodajstvo, 2010). Moreover “the format was designed from the beginning to help busy readers with only limited reading time to learn of the most important (or at least interesting) news, trends, and people” (Stephen & Sterling, 2011, p. 1007). The function of newsmagazine goes far beyond its structure. As David Abrahamson (2007, p. 668) claims – “magazines not only reflect or are a product of the social reality of the times, but they also serve a larger and more pro-active function – that they can also be a catalyst, shaping the

very social reality of their sociocultural moment”. One key characteristic of newsmagazines that they have in common with magazines is their editorial approach. They often have a distinct editorial voice or perspective, which is reflected in the selection and treatment of stories. “In most cases, the editors and writers of magazines share a direct community of interest with their readers” (Abrahamson, 2007, p. 669). They may include features and profiles of notable individuals, interviews, opinion pieces, and commentary, offering readers a deeper understanding of the issues at hand. “Content of magazines is specifically designed by its editors and looked to by its readers as something that will lead to action.” (Abrahamson, 2007, p. 670). However, this magazine-based nature of newsmagazines brings us back to the comparison with newspapers. It was believed that journalists in newspapers maintain a professional distance which should provide them with impartiality when providing information and reporting on events. Contrary to that, the content creators in magazines are creating also bonds between themselves and readers - “magazines enjoy a unique closeness with their audience,” (Abrahamson, 2007, p. 669). Deuze (2005) denies the possibilities of professional distance among journalists in general. According to his findings, the language of inclusion in newspapers contrasts sharply with the vocabulary of professional distance. “A multicultural sensitivity challenges objectivity as it is commonly understood, and supposedly offers a way out of the binary paradigm of “getting both sides of the story” in favour of a more complex or multi-perspectival reading of events” (Deuze, 2005, p. 456). It may be a change in social conditions and the rhetoric of journalists, but it still remains the domain of newsmagazines to get closer to the audience. In fact, understanding the newsmagazine's target audience is crucial. Editors and writers tailor content to the preferences, interests, and demographics of the readers. This approach helps define the newsmagazine's identity, differentiate it from other publications, and appeal to its readership. Moreover, many newsmagazines actively seek feedback from readers and may incorporate it into their editorial approach. This helps in understanding the needs and interests of the audience.

Newsmagazines have also played a pivotal role in investigating major stories that include scandals, political corruption, environmental disasters, and many other subjects that have made headlines. They have been able to bring to the forefront stories that would have otherwise gone unnoticed by the everyday press. The dedication and hard work of the journalists who work for these magazines have shone a light on the darker corners of our society, alerting the public to issues that they had no idea were occurring. Investigative journalism has played a vital role in revealing the truth about many high-profile cases. “As

members of the Fourth Estate, journalists have an idealistic and normative justification for their profession, to expose the use and abuse of the powerful and to inform public, especially in democracies” (Deuze, 2005). However, there is still a difference between journalists working for newspapers and leisure magazines, even though they work hard and bring a scope to different areas. Magazine journalists are not considered to be watchdogs of society unless they write for newsmagazines. Furthermore, the nature of newsmagazines often means that they employ writers with expert knowledge of a subject who can write insightful pieces with deep understanding. This specificity often helps the magazine to attract the right kind of readers who relish the revelatory nature of investigative journalism. Newsmagazines can also influence politics and society by highlighting issues that are not receiving enough attention in other media. For example, “newsmagazines often cover stories about marginalized groups or social justice issues that may not be deemed 'newsworthy' by other outlets” (Lemert & Ashman, 1983). By bringing these issues to the forefront, newsmagazines can help spark important conversations and push for change. Furthermore, newsmagazines can also influence how readers perceive political figures and their policies. Through in-depth analysis and commentary, these publications can help readers form more informed opinions about political decisions and the motivations behind them. This can be particularly impactful during election cycles, where newsmagazines can provide readers with a more comprehensive understanding of the candidates' policies and platforms. In addition to shaping public opinion, news magazines also play a crucial role in holding those in power accountable. Through investigative reporting, these publications can uncover corruption, malfeasance, and other forms of wrongdoing by politicians, government officials, and other powerful figures. By shining a light on these issues, news magazines can help ensure that justice is served and prevent those in power from engaging in unethical behaviour. However, the influence of newsmagazines isn't without its drawbacks. The criticism is built on an argument that “these publications can be biased or serve the interests of their owners rather than the public” (Knight Foundation, 2020). There is also concern about the impact of sensationalism on both politics and society. Newsmagazines may prioritize stories that are designed to attract attention, rather than those that are truly important or impactful. There was also an argument that “magazines primarily exist to deliver audiences to advertisers and therefore the independence of their entire content is compromised” (Steinem, 1994, p. 133). But Le Masurier & Johinke find it as a false argument as “newspapers are also run for profit and also require advertisers” (2014, p. 4). Since we argue that newsmagazines stand in the

middle of magazines and newspapers, it is possible to assume that the issue of profit and necessity of advertisers is the same as for magazines and newspapers.

In this pseudo-hierarchy of journalism and journalists, the news magazine occupies a special role. Even though the majority of magazines are considered to bring joy, entertainment, pleasure, and consumption, newsmagazines also shed light on areas of everyday life that may be obscure to the average reader. Despite the mentioned concerns, it's clear that newsmagazines play a crucial role in shaping public opinion and influencing politics and society. By providing in-depth analysis, investigative reporting, and coverage of overlooked issues, these publications can help hold those in power accountable and contribute to a more informed and engaged citizenship. Moreover, Martin Conboy adds that “magazine journalism contributes to other ways of knowing about the world beyond the narrowly political” (2004, p. 149) and newsmagazines do that too.

Based on the previous information, we can see that the position of newsmagazines is really special and many times exceeds the boundaries of the traditional division of journalistic genres. To describe the definition of newsmagazines, Carla Rodrigues Cardoso (2018) and Leticia Sorge (2010) agree that without historical context it is impossible to explain the position of newsmagazine in the journalistic scheme. The history of newsmagazines dates back to the 18th century, even if their modern form as we know them today began to take shape in the early 20th century. According to Steel & Conboy's book (2014, p. 298), *The Gentleman's Magazine*, which was founded in 1731 by a London printer named Edward Cave and featured short news of the goings-on in the royal court and around the town, was the first publication to utilize the word magazine as part of the title. However, it is much more contemporary to dedicate an entire magazine to in-depth reports and interpretive sections on current events happening throughout the world. Newsmagazines needed to be published weekly or at least every two weeks to stay current. They had to wait for a number of historical advancements, such as an effective postal system, quicker printing machines, and widespread literacy. The example of the successful *Gentleman's Magazine* was followed in the United States by many others who saw a future in topical magazines such as *The General Magazine, and Historical Chronicle, for all the British Plantations in America* and *American Magazine, or a Monthly View of the Political State of the British Colonies*, both published in 1741 by Benjamin Franklin and Andrew Bradford (Tebbel & Zuckerman, 1991, p. 3). However, according to David E. Sumner (2003) “the first two U.S. magazines devoted exclusively to news appeared in 1786 - *The New Haven Gazette* and the *Connecticut Magazine* in February and the *Worcester Magazine* in April”. The existence of the

majority of newsmagazine publications was incredibly short during this time when magazines were still a relatively new genre. “Only four percent of all publications reached the ripe age of three and a half years” (Mott, 1938, p. 21). The first American newsmagazine to have “a sizable audience and be in publication for more than a few years was the Niles’ *Weekly Register*, which published from 1811 until 1848” (Sumner, 2003).

The period between the two World Wars saw a significant growth in the popularity of newsmagazines. The most notable magazine during this era was *Time* newsmagazine, which was founded in 1923 by Henry Luce and Briton Hadden. Taking into account the previous information, we can say that the beginnings or elements of newsmagazines can be spotted on the American continent, but just as the term newsmagazine differs according to the author who examines it, so does the opinion on the publication of the first newsmagazine of today's type. *Time* newsmagazine was a game-changer in the industry, providing readers with concise and informative coverage of current events. *Time*'s unique approach to news coverage, which emphasized brevity and a focus on the most important events of the day, was a hit with readers and helped to set the standard for the genre. Sorg (2010) states that “Entirely dedicated to news and their analysis, *The Economist* could be hailed as one of the first newsmagazines, but its rather unique character and distinct approach to reporting news prevented most media researchers of giving it the title that many argue belongs to *Time*, launched in 1923”. Byron Scott also agrees with Sorg’s explanation and in his publication *History of News magazine* (2005) he paraphrases journalism scholars Mott 1938; Scott & Sieber 1992; Kitch 2005 with the conclusion that “the modern newsmagazine is an American invention. Their rationale centres on the departmentalized editorial formulae, publishing profits, and continuing multi-million circulations of three periodicals aimed at a heterogeneous audience: *Time*, *Newsweek*, and *U.S. News & World Report*”. Moreover David E. Sumner (2003) adds that “what distinguished *Time* and its successors from earlier newsmagazines was that they reached mass national audiences, achieved sustained success over many decades, and focused, generally, on breaking news and news features”. After World War II, the popularity of newsmagazines grew significantly.

Life magazine, founded in 1936, became renowned for its photojournalism, while other publications like *Newsweek* (founded in 1933) and *U.S. News & World Report* (founded in 1948) emerged to compete with *Time*. These publications were produced with great care, often featuring beautifully designed layouts and graphic illustrations. They focused on the week's top news stories, ranging from politics and economics to cultural and scientific developments. Sorg

(2010) explains that the success of these newsmagazines during the 20th century was related to “the lack of a national newspaper in the vast American territory, in addition to a number of other industrial, economic, and cultural factors like improved printing and distribution systems, the rise in purchasing power, and literacy levels”. Moreover, Wilner (2006, p. 80) adds that people “also started perceiving the newsmagazines as a way of self-improvement, expanding their knowledge about the world and, most importantly, saving time. During the 1930s and 1940s, newsmagazines such as *Time* and *Newsweek* became synonymous with investigative journalism. They were known for their in-depth reporting on topics such as politics, science, and business. They also pioneered the use of the “newsweekly” format, which allowed them to cover current events with a greater sense of immediacy. The 1960s and 1970s marked a period of evolution for newsmagazines. They became more focused on feature stories and investigative journalism and also began to incorporate more opinion pieces. This was the reflection of the changing cultural and political landscape of the time. According to the Pew Research Center’s Changing Definitions of News study (1998) “this tends to make the news more thematic and make the journalist more a storyteller and mediator than a reporter”. The same study reveals that in the 1980s and 1990s, the rise of cable news networks and the internet represented significant challenges to traditional printed newsmagazines. This trend caused some of the publications to shift their focus “toward lifestyle, celebrity, entertainment, and celebrity crime/scandal in the news and away from government and foreign affairs. But infotainment still comes nowhere near dominating the traditional news package”. The change of style and focus does not seem to help the survival of newsmagazines. Like many other traditional media outlets, the newsmagazine industry has its share of problems. Newsmagazines, with their schedules and more thoughtful, analytical style, are increasingly considered as anachronisms in this new media world given the growing emphasis on real-time news and quick opinion. Moreover, according to Pew Research Center’s The Future of News Magazines Study (2006) “long-time leaders in the field like *Time*, *Newsweek*, and *US News & World Report* see their circulation and ad pages decline”.

2.2.2 Newsmagazines and Digital Transition

Technological development and globalization could look like suitable conditions for improving this situation. “Development in the political economy of magazine publishing mean the stories we tell about ourselves in United Kingdom, say, are exported to other countries to become part of their stories” (Holmes, 2007, p. 515). An example of a story that crossed borders and became a main topic is the death and funeral of Queen Elizabeth II, which filled the

headlines and covers of newspapers and magazines all over the world. However, it seems like even if some stories became universal, the technological development didn't help newsmagazines to restore them to their former glory and interest of readers. David Renard wrote that "magazines, as we know them, are dying" (2006, p. 14) and even "genuine editorial originality does not guarantee long-term economic success" (Abrahamson, 2007, p. 668). An example of the "dying of magazines" is the story of *Newsweek*. Founded in 1933, *Newsweek* was known for its in-depth reporting and hard-hitting journalism. "At its peak in the 1990s, *Newsweek* had a weekly circulation of over three million" (Goldfarb & Farhi, 2023). However, by the end of the decade, the magazine began to struggle as readers turned to digital news sources. In 2010, *Newsweek* was sold for just \$1 to businessman Sidney Harman. The magazine eventually ceased print publication in 2012 and was sold to IBT Media. The decline of newsmagazines can be attributed to several factors. The rise of 24-hour cable news and the internet led to a fragmented media landscape and reduced the impact of traditional newsmagazines. In addition, changing consumer habits and preferences have led to a decline in print publications. Many readers now prefer to read news on their phones or tablets, which has led to a decline in print circulation. However, this is not a story of only one newsmagazine. Nowadays "the audience for magazine companies decreased by 38,56% within three years as of 2022" (Talbot, 2023). This problem does not hit only American publishing territory. The situation in Europe seems to be the same. "The UK's consumer magazines saw a circulation decline of 11% in 2022, according to the latest ABC data" (Majid, 2023) and in Slovakia, the recorded decrease is 11,3% in 2021 (Hrnčárová, 2022).

To remain relevant and competitive, newsmagazines have had to adapt by embracing technology and offering their content in digital formats. Carla Rodrigues Cardoso states that "as crisis hit magazines later than newspapers, their digital transition also began later" (Cardoso, 2022, p. 270). But the question remains if the newsmagazines will eventually transform or if it is too late and they will only stay as a part of journalist historical books. David Abrahamson stated that "by 2020 most general-interest magazines without a solidly defined cultural niche will probably no longer be published" (Abrahamson, 2009, p. 2). And his words were confirmed by the results of Katerina Eva Matsa research in 2013 in which she describes that "the more niche oriented news magazines fared far better in the last decade, though their overall print audience has been smaller than both *Time* and *Newsweek*". In the magazine industry, two major metrics are commonly used to assess the health of a publication and it is advertising and circulation. As well as the newsmagazine specialization the two revenue

streams didn't predict a better future for newsmagazines in their current form. "*Newsweek's* overall circulation (single-copy sales and subscriptions together) plunged 50% over the span of 10 years. In a longer span, it dropped from 3.2 million in 1992 to 1.5 million in 2012. *Time*, by comparison, saw a 22% decline in that time period" (Matsa, 2013). Similarly, the revenue was not looking well for *Newsweek's* future, and "from 2002 to 2012, *Newsweek's* ad pages – on par with its tumbling circulation – declined 60%" (Matsa, 2013). And despite the redesign and momentary improvement at the expense of *Times* and *The Economist*, 2012 was the last year that *Newsweek* was published in print. The print edition of *Newsweek* was revived in March 2014, and the magazine's price was raised to reduce its reliance on advertising income.

As the print circulation decreased, many newsmagazines now offer digital subscriptions, allowing readers to access their content from anywhere, at any time and some newsmagazines even "developed the combination of free and premium (paid) content – People's freemium" (The Economist, 2009). Subscription figures became as important numbers for newsmagazines as those representing circulation. For the comparison of the same newsmagazines as for circulation the numbers of subscribers and online readers did not show the same changes or rather a decrease as it was in circulation. Even if the number of *Newsweek* subscribers has plummeted the number of *Time* subscribers was "stable during the time span between 2007 and 2012 represented by more than three million subscriptions. The total web audience for these magazines extends well beyond subscribers to their print or digital titles. *Time* boasts by far the largest online readership, with an average of 7.7 million unique monthly users in 2012" (Matsa, 2013).

Newsmagazines have also created dedicated apps for their readers, providing a more convenient and easily accessible browsing experience. They use various digital strategies, such as podcasts, videos, and blogs, to curate content and engage their audiences in new and personalized ways. In addition to digital subscriptions and apps, newsmagazines have also embraced social media platforms like Facebook, Twitter, and Instagram to disseminate their content quickly and efficiently. By posting articles, images, and videos on social media, newsmagazines can engage with their readership and build a loyal following of digital subscribers, and "enhanced interactivity via readers responses holds out the promise of an enriched sense of community" (Abrahamson, 2015, p. 3). Another strategy implemented by newsmagazines in the digital age is the creation of interactive, multimedia content. Through the use of features like videos, audio clips, and interactive graphics, newsmagazines have been able to offer a more engaging and immersive reading experience to their digital subscribers. In

addition to the transition to digital platforms, another challenge for newsmagazines is the changing nature of the news itself. In today's fast-paced world, breaking news stories are constantly being updated and evolving. This means that traditional print magazines, with their long lead times, may struggle to keep up. As a result, newsmagazines must focus on producing evergreen content that provides in-depth analysis and context to help readers make sense of the news. Despite these challenges, news magazines still have a valuable role to play in the media landscape. Their focus on long-form journalism and in-depth reporting means they can provide a level of analysis and perspective that is often lacking in online news. Additionally, their brand recognition and reputation for quality journalism mean that they can continue to attract a loyal following of readers who are willing to pay for their content. David Abrahamson concludes in his article that if a magazine wants to survive or even flourish it is necessary for “magazine success in print or online, or both, to provide specific information of clear perceived value to a definable readership willing to pay for the information and on whom advertisers want to focus their market efforts” (2015, p. 4).

In conclusion, newsmagazines continue to have a significant impact on the way we consume news and understand the world around us. With their in-depth reporting, insightful analysis, and comprehensive coverage, these publications offer a unique perspective on the events, issues, and people that shape our lives. While the rise of digital media has challenged the traditional model of newsmagazines, and some of them didn't find a way to survive, many continue to adapt and innovate to remain relevant in a rapidly changing media landscape. Whether in print or online, newsmagazines continue to be a vital source of information and perspective for readers around the globe even in 2023.

2.3 The newsmagazines in Analysis

In the previous chapter, we devoted ourselves to explaining what a newsmagazine is, describing its basic features and what distinguishes it and connects it with newspapers and magazines. Based on these descriptions, we can understand the motivations of people who not only buy newsmagazines, but also read them and there are several reasons for this. Readers are looking for in-depth analyses to explain current social phenomena; they look for trustworthiness in long-established periodicals that they can associate with quality journalism. At the same time, newsmagazines offer an insight into trends as they cover cultural shifts, and emerging issues, providing readers with a broader perspective on societal developments. And all this is packaged in an attractive cover supplemented with visual elements that can be not only an aesthetic

accessory but also a means of communication. People are connected and divided by the various reasons for which they pick up some newsmagazines, and their choice of a specific newsmagazine is also based on their preferences.

However, unlike the preferences of the common reader, whose motivations may be subconscious, for this research we chose three periodicals that are similar and different at the same time, and it is this diversity that can be beneficial in examining one topic, such as emotionalism in contemporary journalism brought in the example of narration of the Queen Elizabeth II death.

For our research, it was necessary to find three magazines that would meet the conditions for a possible comparison. We chose *Time*, *The Economist*, and *.týždeň* for our research as each of these periodicals belongs to the group of newsmagazines. Moreover, they all have a print version as well as an online version which gives us the opportunity to examine not only the cover but his digitized version. The difference in these newsmagazines, however, is not only in the names. All three are published in different countries and thus their main audience is different. But we can assume greater proximity in the creation of articles between the *Time* and *The Economist*, not only due to their linguistic but also historical proximity. In the age of the Internet, language proximity is a rather large factor affecting the readership of periodicals. Since *.týždeň* is published in the Slovak language, its audience is-national compared to *Time* and *The Economist* which are international newsmagazines. Moreover, in the case of *Time* newsmagazine we are going to conduct our research on its American version. Putting in comparison one national and two international enriches our analysis as we expect to gain different results.

Another significant difference is the age of each newsmagazine, where within the examined sample we compare the first newsmagazines – *Time* was launched in 1923 and *The Economist* in 1843 (as the newspaper at that time) with a newsmagazine that was created in the 21st century. The peculiarity of *The Economist* is that it does not consider itself a magazine, but a newspaper as t its “goal is arguably more in keeping with the approach of a newspaper than a magazine” (Economist, 2013). In our opinion, it meets all the attributes of a newsmagazine. And even The Economist (2013) agrees on its webpage by adding: “By the time the transformation from newspaper to magazine format had been completed, the habit of referring to ourselves as this newspaper had stuck”. However, this controversy did not exclude *The Economist* from our research, as it meets all the attributes. In addition, in this British newsmagazine, the death and funeral of Queen Elizabeth II is expected to be more profound.

For a more detailed explanation of the selection of the examined periodical, we will zoom in on the individual newsmagazines. Moreover, to maintain the same approach we choose the descriptive process since *.týždeň*, as we already mentioned, is not as old as the two others and that's the reason why there is no proper research on this magazine.

2.3.1 Time

Time magazine, styled as "TIME", is a newsmagazine originating from the United States of America. It is generally considered a neutral centrist magazine focused on the general public. However, media Bias Fact Check deems *Time* as biased in favour of Left/Left-Center opinions³.

The first issue of *Time* magazine was published on March 3, 1923. "It did not yet have the now-famous cover design the magazine has become recognised for and it was only 32 pages long" ("Read the First-Ever Issue of TIME," 2019). The magazine was founded by a pair of Yale graduates "Briton Hadden and Henry Luce, with the ambition to provide a news overview in a concise manner, focusing on the "busy men" of the era" (About TIME, 2023). It is generally considered to be the first modern newsmagazine. The founders quickly adopted what became known as *Time* style of writing: "The double-jointed adjectives and inverted sentences of the early days of *Time* were tricks that he and Luce, both Greek scholars, had learned from Homer. Hadden applied them so brilliantly that the double-distilled result was hailed as a "new" style, and became *Time's* prose pattern, changing gradually as the magazine matured" (TIME Magazine: History of Time Archive Collection, n.d.).

From the beginning, *Time* focused on fact-checking and quality research of presented information which also greatly helped its success. In the early days "*Time* relied on summarising news published by other media and did not have its own investigative body until the 1930s" (History of Publishing, 1999).

For the majority of its existence, the magazine was a weekly publication, until it became a bi-weekly in 2020 in order to cut circulation costs and keep being profitable. "Henry Luce remained the official editor-in-chief of the magazine, and other *Time* brand publications, until 1964. However, it should be noted that during the majority of this time, a managing editor of the magazine was also appointed and Luce himself was mostly involved in the business side of his media house. Henry Luce died in 1967" (Rothman, 2017).

The majority of *Time* content falls under the category of news, both national and international, including areas such as politics, world affairs, health, science, culture, social

³ The Magazine Bias and Credibility - <https://mediabiasfactcheck.com/time/>

issues, education, travel, sports, and, significantly, interviews, commentaries, analyses and opinions on all of the above and more. On the other hand, the magazine, typically, does not cover local news and also stays away from tabloid-style content such as pop culture gossip, personal scandals, or fashion trends. Likewise, *Time* does not include recipes or restaurant reviews, or home decor tips, and does not have a dedicated games or crossword section.

The printed edition of *Time* newsmagazine generally follows a standard structure, typically including sections such as:

- Editor's Desk
- LightBox
- World
- Nation
- Health & Science
- Milestones
- Business
- Commentary
- Features
- Culture
- Tech
- Design
- Movies
- Music
- Pictures



Picture 1

Nearly from the beginning *Time* has annually published a special feature *Person of the Year*, about the one person it deemed to be the most influential nationally and then globally. Historically, these included country leaders, popes, celebrities, activists, scientists, astronauts, philanthropists, artists, and others, and sometimes groups of professionals. However, as Lili Rothman (2021) writes: “It all started by accident.” *Time* news magazine has chosen what is now known as the Person of the Year every year since Charles Lindbergh was named Man of the Year for 1927 in the Jan. 2, 1928, issue. The week leading up to New Year's 1928 had been a run of dull news days. During those years, portraiture dominated *Time*'s cover, which had just lately adopted its iconic red border. However, no one's face appeared to fit the events of the week. The editors had no idea what to do as the release date drew near. Then-publisher P.I. Prentice said in the January 1, 1945, issue, “Nobody had done anything newsworthy enough to put his picture on *TIME*'s cover, so somebody suggested we stop looking for a Man of the Week and pick a Man of the Year. It was simple to choose: the hero of 1927 was Charles Augustus Lindbergh, who had flown solo across the Atlantic in just 33 hours and 39 minutes” (Rothman,

2021). After the *TIME Person of the Year* (2022) was Ukrainian president Volodymyr Zelensky⁴ the most recent *TIME Person of the Year* (2023) is the singer Taylor Swift⁵.

Moreover, starting in 1999, *Time* launched a feature *TIME 100*⁶, with a list of the additional one hundred most influential people for each year. “The central theme running through the 2023 TIME100 list—starting with the most existential of challenges: climate change” (Felsenthal & Jacobs, 2023).

In terms of opinions and views on current global issues, *Time* tends to steer towards what is typically seen as the left side of the spectrum, for example supporting a responsible approach to environmental decline, advocating for equality and freedoms for LGBTQ+, and promoting continued help to Ukraine in its war against Russian invaders. In economic issues, *Time* tends to take a centrist stand, neither liberal nor conservative, or to offer a balanced mix of views from both sides of the barricade. In general, *Time* newsmagazine is pro-democratic, pro-human rights, and from a global viewpoint pro-Western. “By the account of fact checking and bias checking platforms, while *Time* does seem to have leftist views, it is considered to be a reliable source of information, with excellent rates of factual reporting” (Time Magazine Bias and Reliability, 2023).

Over the course of the 20th and 21st centuries, *Time* has extensively and long-term covered a number of controversial and influential issues and has been known to bring influential exposés. Some of these include the Nuremberg Trials, the Manhattan Project, The Watergate Scandal, Space Exploration, the HIV/AIDS Epidemic, the Chernobyl Disaster, the Edward Snowden revelations, the MeToo Movement, the Digital Security threats, the U.S. Presidential Elections, and others.

The *Time* newsmagazine currently has two international editions: *Time Europe* and *Time Asia*.

In terms of design, *Time* newsmagazine cover is famously distinctive for its red border and a capitalised *Time* title, typically in red, white, or black colour.

⁴ Volodymyr Zelensky – TIME Person of the Year 2022 - <https://time.com/person-of-the-year-2022-volodymyr-zelensky/>

⁵ Taylor Swift - TIME Person of the Year 2023 - <https://time.com/6342806/person-of-the-year-2023-taylor-swift/>

⁶ TIME 100 - <https://time.com/collection/100-most-influential-people-2023/>



Picture 2

Ever since the red border has been adopted, it has only been changed a few times, marking important occasions, such as Earth Day in 2008 (green border), the 9/11 attacks, the death of George Floyd (red with inscribed names), or the death of Queen Elizabeth II (silver border).



Picture 3

The cover picture often features a portrait, photographic or drawn, or a more complex illustration. *Time* has also made wide use of graphic puns on its cover, as well as cartoon-like and parodied versions of well-known stories or occasions.



Picture 4

The template of the *Time* newsmagazine cover has often been used to create fake "personal" cover issues, with numerous *Time cover generator* apps and *Time cover templates* found online, "most notably by then-president of the United States Donald Trump" (Fahrenthold, 2017).



Picture 5

The inside layout of *Time* typically features rectangular-shaped black letter text over white background, with the use of black and red colour, increased letter size, and bold lettering used for emphasis and greater visibility.

Photography and drawn pictures are used throughout the magazine. At times, the text is superimposed over photography, in which case the text would be of contrasting colour for greater readability. Graphic features such as stylised "hand-written" side notes and cartoons also appear frequently.



Picture 6

Over the years, *Time* has had a number of high-profile editors and contributors, including Henry Grunwald, Walter Isaacson, Whittaker Chambers, Nancy Gibbs, Fareed Zakaria, and many others. A notable recent *Time* editor-in-chief was Edward Felsenthal, a former political editor and later Deputy Managing Editor of *The Wall Street Journal*, where he contributed to the Journal's two Pulitzer Prizes. “He also oversaw the transformation of *The Wall Street Journal* into a significant digital newspaper, which later led to his joining the *Time* newsmagazine as Digital Managing Editor, significantly impacting the success of *Time* as a major digital newsmagazine. Felsenthal became the editor-in-chief of *Time* in September 2017” (Trachtenberg, 2017), until he was succeeded “in April 2023 by Jacobs” (Sam Jacobs named Editor in Chief of TIME, 2023). The current editor-in-chief of *Time* is still Samuel Jacobs, who is the youngest editor to lead the *Time* newsroom since the founder Henry Luce. “Jacobs is a Harvard educated historian who, before joining *Time* in 2013, wrote for The Daily Beast, founded by Edward Felsenthal, the Newsweek, and gained professional fame as a political correspondent for Reuters” (Rothstein, 2013).

The adaptation of *Time* to the increasingly “digital world was troubled at the beginning” (Preston, 2018), with the magazine facing drops in subscribers and financial issues that “in 2007 infamously led to significant cuts in the editorial staff with dozens of employees being asked to empty their desks” (Seelye, 2007). Despite the continued drops in subscription rates, the magazine has managed to get back on track and the digital version, with digital subscribers, has become a significant part of its business. Recently *Time* has made the decision to remove the paywall from its digital content, including the video content, podcasts, and the full *Time* archive, with the aim of becoming more accessible to new readers nationally and internationally. As CEO Jessica Sibley noted: “The opportunity to reach more audiences globally, that are younger, and that are diverse, is really important” (Fischer, 2023). The digital version of *Time* magazine includes, among others, also video content, podcasts, blogs, talk shows, and a *Time Kids* platform.

Time newsmagazine is a part of *Time* media brand which, apart from the magazine itself, covers a number of other more or less related activities, including among others a successful TV and movie studio, a climate protection platform, a personal finance and digital market advisory platform, and a webpage creation platform. In the last two decades, *Time* ownership has passed through several hands. From October 2018, “*Time* newsmagazine has been owned by Lynne and Marc Benioff, reportedly acquired for \$190 million” (Chozick & Gelles, 2020).

Time newsmagazine is financed through the sale of advertising space, both in print and online, as well as subscriptions and sales of the printed magazine, with additional revenue being generated through licensing, sale of merch, and sponsorship.

2.3.2 The Economist

The Economist is a newsmagazine published on a weekly basis, originating in the United Kingdom. It goes to great lengths to maintain balanced centrist views in its reporting, diverging from the typical left/right liberal/conservative orientation of most of its competitors on the media market, making it somewhat hard to categorise. By its own account: "When *The Economist* opines on new ideas and policies, it does so on the basis of their merits, not of who supports or opposes them. The result is a position that is neither right nor left but a blend of the two, drawing on the classical liberalism of the 19th century and coming from what we like to call the radical centre" (The Economist, 2020).

The Economist was "founded in 1843 by James Wilson, a Scottish businessman, and economy, to aid the repeal of Corn Laws (import tax system) " (Minton Beddoes, 2018), as an independent newspaper promoting that-time economic, liberal ideas, mainly free trade and decreased government intervention in the economy. Its self-proclaimed goal was to report mainly on political economic issues, parliament and government news, agriculture, court proceedings, and trade-related books, as well as reports on then-current prices of selected goods, and provide a platform which readers could use to ask questions and get answers on all of the above mentioned. The geographical area that *The Economist* originally covered was that of Great Britain, however, it should be noted that this included the British colonial Empire, and thus covered much of the "civilised" World of the era. After the First World War, *The Economist* became widespread outside of the British lands as well and by the beginning of World War two, "more than one third of its circulation was outside of the United Kingdom, an influence that would quickly spread throughout the world" (The Economist | British magazine & global news Source, 2023). The publication has historically had a number of high-profile readers, including Vladimir Lenin, Bill Gates, and others, and has from its beginning been focused on the educated business class readership (Peters, 2010).

The mission statement of *The Economist* has, from the beginning, been to involve itself" in a severe contest between intelligence, which presses forward, and an unworthy, timid ignorance obstructing our progress" (The Economist, 2020), and it is still printed in each edition. The publication has repeatedly stated its support for individual freedoms, including LGBTQ+ rights, euthanasia, and liberalisation of drug legislation.

Even though *The Economist* was founded as a business-oriented publication and largely remains so, over the years it expanded its scope to, and nowadays the typical structure of the publication includes:

- The world this week
- Leaders
- Letters
- Briefing
- United States
- The Americas
- Asia
- China
- Middle East & Africa
- Europe
- Britain
- International
- Business
- Finance & economics
- Science & technology
- Culture
- Graphic detail
- Obituary
- Special reports
- Technology Quarterly
- Essay
- By Invitation
- Schools brief
- What If?
- The Economist explains
- The Economist reads
- The World Ahead

The Economist has, over the years covered a number of influential topics, including the Great Irish Famine, Treaty of Versailles, the Cuban Missile Crisis, Apartheid and its long-term

effects, the MeToo movement, the Covid-19 Pandemic, and many others. *The Economist* does not mainly focus on investigative journalism, instead focusing on educated commentary of events and news reports.

Technically, by its form and publishing frequency, *The Economist* seems closer to a magazine, however, it both started and still considers itself a newspaper, and “is legally registered as such in the USA and UK” (The Economist, 2013). This is to emphasize its focus on unbiased reporting, and also, as the magazine itself says: “Because it started off as a newspaper, and the habit stuck” (The Economist, 2013).

The journalistic articles in *The Economist* are traditionally published anonymously, to emphasize the unified stance of the articles within the publication and “allows many writers to speak with a collective voice” (The Economist, 2020). Typically, the only time a piece would be signed by an author is either when an editor is leaving the magazine, or when an influential high-profile person has been invited to contribute an opinion piece. The list of the editors is publicly accessible on *The Economist* website. In audio and video content, the authors are identified.

The Economist, like some other big players in the media field, has a distinctive narrative style and has been publishing its own writing style guide - *The Economist Style Guide*⁷, in regularly updated editions. The magazine itself is typically written in a “clear, clean style, with shorter rather than longer sentences, without too extensive use of tropes or stylistic decorations, but with frequent use of irony and clever, dry humour” (The Economist, 2021). The writing style as well as the lexicon *The Economist* uses further emphasizes its orientation on the educated public” (Carlson, 2009).

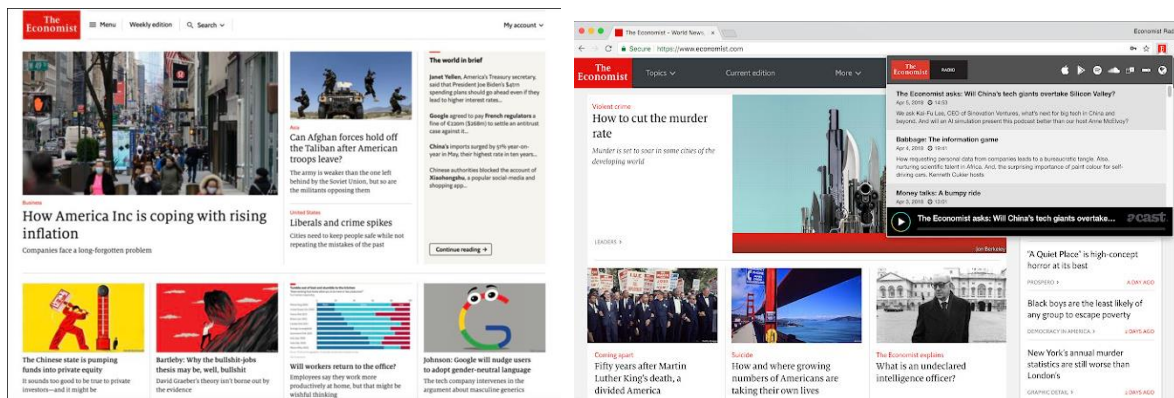
The cover of *The Economist* has for many years had a standard design and structure, and “it has been designed by Graeme James since 1995” (Graeme James - Economist, 2021). The most prominent and recognisable feature is the publication's logo, with white lettered “The Economist” superimposed over a red rectangle, placed in the upper left corner of the cover page. The design and placement of the logo stay the same even if the underlying colour of the cover is not a contrasting one, even though, should the background be red, the logo may get a white border.

⁷ The Economist Style Guide can be find online in updated version:
<https://www.benjaminjameswaddell.com/wp-content/uploads/2018/08/the-economist-style-guide.pdf>



Picture 7

The cover page frequently features portraits, but also more complex pictography, both photographic and drawn, and puns and cartoons are very often employed to emphasize the message. In the printed version, the interior design of the magazine is clean, mostly featuring black font text over white background, organised into rectangular columns. Red colour is frequently used for emphasis and better visibility, for example in titles. Light grey-blue textboxes are used for better visual organisation. On *The Economist* webpage, the design is similar, with black and red being the most dominant colours, further supported by blocks of grey or grey-blue, a white background, and simple iconography. Both the webpage and the printed edition frequently feature photography and illustrations, however, the emphasis, is in cover more on the visual part.



Picture 8

Owing to its digital platform, *The Economist* is also able to offer an audio version of its contents, a variety of podcasts, a movie database, and blogs.

The Economist does not traditionally use the title "editor-in-chief", instead going for "The Editor". The current head of *The Economist* newsroom is Zanny Minton Beddoes, an Oxford University and Harvard University graduate, whose pre-Economist career "includes an advisory position to the Minister of Finance of Poland, and economist position for the

International Monetary Fund, and a number of economic news correspondent positions” (Sweeney, 2017). Minton Beddoes is the first woman in the history of the publication to be appointed The Editor. She has also been the recipient of multiple Gerald Loeb Awards.

The Economist has an unusual subscription system, in which the printed version can only be bought in combination with the digital subscription. The digital subscription may be bought separately, either in limited or in full version. The publication offers a free first month to the new subscriber and a reduced-price packages for students and educators. Besides news articles and commentaries, the full package includes a mobile phone app, podcasts, exclusive newsletters, and the ability to gift a subscription to another person.

2.3.3 .týždeň

Týždeň (“Week” in Slovak language), styled as *.týždeň*, is a weekly magazine published in Slovakia. Content-wise, *.týždeň* is considered a newsmagazine, mostly focusing on current issues in Slovakia and internationally, and steers away from tabloid, sensationalist, or celebrity-type content. However, a considerable part of the publication focuses on arts, science, history, or lifestyle content, as well as columns by a variety of influential personalities from a variety of backgrounds, including actors, economists, activists, scholars, businessmen, journalists, musicians, and many others, in Slovakia and internationally. In terms of philosophical focus and opinions, *.týždeň* is mostly considered a conservative publication with liberal economic views, however, a variety of opinions have been given a significant space over the years and the definitive political leaning of the publication as a whole is difficult to define. Despite this difficulty, *.týždeň* is nowadays considered as pro-democratic, pro-individual rights, freedoms, and responsibilities, and a pro-western magazine. By the account of its owners, project *.týždeň* is “first and foremost a service to the people and the country” (O Nás, n.d.).

The first edition of *.týždeň* magazine was published in December 2004. The self-proclaimed ambition of the then-new publication was to “create a space for journalistic freedom... [because]...no country is free without free media” (O Nás, n.d.). And to provide quality journalism on par with the highest-level international players. In terms of focus and content, *.týždeň* is a successor of the late *Domino Forum* magazine, which for practical purposes ceased to exist in 2004⁸ when, after a period of financial difficulties and communication issues

⁸ „After the exodus of the original editors, *Domino Forum* changed its name to *Domino Efekt* and continued to be published, with new editorial staff and varying periodicity, until 2007. However, it never reached its previous readership, as most of the audience moved on to *.týždeň*” (Kočíšek & Augustin, 2007).

with the publisher, the complete editorial staff resigned. Led by editor-in-chief Štefan Hríb, this group of editors then went on to start *.týždeň*.

The editor-in-chief of *.týždeň* has, from its beginning, been Štefan Hríb, a Slovak journalist notorious for his unapologetic and sometimes sharp writing style and opinions. Štefan Hríb, born in 1965, originally an engineer and a scientist, started his media career during the turbulent times of the Velvet Revolution (1989) and the following formation of democratic Czechoslovakia. "He was kickstarted into media stardom after publishing a number of political exposés" (Sudor, 2015). Apart from *.týždeň*, Hríb has worked for and/or contributed to a number of high-profile Slovak and Czech media, including *Lidové noviny*, *Radio Free Europe/Radio Liberty*, *SME newspaper*, *Domino Forum magazine*, *Denník N*, Slovak Television, TV JOJ, and is the author and host of his own television talk show *Pod lampou*, sometimes issued under alternative names *Lamp* or *Evening under a Lamp*, due to copyright issues), and, most notably, *.týždeň*. In addition to the above, Štefan Hríb used to host public discussions about politics and society in the alternative *Stoka theatre*. For his journalistic achievements, Hríb has won a number of media awards, mostly in "the Best Interview category in the years 2005, 2006, 2010, 2011, 2013, 2015, 2022, and for *.týždeň* editorials in 2005" (Novinárska cena, n.d.). Lately, he was awarded the Dominik Tatarka Prize for a series of interviews about Ukraine and Covid-19, published in 2022 in the magazine *.týždeň* (Štefan Hríb Nositeľom Ceny Dominika Tatarku Za Rok 2022, 2023). Hríb, by his own account, does not direct his editors to write in a certain way in terms of opinions, however, he does insist that there are lines that are not to be crossed, saying: "I do not represent the view that a medium should be without borders and it is sufficient to bring a mix of different opinions" (Sudor, 2015). Štefan Hríb is also one of the owners of the *.týždeň* brand and the magazine itself. Apart from the editor-in-chief, the editorial staff of *.týždeň* magazine includes a number of influential media personalities, including Marína Gálisová (foreign politics), Eugen Korda (video report), Martin Mojžiš (science and sport), Boris Németh (photographer), and others, a number of whom have been in the magazine since its' creation. Notably, a number of prominent writers (Jaroslav Daniška, Martin Hanus, Jozef Majchrak, and František Múčka) left the magazine in 2015 to start the daily newspaper *Konzervatívny denník Postoj* (Conservative Daily "Attitude").

"*.týždeň* magazine is, from its beginning, published by W Press, a.s." (Kontakty, n.d.), and owned by Štefan Hríb, Roman Kvasnica, and Štefan Meszlényi. It is financed through subscriptions, advertisements, and sometimes sponsors, some of whom have been kept secret. This has at times created controversies, as some of the sponsors have been tied to "businessmen

accused of corruption and criticised heavily by the magazine itself and even led to hoaxes about the *.týždeň* magazine being about to be acquired by an influential investment group” (Valček, 2014), however, these rumours have not been proven to be true.

In terms of structure, *.týždeň* has a number of standard sections, including:

- .slovensko (Slovakia)
- .svet (World)
- .rozhovory (Interviews)
- .reportáže (Field Reports)
- .ekonomika (economy)
- .témy týždňa (Topics of The Week)
- .podlampou (Under the Lamp)
- .šport (Sport)
- .fototémy (Photography)
- .spoločnosť (Society)
- .komentáre (Commentary)
- .veda (Science)
- .stĺpčky (Columns)
- .lifestyle (Lifestyle)
- .mimoparlamentné fórum (Extra-parliamentary forum)

Typically, though not exclusively, each edition of the magazine has a central theme around which the first half of the magazine revolves, including the main theme article, Opinions section, Society section, Commentaries, and possibly some of the Columns, Field reports, and Photography. The Science section, Culture section, Lifestyle section, and Sports section typically function separately, not following the central theme of the edition.

The Columns category includes both regular and occasional contributors of a variety of different backgrounds. Some of these have political connections or are active politicians (e.g. František Mikloško, Vladimír Palko, Vladimíra Marcinková, Peter Zajac), or are affiliated with church(es), such as Ondrej Prostredník, Dušan Jaura, Daniel Pastirčák, Miroslav Kocúr, Robert Bezák, or the late Anton Srholec and Vladimír Krčméry. Another category of authors are journalists mainly affiliated with other media, such as Tomáš Němeček, Peter Schutz, Luboš Palata, or Pišta Vandal. A number of the columnists have relations to either past or present dissent, for example, Fedor Gál, the above mentioned Anton Srholec, or the Cuban dissenter Yoani Sánchez. And finally, many high-profile artists, especially those with connections to the

alternative and experimental scene, also write or have written, columns for the magazine, including Lucia Piussi, Dorota Nvotová, Tomáš Janovic, Ján Štrasser, and the late Milan Lasica.

.týždeň has often been considered as having a "one-sided conservative political leanings, by the subjects of some of their pieces" (Glovičko, 2009), by its competitors and by the members of the public. The analysts see *.týždeň* as a conservative periodical with leanings toward conservative political parties. On the other hand, in the 2015 break-off with the magazine of prominent editors Daniška, Hanus, Majchrák, and Múčka, it was indicated that "the reason for their departure was that *.týždeň* was too liberal" (Petková, 2015) and they went on to start a conservative-oriented daily newspaper. It should be noted that the *.týždeň* magazine has at least attempted to bring balanced reporting and opinions, at times even offering interviews with opposing conclusions on the same topics, set side by side in the magazine. The accusations of bias have at times led to "accusations of censorship of less preferred opinions – for example by the then Prime Minister Igor Matovič" (V časopise *.týždeň* zaviedli cenzúru, 2020) and even lawsuits against the magazine, or its editor-in-chief Štefan Hríb. Notably, the magazine was accused of publishing false information by the former archbishop Jan Sokol (Roman Catholic Church) after a series of 2009 articles about the "archbishop having sent substantial sums of money to agents of communist secret services, a suit that took 11 years to be concluded, in controversial circumstances, with an agreement about an apology without financial compensation" (Arcibiskup Sokol podal žalobu na týždenník *.týždeň*, 2009). Other lawsuits against *.týždeň* have come from businessman Miloš Stopka, involved in the Slovak political corruption scandal of 2011, former Police dignitaries Milan Lučanský, Jozef Mičieta and Ivan Ševčík, and the state prosecutor Peter Šufliarsky, accusing the magazine of "improper reporting in the case of the escape/release of mafioso Karol Mello" (Vagovič, 2012), and the Slovak Supreme Court judge Štefan Michálik for an article accusing him of corruption. Another prominent lawsuit against *.týždeň* came from the oldest Slovak national organisation Matica Slovenska. The institution accused the magazine of "using offensive imagery and attacking Slovak national heritage after *.týždeň* used a cartoonised satirical picture of Ľudovít Štúr (Slovak national hero) adorned with fascist/Nazi symbols" (Struhárik, 2022) for the title page of an edition focused on controversial views of the Jewish people of some of the historical influential Slovak personalities.

Over the years, *.týždeň* has extensively and long-term covered a number of controversial topics. One such topic was the case of Hedviga Malinová, a Slovak national of Hungarian origins who was first violently attacked and then publically accused by the then Minister of

Interior of making up her story, which *.týždeň* covered over a number of years. Another is the possible judiciary misconduct in the case of the group accused of the murder of Ľudmila Cervanová, or the state of the judiciary system under the leadership of Štefan Harabin, the case of as of yet unexplained dismissal of the former archbishop Robert Bezák, as well as the state of Slovak public education system.

Another interesting aspect of *.týždeň* is its design and visual side. The magazine cover bears a notable resemblance to that of *Time* newsmagazine, both in terms of basic design with a red-white-black colour scheme and red edge, with its use of visual puns, with the use of drawn pictures and portraits instead of relying strictly on photography, and with cross-outs of negative personalities. "Time covers speaks to the ability of visuals to convey discourse that would not be acceptable or ethical to state verbally by a major, well-respected news organisation" (Popp & Mendelson, 2010, p. 217).



Picture 9



Picture 10

We also observe the same in the newsmagazine *.týždeň*, where the face of the then (and also the current) prime minister is crossed out and by using these simple graphics, the newsmagazine indicates that it is time to put an end to his rule through the visual discourse.

Apart from the cover itself, the visual content of "týždeň" is interesting in itself, both with the use of drawn cartoon-like illustrations:



Picture 11

And especially through the quality photojournalism that “.týždeň” offers, of all notable authors the most prominent are Andrej Bán and Boris Németh.



Picture 12 Andrej Bán



Boris Németh

Despite its controversies and the criticism it has faced, *.týždeň* is generally considered a high-quality newsmagazine, as has been attested to by a number of journalistic awards that it has won over the years, both in Slovakia and internationally. Among these are numerous awards for picture editing, design, cartoons, and photography, “including The Best of Photojournalism, Pictures of the Year International, European Newspaper Award, International Creative Media Award, Best of News Design, Slovak Press Photo Award, Czech Press Photo Award, and Novinárska Cena (Newspaper Award)” (Zahraničné ocenenia, 2017). In addition, *.týždeň* has also won a number of Slovak and Czech awards for written journalism, including “awards for best field reports, best investigative piece, best interview, best commentary, best editorial, and best analytical piece” (Naše ocenenia, (2017).

Apart from the printed magazine, *.týždeň* also has an online version that is available to its subscribers. In addition to the contents of the printed articles, the online version also offers a number of exclusive extra content, including podcasts, talkshows and discussions, videocasts, and opinion pieces, as well as the *.týždeň* archive back to 2007.

.týždeň brand also has a number of other activities, including a club, a media school, an e-shop with *.týždeň* merch, a movie platform, and a publishing house with a number of bestsellers in its portfolio. Many of the titles published by *.týždeň* started as an article, or a series of articles, in the magazine, and were then transformed into a book. The most prominent

book author is Martin Mojžiš, an editor of *.týždeň* from its very beginning, who is specialised on popularising natural sciences. Other areas covered by *.týždeň* books are photography, philosophy, biographies, and interviews with influential people. In addition to individual activities, *.týždeň* has an ongoing successful cooperation with a number of other platforms, including *Pohoda Music Festival*, *Denník N*, and *Radio Expres*.

Chapter 3. Methodologies

In this methodological chapter, we will use the previously mentioned knowledge and information obtained from different researchers to explain the goals, research questions, and hypotheses (based on the assumptions) that were set in order to point out their legitimacy and importance in research. We will talk about the issue of emotionalism through the research based on three newsmagazines: *Time*, *The Economist*, and *.týždeň*, in which we assume not only geographical disparity but also historical and cultural diversity when reporting on important events, such as the Queen's funeral. We will approach the research problem and methodological starting points. We set the goals we want to achieve, ask research questions and formulate hypotheses. We will then explain how we proceeded to select the research set and select the methods that are key to conducting the analysis and achieving the research objectives.

3.1 Methodological structure

Establishing the right methodology is essential for research as methodology provides a structured framework for conducting research. It outlines the steps, procedures, and techniques that will be used to gather and analyse data. A well-defined methodology helps ensure that the research is conducted in a systematic and rigorous manner. This allows for the study to be replicated by other researchers, which is a key aspect of scientific inquiry. "It shows the path through which these researchers formulate their problem and objective and present their result from the data obtained during the study period" (Sileyew, 2019, p.1). It also specifies how data will be collected, which instruments or tools will be used, and how the data will be analysed. This clarity is essential for obtaining reliable and valid results. A clear methodology helps researchers identify potential sources of bias and take steps to minimize them. "Bias can occur at any phase of research, including study design or data collection, as well as in the process of data analysis and publication" (Pannucci & Wilkins, 2010). It also provides guidelines for maintaining objectivity throughout the research process. Depending on the nature of the research questions and the type of data being collected, different methods (e.g., surveys, experiments, case studies) may be more appropriate. A well-defined methodology helps in selecting the most suitable methods. Methodology guides decisions about the overall research design, including the sampling strategy, data collection techniques, and data analysis methods. In research, where multiple methods and approaches may be employed, a clear methodology helps integrate different perspectives and ensure coherence in the study.

As we mentioned, determining the appropriate methodology is an essential component for achieving the desired results. Research, however, is usually not constructed from a single analysis, and many times results are obtained from combinations of different methods. Even in the past researchers used to combine qualitative and quantitative research and nowadays “there has been increased interest internationally in what is now termed mixed-method research” (O’Cathain et al, 2008, p. 1574). This research uses the case study method to collect shreds of evidence of the way emotionalism functions in journalism.

3.1.1 Choosing the case study

The case study approach as a research method has unique advantages and suitability. “Some case study approaches are either quantitatively or qualitatively orientated while others encompass both qualitative and quantitative aims and methods” (Yin, 2014, p. 134). There is also a lot of evidence that the debate about case study research's place in the research paradigm and even its usefulness as a research strategy is still going strong. “The case studies rarely include any information on the theoretical approach to the methodology or on the methods used to gather the data. Instead stories of successes were reported and the data supporting these successes are readily available for public critique” (Corcoran et al, 2004, p.14). However, this criticism does not preclude the applicability of the case study if its terms are clearly defined. On the other side, Harrison et al specify that case studies provide rich, context-specific information about a particular situation, organization, or individual, and it “enables the opportunity to design research that can be specifically tailored to the inherent complexity of the research problem” (2017, p. 8). This contextualization is valuable for understanding complex, real-world scenarios, and as Crowe et al state the case study is “particularly useful to employ when there is a need to obtain an in-depth appreciation of an issue, event or phenomenon of interest, in its natural real-life context” (Crowe et al, 2011). When studying rare or unique cases that are not easily replicated, a case study is often the most appropriate method for gaining insights and drawing conclusions. Brown adds that “the case study can offer rich and important insights into events and behaviours” (Brown, 2008). Based on these researchers' statements, we can consider that the case study chosen – the newsmagazines coverage of the death of Queen Elizabeth II is suitable for our research on emotionalism in journalism.

The topic of the death of Queen Elizabeth II is complex and involves many elements, but at the same time it is limited in time, so it does not leave much space for too many variables that would make the research confusing. Thus, it allows for a comprehensive and detailed

exploration of a particular case or phenomenon. We have chosen to analyse newsmagazines because this particular type of quality press – located between newspapers and magazines – adds a particular interesting framework for what is expected to find in terms of emotionalism in journalism. The combination of the online articles and newsmagazine covers provides rich, context-specific information about this particular situation or individuals presented in the articles or on the covers. It also allows us to deep into the analysis of the digital discourse of newsmagazines and, at the same time, deconstruct magazines in paper's most important device, its cover.

We consider the death of Queen Elizabeth II a significant case study for several reasons. One of them is the historical significance as she was the longest-reigning monarch, and her passing marked the end of an era in British and Commonwealth history. Her reign has seen significant social, political, and cultural changes. "She viewed the Commonwealth relationships as more than the sum of trade flows and weapons sales" (Marshall, 2022). The death of Queen Elizabeth II triggered a transition of power within the British monarchy. This event is likely to have far-reaching consequences for the institution and its role in contemporary society. The transition to a new monarch has political implications, particularly in terms of the monarchy's role in governance and its relationship with the government and Parliament. "We might also see a political reckoning within Britain itself. The modern monarchy is very much a national symbol, albeit one that has not always (or even often) accurately reflected the more complicated realities of the nation" (Alexander, 2022). The death of a reigning monarch is accompanied by a series of ceremonies and traditions, such as the state funeral or official mourning periods, which hold historical and cultural significance. The media coverture of this kind of historical ceremony is classified as a media event, as it was explained in the first chapter.

In these particular moments, journalists try even harder to cover all the important moments. The director of the U.K.'s Foreign Press Association said that "even accredited journalists were fighting for position" (Bauder, 2022). And even the reporting on the funeral is different in Britain, what indicates that it is an application of media events theory applied in journalistic covering of an occasion. "Within Britain, the well-rehearsed coverage of remembrances and ceremonial events has been deferential to a fault, said Steven Barnett, communications professor at the University of Westminster. Critical reflection on the queen's life or the monarchy's role in modern society — of which there has been coverage around the world — has almost entirely been banished to social media, he said" (Bauder, 2022). However, this decent coverage might vary from country to country and although one example cannot be

generalized, there was still an American example that was labeled as anti-British propaganda. “The New York Times was criticized in Britain for an article that talked about the “hefty” price tag of a royal funeral being paid for by state funds at a time many Britons are hurting financially” (Bauder, 2022). On the other side, it proves that the British monarchy has a global audience, and the passing of Queen Elizabeth II was extensively covered by international media. It was definitely a topic of interest for people around the world. Queen Elizabeth II was not only a prominent political figure but also a cultural icon. Her image and influence have permeated various aspects of British and global culture. “Her face, especially in profile, is recognized in every English-speaking country and is ubiquitous in several. It is not the exotic, come-hither face of a Marilyn or an Angelina. It's the face of distant historical authority, a literal figurehead, having no real power but oodles of symbolic supremacy” (Luscombe, 2015). What we are sure of and what makes a great case study of the funeral of Queen Elizabeth II is that this occasion evokes a wide range of emotions among the public, from mourning to reflection on her reign. Following the complexity of the topic of the case study we might spot multiple dimensions, perspectives, and variables that form the visual part and also textual that can lead to a more nuanced understanding of the use of emotionalism in journalistic pieces. Moreover, as the case study starts at the point of Queen Elizabeth II's death, we can track developments and changes over time, allowing for a longitudinal analysis. This is particularly valuable for understanding processes, transformations, and outcomes.

3.1.2 Setting the research corpus and the time span

“A well-chosen corpus should be representative of the broader population or phenomenon being studied” (Egbert et al, 2022, p. 29). It should capture key characteristics, trends, or patterns relevant to the research. A research corpus helps define the scope of the study by specifying which texts or data will be included for analysis. This ensures that the research remains focused on the chosen topic or research question. “Currently almost all major corpus linguistics applications (e.g., information retrieval, sentiment and emotion analysis, machine translation, speech recognition, and synthesis) heavily rely on corpus data and the use of corpus-based approaches” (Huang & Yao, 2015). Selecting a specific corpus makes the research more manageable. It allows researchers to work with a defined set of texts or data, making data collection, analysis, and interpretation more feasible. Researchers often use a corpus to make comparisons between different texts, time periods, or contexts. To conduct reliable research we have set a common time span, which we will explain further ahead, and also the context is the

same for all of our corpus. However, having a specific corpus allows for meaningful comparisons to be made. We have chosen three newsmagazines from different countries as described in chapter 2. 3 *The newsmagazines in Analysis*. As we already stated the corpus selection is an important part of the research. Setting a research corpus requires clear documentation of the selection criteria and rationale. This promotes transparency in the research process, allowing others to understand and evaluate the choices made. To achieve this goal, we set three main criteria for data collection:

- 1) All reviewed online articles and covers must be from a weekly newsmagazine.
- 2) All newsmagazines selected had to cover the topic of the death of Queen Elizabeth II which we considered as the global topic.
- 3) The selected newsmagazines must have a significant circulation in the country considering its population.

After determining the same criteria, we determined the criteria that should foreshadow the difference, and thus apply the possibility of comparative analysis. These distinguishing criteria were as follows:

- 4) Geographical difference and historical connection - all newsmagazines must be from different countries, with one from the event country and the remaining two from different countries. However, one of these two different countries should have a historical link to the country of the event used for the case study.
- 5) Territorial limitation on circulation - two of the newsmagazines must have international circulation and one must have only national sales so that we can see if this global topic is also interesting even for newsmagazines only aimed at a national audience.

Based on the established criteria, we selected the most suitable representatives which are American *Time*, British *The Economist*, and Slovak *.týždeň*. All of them are considered to be weekly newsmagazines based on their structure, point of interest, and frequency of publication. They all covered the topic of the death of Queen Elizabeth II. And thanks to their significant circulation, they disseminated the information about the current event. To be more specific, *Time*'s total circulation is 1,256,572⁹, and *The Economists*' total circulation is 515,200¹⁰. Compared to *Time* and *The Economist*, the national newsmagazine Slovak *.týždeň* has a circulation of “only” 60,000¹¹ which is a number that covers the readership of a state of

⁹ Retrieved from: <https://abcas3.auditedmedia.com/ecirc/magtitlesearch.asp>

¹⁰ Retrieved from: <https://www.abc.org.uk/Certificates/50638543.pdf>

¹¹ Retrieved from: <https://www.tyzden.sk/data/media/pages/files/72fb1tyzden-mediakit-02.pdf>

six million state. Although this difference is huge compared to the previous two, it is precisely on this that we want to find out the differences in national and international availability, which in the case of the Slovak newsweek is also affected by the fact that it is published in the Slovak language, which is not used in international communication, unlike English. Because we chose the death of Queen Elizabeth II as a case study and set the criterion that one of the newsmagazines must have the origins in the country of the event, *The Economist* fulfilled these requirements. On the other side, the two remaining newsmagazines must be from other countries. Determining just the American and Slovak weekly is a suitable choice for our corpus for several reasons, as these two newsmagazines are in diametrically different positions in various comparisons. Starting with the geographical position, Slovakia and Great Britain share one continent and until Brexit in 2020 were together in the European Union, which is trying to unify European states not only in economic and political direction but also in a value orientation with the preservation of cultural differences. “The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities”¹² (The EU - What It Is and What It Does, n.d.). Despite the fact that the USA is geographically further away, the values presented by this country are the same. In addition, the historical connection between these two states is much greater than the connection between Slovakia and Great Britain, starting in 1584 with the first British colony in Virginia. “The American Revolutionary War ended in 1783, with Great Britain recognizing U.S. independence. The two countries established diplomatic relations in 1785. The United States broke relations when it declared war on the United Kingdom during the War of 1812; relations were reestablished in 1815” (U.S. Embassy & Consulates in The United Kingdom, 2021). However, the connection is not only historical, for example, the *Independent* published in 2011 article under the name *The Regal Republic: Why are Americans obsessed with the Royal family?*¹³ in which we can spot a discussion about the obsession of the Americans by the British royal family which increased with the marriage of American actress Meghan Markle to Prince Harry, grandson of Queen Elisabeth II. To follow up on the historical connection and difference that influenced the selection of the set corpus, we cannot forget to mention that Slovakia is a young country with relatively young independent journalism. On the other side, we have selected the oldest newsmagazine *Time* which was firstly published on March 3, 1923, and quickly became a forerunner of all the newsmagazines that were created

¹² <https://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX%3A12012M002>

¹³ <https://www.independent.co.uk/voices/commentators/rupert-cornwell/the-regal-republic-why-are-americans-obsessed-with-the-royal-family-2274357.html>

subsequently. On the contrary, before 1990, the media in Slovakia were understood as a collective organizer, propagandist, and agitator, part of the efforts of the Communist Party of Czechoslovakia. At that time, the mass media were published by institutions directly or indirectly controlled by the Government. In addition, there was also “ex post censorship in the media, which was carried out by the Federal Press and Information Office and its Czech and Slovak branches” (Gális, 2009). We assume that these mentioned factors can create a diversified sample for comparative analysis.

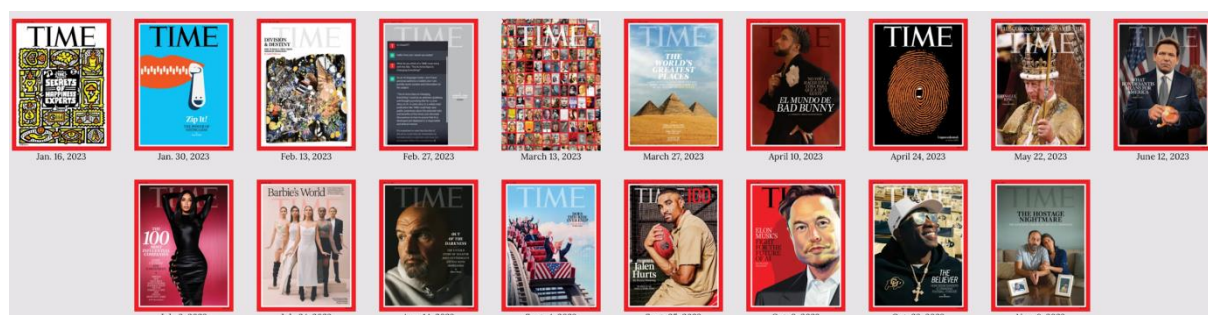
The newsmagazine selection brought us closer to defining the corpus. Well-defined corpus enhances the empirical validity of the research. It ensures that the data analysed is directly related to the research questions, providing a strong foundation for drawing conclusions. Our corpus consists of texts or data that are directly relevant to the research questions or objectives which ensures that the analysis is aligned with the goals of the study. By selecting a specific corpus, we control for certain variables or factors that may affect the analysis. For the proper selection of the units of our corpus we only chose those online articles and covers that complied with at least one of these criteria:

- 1) Presence of the image of Queen Elizabeth II or any member of the Royal Family
- 2) Presence of visual elements that relate to Queen Elizabeth II or the Royal Family
- 3) Textual references to Queen Elizabeth II or the Royal Family

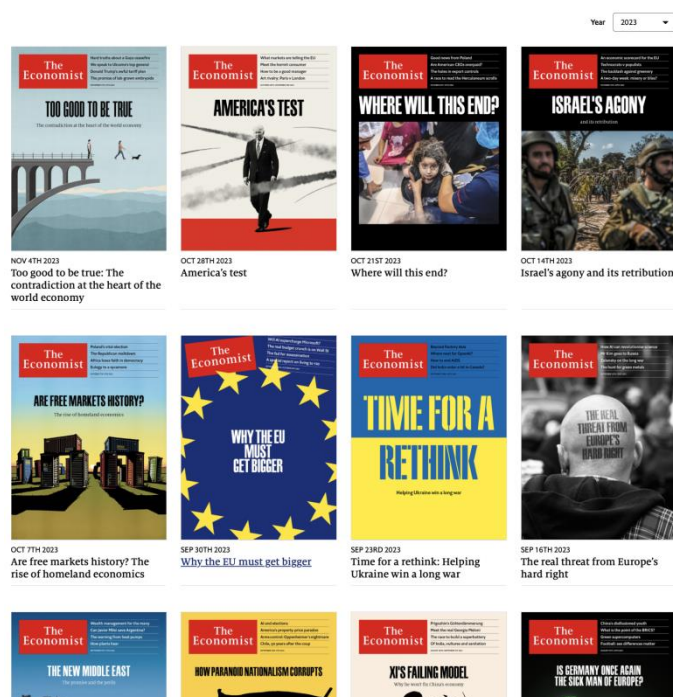
The combination of “paper“ covers and online articles in the newsmagazines can at first glance represent a disjointed corpus. However, as covers represent “the structurally strongest parts of newsmagazines for analysis” (Kučera, 2008, p.25), including these communications apparatus enriches the results of the research. A newsmagazine cover may be understood as an autonomous communication device, which contains its own narrative, stemming from the combination of text, image, and design (Cardoso, 2012), and that is why unraveling these narratives will add important inputs to understanding the way newsmagazines use emotionalism in their first and most important page.

The cover of a newsmagazine often reflects the publication's visual branding, including logos, colour schemes, and design elements. This consistent visual identity is carried through to the online platform. Newsmagazines websites always display their paper newsmagazines covers, showing the importance that the magazine “face” still has nowadays. The cover of a newsmagazine serves as a teaser or highlight reel, showcasing the most compelling or important

stories featured in that issue. The content featured on the cover is typically in line with the broader editorial themes and focus of the newsmagazine. Online articles should also align with these themes to maintain coherence across platforms. Another proof that the cover remains an important element in the era of digital transition is precisely its digitization and making it available to the company through the digital platforms of newsmagazines. All of the selected newsmagazines that we chose have created online galleries with the covers arranged according to the date of their release. Pictures 13, 14, and 15 allow us to take a glance at each one.



Picture 13 - Time - <https://time.com/vault/year/2023/>



Picture 14 - The Economist - <https://www.economist.com/weeklyedition/archive>



Picture 15 - .tyzden - <https://www.tyzden.sk/casopis/2023/>

Queen Elizabeth II died on September 8, 2022. This date became the starting point in establishing the time span for our research. In the following days and weeks, we monitored the occurrence of online articles in selected newsmagazines in order to determine the research period. Setting the correct time span was very important as limiting the time span helps define the boundaries of the study and it allows researchers to focus on a specific period, topic, or population, making the research more manageable and feasible. Setting a time span ensures that the research is relevant to the current context. “It allows researchers to address questions or issues that are pertinent to the present moment” (Bačíková & Janovská, 2018, p.11). Moreover, researching an unlimited time frame can lead to an overwhelming amount of data. By setting a specific time span, researchers can collect and analyse a manageable amount of information and avoid data saturation at the same time. “It is commonly taken to indicate that, on the basis of the data that have been collected or analysed hitherto, further data collection and/or analysis are unnecessary” (Saunders et al, 2017, p. 1893). Setting a time span helps us collect sufficient data without reaching a point of diminishing returns. Over extended periods, external conditions and contextual factors can change. By setting a specific time span, we can minimize the potential bias that may arise from shifting circumstances. As we examine the elements of emotionalism, the emotional charge may change over time and also the way how journalists report on the occasion may be less rehearsed or even lose this feature. That’s the reason for setting a time span, so that we can concentrate the efforts on understanding the unique

characteristics and impacts of that particular period starting with the announcement of the death of Queen Elizabeth II. Moreover, a defined time span allows for meaningful comparisons. As we are comparing the newsmagazines from different countries, comparing data must be from the same time period to be able to shed light on different trends, patterns, and shifts in variables of interest. This theoretical basis led us to define the time frame as two weeks, namely from September 8, 2022, to September 22, 2022.

Setting the criteria for the selection of newsmagazines and corpus collection, determination of time span created a balanced corpus.

3.2 Research Questions and Hypotheses

Erol Almila states in the article *How to Conduct Scientific Research?* that "all scientific investigations start with a specific research question and the formulation of a hypothesis to answer this question" (2017). It may seem that she only writes what is clear to everyone, but it is just the opposite. Defining research questions and hypotheses is the most important and often the most difficult task for a researcher. For this reason, Erol draws attention to the importance of this part at the beginning of the investigation, even before the selection and collection of the investigated sample and the application of the methods to the investigated sample.

A research question is a specific, clear, and focused inquiry that a researcher aims to address through a research study. It serves as the foundation for the entire research process and helps guide the design, data collection, analysis, and interpretation of the study. "A good research question forms the backbone of good research, which in turn is vital in unveiling mysteries of nature and giving insight into a problem" (Ratan et al., 2019). A well-formulated research question is clearly defined and specific in its scope. It should not be too broad or too vague. The research question addresses an important issue or gap in knowledge within a particular field of study and it is formed by a review of existing literature and researcher's knowledge related to the topic of interest. "Explicit identification of research gaps will allow systematic reviews to maximally inform the types of questions that need to be addressed and the types of studies needed to address the research gaps" (Robinson, 2011, p. 1325). Even if the research question is set at the beginning it can be empirically investigated through data collection and analysis and eventually, it should be possible to provide an answer based on evidence. It is the research question that helps determine the overall approach, methodology, and data collection methods that will be used in the study. "Hence, formulation of a good research question is undoubtedly one of the first critical steps in the research process" (Ratan

et al., 2019). It's important to note that research questions can evolve and be refined as the study progresses and new information is gathered. "These initial questions are only a beginning point in the inquiry process. First iterations of questions are tentative and exploratory but give researchers a tool for articulating the primary focus of the study" (Agee, 2008, p.439). However, well-defined research questions may be framed in a way that suggests potential hypotheses that can be tested during the research process.

A hypothesis is a specific, testable statement or prediction about the relationship between variables in a research study. It is an educated guess or proposition that can be empirically tested through observation, experimentation, or data collection. A hypothesis serves as a tentative explanation for a phenomenon or a proposed solution to a problem. "In scientific research, a hypothesis is a fundamental component of the scientific method" (Erol, 2017). It helps guide the research process by providing a clear and focused statement that can be investigated and either supported or refuted based on empirical evidence. Setting hypotheses is an important step in the scientific method, which is a structured approach to investigating and understanding the natural world. A hypothesis is a testable statement or educated guess about the relationship between variables in a study. As we already mentioned at first it is necessary to clearly define the research question or problem you want to investigate. This question should be specific and focused. A hypothesis should be testable, meaning it can be supported or refuted through empirical evidence. Moreover, research questions and hypotheses are linked to what we want to achieve by setting them. "A good hypothesis should be falsifiable, which means it can be proven false if the data does not support it" (Castillo, 2013). This is a key principle in the scientific method. A hypothesis should be concise and focused and we should avoid overly complex or convoluted statements. A hypothesis has to be written in a clear, specific, and unambiguous manner. This makes it easy for others to understand and test. At the end of the research based on the data and analysis, it will be determined whether the results support or contradict the hypotheses.

The main goal of our work is to understand Emotionalism in contemporary journalism. To do that, we chose a case study that is particularly emotionally-charged, the death of Queen Elizabeth II. Our research will try to answer the following research questions (RQ) based on the assumptions (A) made and refute or confirm the hypotheses (H).

RQ1: How is emotionalism constructed in selected newsmagazine's covers and articles?

A1: Emotionalism in journalism refers to the deliberate use of emotions, such as empathy, compassion, outrage, or sympathy, to engage and connect with the audience on a

deeper level. It involves conveying stories or information in a way that elicits an emotional response from the reader, or in the case of a covers viewer. This approach aims to make news stories more relatable and impactful by appealing to the emotions and empathy of the audience. Emotionalism humanizes the news by focusing on the personal experiences and emotions of individuals involved in a story. It helps readers connect with the people behind the headlines and by highlighting the emotions of individuals in a story, emotional journalism aims to evoke empathy and compassion from the audience. This can lead to a deeper understanding of the human impact of a particular issue. Emotionalism seeks to create a lasting emotional impact on the audience, making the story more memorable and resonant. Stories with emotional depth tend to captivate and engage readers more effectively than purely factual reporting. Emotionalism can draw readers in and keep them invested in the narrative. It can be a powerful tool for raising awareness about social issues and inspiring action or change. This kind of story can mobilize readers to support causes or take steps to address societal problems. While emotional journalism emphasizes human emotions, it is important to maintain journalistic integrity and balance emotional content with factual, objective reporting. Emotionalism should not be confused with sensationalism, which may prioritize sensational or shocking elements over accurate reporting. As we can see in this very brief summary from the theoretical part, emotionalism plays an important role in informing and engaging the audience. Based on this we set a first goal to bring an understanding of the construction and role of emotionalism for its better use in journalism.

H1: The elements of emotionalism in newsmagazine's covers and articles are made of textual and visual elements and are interconnected with facts, creating a unified composition.

RQ2: How journalists report on events such as the funeral of an important person?

A2: A funeral is an emotional event for the majority of the population. The funeral of an important personality, such as Queen Elizabeth II, arouses emotions in a large part of the population, and thus this event becomes important for journalists as well. Reporting on funerals requires a different approach, as it involves a deeply personal and often emotional event for the individuals involved. Journalists might emphasize the positive aspects of the deceased person's life, including their achievements, contributions to society, and the impact they had on their community. Sticking to the facts and avoiding speculating about the cause of death or sensationalizing the event is the way to keep journalistic professionalism in this kind of situation. However, offering background information about the deceased, including their

achievements, interests, and relationships might be used to paint a fuller picture of the person's life. One very special emotional tool is when journalists include statements or anecdotes from family members, friends, or community members to give a personal perspective on the deceased's life and character. While reporting on funerals even pictures are a very special part. It is important to be mindful of the sensitivity of the occasion and refrain from taking photos that could be considered intrusive or disrespectful and that's why we can't expect that there will be a mocking photo of the deceased or those present at the funeral. Even the language and tone that convey empathy and respect will be used and journalists will avoid language that may be overly casual or inappropriate for the sombre occasion. To bring more information journalists might provide details about any memorial services, tributes, or charitable donations that have been organized in honour of the deceased or where the public may gather to pay their respects to the deceased. Based on these assumptions we expect to find out the objective possibilities of applying the theory of media events in the research of newsmagazines.

H2: Journalists become only observers who comment on current events and avoid negative connotations with the deceased person and also close relatives.

RQ3: Is there a connection between elements of emotionalism on newsmagazine's covers?

A3: The connection between covers and online articles in newsmagazines is an important aspect of visual storytelling and editorial decision-making. The cover of a newsmagazine is often designed to visually represent the main theme or focus of the issue. It provides a snapshot of the most important or compelling stories that readers can expect to find inside. The cover typically features the lead stories or articles that are deemed to be the most significant, timely, or attention-grabbing. These stories are often accompanied by eye-catching headlines, images, or graphics. The cover is designed to grab the reader's attention and entice them to pick up the magazine and delve into the content. It serves as a visual hook that encourages further exploration. The cover serves as a visual roadmap for the reader, giving them a sense of the range of main topics and stories covered in the newsmagazine. The cover design strikes a balance between visual appeal and conveying important information. It should be aesthetically pleasing while also effectively communicating the content. The cover should encourage readers to continue engaging with the content beyond the initial glance. This can be achieved through compelling visuals, intriguing headlines, and well-curated teasers.

H3: Covers can be used to portray particular emotionally- charged narratives in a complex and rich way.

It is not possible to establish parallels between covers and online articles. They are different things and have to be analysed differently. The articles will be analysed through content analysis. The covers have to be dismantled as narratives, that is, an interpretative text has to be created for each of them that exposes, deciphers, the story that each cover tells about the death of Queen Elizabeth II.

RQ4: Is there a difference in reporting on media events by journalists from different countries?

A4: There can be differences in how journalists from different countries report on media events. These differences can be influenced by a variety of factors, including cultural norms, political systems, journalistic traditions, and the level of press freedom in a given country. Countries with a strong tradition of freedom of the press may have journalists who are more likely to report critically and independently on media events. In contrast, in countries with limited press freedom, journalists may face censorship or restrictions that can impact their reporting. We don't consider this to be our case as all of the selected three countries don't face censorship in informing about the events. However, journalists from different countries may have distinct cultural and political perspectives that influence how they interpret and report on media events. The language used in reporting can vary as journalists from different linguistic backgrounds may emphasize certain aspects of a media event differently. Depending on their cultural or political context, journalists may prioritize different aspects of a media event. For example, one country's media may focus on the actual ceremony and the other one may focus on changes in foreign policy. Journalists may take into account cultural norms and sensitivities when reporting on media events. Certain topics or approaches to reporting may be more or less acceptable in different cultural contexts. Another difference may be in the availability of information. While local newspapers may have information directly from the place, others may have it mediated by news agencies. Journalists may be influenced by their country's geopolitical stance and international relations. This can shape how they frame and report on media events with global implications. For example, the USA is historically connected to the UK (the place of media events). Even if Slovakia is geographically closer, the language and the cultural connection might not be as strong as the one with the USA. It's important to note that

globalization and the interconnectedness of media mean that journalists may be influenced by international reporting standards and practices to some extent.

H4: There is a difference in reporting on media events by journalists from different countries even if the event they report on is the same.

3.3 Methodological Approaches

To determine the content of individual articles we had to take into consideration different methods of text analysis. The authors Bertrand and Hughes presented in their book *Media Research Methods: Audience, institution, texts* (2017) the following research methods with a brief explanation, or rather an outline, of the question that an analyst applying the method can ask. We use their methods of diversification to explain the suitability of the methods we decided to use for our research.

- A structural analysis - basic question is constructed as: How do the structures of the words of this text create meanings?
- Literary criticism - basic question is constructed as: What does this text intuitively mean?
- Hermeneutic analysis - basic question is constructed as: What did the author want to convey with this text?
- Phenomenological analysis - basic question is constructed as: What does this text represent for me?
- Post-structuralist analysis - basic question is constructed as: What is the way the meaning of this text is shaped in the cultural environment?
- Content analysis – the basic question is constructed as: What communication pattern creates the presence of certain words, themes, or concepts?
- Semiotic analysis – basic question is constructed as: How does this text express the world using codes?

It goes without saying that all the mentioned methods are significantly more extensive and profound, however these basic questions frame our selection. As this research is focused on finding the patterns of how emotionalism is constructed in contemporary journalism we decided to use a mixed approach, applying content analysis to all online articles and semiotic analysis to the newsmagazines covers.

3.3.1 Content Analysis and the Content Analysis grid

The term content analysis represents a social science methodology developed to study media content that essentially works with a linear model of communication. The method seeks to create repeatable and justified conclusions about the environment in which the data occur. Content analysis is usually characterized by a high degree of validity and is intended to investigate the occurrence of a certain phenomenon in media content. Harold Lasswell (1927) first proposed media content analysis as a methodical approach to studying mass media, primarily for the purpose of researching propaganda. With further research, scientists (Berelson, 1952; Berger and Luckman, 1967; Weber, 1990; Neuman, 1997; Neuendorf, 2002) improved the use of content analysis and expanded the possibilities of its use. To Jim Macnamara, media content analysis is “a non-intrusive research method that allows examination of a wide range of data over an extensive period to identify popular discourses and their likely meanings” (2005) and adds that content analysis is one of the most used methods in this field. He bases his claims on Kimberly Neuendorf’s description of content analysis as “the primary message-centred methodology” (2002, p.9). Neuendorf cites in her book Riffe and Freitag (1997) and Yale and Gilly (1988) which “reported that in the field of mass communication research, content analysis has been the fastest-growing technique over the past 20 years or so” (Neuendorf, 2002, p.1). She also adds in the interview 5 Questions with Kimberly Neuendorf: Content Analysis from January 2018 that by using content analysis “media studies researchers have sought to identify the differences in news coverage over time or across geographic regions, or to analyse particular media themes, such as violence” (Neuendorf, 2018). Despite the fact that content analysis is widely used, there is still no clear agreement among researchers on whether this method can be classified as a quantitative or qualitative method. Punziano, Falco, and Trezza (2022) point out this dichotomy by saying that “content analysis was classified as a quantitative approach in Berelson's (1952) definition; however, definitions provided later by Krippendorff (2018) do not separate this method from the qualitative approach (Hsieh & Shannon, 2005). Schreier (2013) asserts that whereas quantitative content analysis is typically concept-driven by the hypotheses being tested, qualitative content analysis is data-driven and concentrates on both explicit and latent content”. Jim Macnamara by analysing different concepts about the definition of content analysis offers a unique conclusion by saying, that “quantitative content analysis can conform to the scientific method and produce reliable findings. Qualitative content analysis is difficult and maybe impossible to do with scientific reliability. But qualitative analysis of texts is necessary to

understand their deeper meanings and likely interpretations by audiences – surely the ultimate goal of analysing media content. So a combination of the two seems to be the ideal approach” (2005, p.5). Our research provides a comprehensive output, but to provide this we follow the Macnamara (2005) and Neuendorf (2018) combination of techniques – human coding and computer-aided text analysis. Computer software programs are used as tools to aid in the analysis, much as they are used to analyse the results of surveys and other research, and texts are read and coded by humans (typically trained researchers). At this level, databases are frequently used, along with SPSS or Excel. “A number of social researchers claim that computers are not relevant to media content analysis, suggesting that it must be done manually by detailed human study” (Newbold et al., 2002, p. 84). However, Macnamara opposes that they “confuse the two levels of computerization in media content analysis. Few would argue that using a computer database, spreadsheet, or specialized program to store and analyse data entered by researchers is inconsistent with the scientific method. It is most likely that the use of computers enhances the accuracy of analysis” (2005, p.7). This brought us to the conclusion that creating a content analysis grid that sets the basis for coding and subsequently using the SPSS program provides relevant and comprehensive results.

Our content analysis grid contains 38 categories that are divided into four fields – general characterization, visual elements, graphic elements, and textual elements. The 38 mentioned categories correspond to 186 codes. The categories are sorted and explained in a code book that we created for the better understanding, applicability, and transparency of the findings obtained. “A key component of a Coding System is a comprehensive written Code Book or Coding List. This contains the list of variables (units of analysis) to be researched and provides researchers involved in the project with a consistent framework for conducting the research” (Macnamara, 2005, p.13).

3.3.2 Semiotic analysis

The second analysis we use for our research is semiotic analysis, as we find this approach appropriate in the case of examining newsmagazine covers. The advantage of the semiotic approach also lies in the fact that thanks to the investigation of individual signs and codes, it is possible to get into the depth of the text - since the scientist is not limited by one code and one system of signs, unlike content analysis. The semiotic analysis makes it possible to examine, in addition to language signs, for example, typography, and non-verbal communication, the visual side of the text (images, photographs, schemes, colour, location of the text) and “attempts to qualitatively place content in a larger, cultural context” (Barthes in

Pop & Mendelson, 2010, p. 207). According to John Fiske and John Hartley the semiotic approach to media products, which includes journalistic texts, is “a way to emphasize that there is something that needs to be analysed” (2004, p.18). However, Rose contends that in order to do semiotic analysis we have to “take an image apart and trace how it works in relation to broader system of meaning” (2001, p. 69). The perception of the text from the point of view of semiosis gradually expanded, so Fiske and Hartley describe it as “a fact, an act, and an outline of the acquisition of meaning within contextual pressures” (2004, p.18). Roland Barthes adds to this that “there is no image that is purely denoted, i.e. an image that is connected to the representation of reality. On the contrary, each image carries with it a number of connotations that are created by the action of codes” (Barthes in Císař, 2004, p.57). The choice of semiotic analysis as an appropriate practice in the analysis of newsmagazine covers depicting Queen Elizabeth II is not only based on previous findings, but also relies on Potts' claim that “images in these days signify more than they represent” (2013, p.52). From the point of view of semiology, we cannot reduce signification only to the binary opposition of signifier and signified. Moreover, adds that “we do not see the meaning in the picture in the true sense of the word. The need to look for it in the image is largely related to cultural conventions” (Ruňová, 2013, p. 43). For the analysis of the covers, we therefore chose concepts based on Barthes and Fiske and Hartley's three levels of semiotic analysis. The first level can be understood as the relationship between the signified and the signifier within the sign - at this level the sign is self-sufficient, Fiske and Hartley (2004, p. 25) give the example of a photo of a car that means a specific car. The second level means that several cultural meanings - connotations - are added to the original meaning. Fiske and Hartley continue the car metaphor and explain that “in our society, the car often stands for masculinity and freedom” (Fiske & Hartley, 2004, p.25). In the third level, the connotations from the second level are “combined into a complex, cultural image of the world, a compact and organized image of the reality we face. It is the third stage that causes the car to become part of the image of an industrial, materialistic, and uprooted society” (Fiske & Hartley, 2004, p.25). Both of these concepts help us in the analysis of the covers of *Time*, *The Economist*, and *.týždeň* newsmagazine, where Queen Elizabeth II is presented or at least the cover consists of visual reference, and at the same time they will serve us to find answers to the hypotheses that we established as part of this thesis. Furthermore, we provide the comparison of the findings of the three selected newsmagazines covers in order to find connections and differences that come not only from the visual, graphical, and textual elements of which the cover is constructed (the first plan) but also a comparison of the meanings tending

to the environment in which the magazines are published and the audience that reads them (second plan).

3.3.3 The Cover as a Communication Dispositive

Finally, our analysis will take into consideration the concept of cover as a communication dispositive. The cover of a book, magazine, album, or in our case of newsmagazines serves as a powerful communication tool. It is the first thing that a potential audience encounters, and it plays a crucial role in conveying information, setting expectations, and eliciting emotions. Academics (Held, 2005; Johnson & Prijatel, 2013; Whittaker, 2008; Cardoso, 2012; Zhang & Cheung, 2022;) generally agree that a magazine's cover is its most significant page and they pay a lot of attention to examine it. But if we ask why the cover is important we will get different answers, some of them even contradict the question. To Johnson and Prijatel, "the cover is a magazine's statement of its identity" (2013, p. 246). Being on the cover of a news magazine is still a form of prestige that politicians, artists, or other celebrities desire. Johnson adds that "the covers provide benchmarks to history and give a sense, generically, of who wields power and influence" (Johnson, 2002, p.3). Cardoso adds that "the magazine cover is established as social memory and represents the magazine's position on what is important to highlight." (Cardoso, 2022, p. 47).

According to Linda McLoughlin (2000, p. 5), the magazine's cover is "the most important advertisement," and Jason Whittaker (2008, p. 130) states that "the cover is the most important element for selling a magazine on the newsstand. " On the other side, we can see the change in the cover perception that is influenced by the digital transformation of society which is best described in the *Time* cover story documented by Gilsinan (2007) who cites Kelly, managing editor in *Time* who describes *Time's* cover as its main selling mechanism. "A compelling cover could generate impressive newsstand sales over and above *Time's* subscription sales. In 2006, *Time* sold an average of about 130,000 magazines a week at newsstands. Its best-selling issue that year, on April 6, urged from the cover, "Be Worried. Be Very Worried" about global warming. It sold more than 200,000 copies" (2007, p. 5). *Time* and similar newsmagazines became less noticeable on the newsstand due to the rise of celebrity magazines. Kelly recalls "going to a newsstand in Rockefeller Center ten years ago and seeing *Time*, *Newsweek*, *Business Week*, *The Economist*, and *US News* right in front of them. When you go there right now, there are probably four or five of these celebrity magazines there." (Kelly in Gilsinan, 2007, p. 5) Newsstand space, or "pockets," was paid for by magazines, and highly visible pockets cost a lot of money. *Time's* circulation was almost entirely subscription-

based, so there wasn't much need to invest in pricy, noticeable pockets. However, the importance of the newsmagazine cover is still noticeable. “A magazine that consistently looked intriguing on the newsstand was capable of generating what Kelly calls subscriber appeal and he adds that covers that tend to be popular on the newsstand are also covers that tend to be popular with subscribers” (Kelly in Gilsinan, 2007, p. 6).

A Zoom event organized by New York magazine for their readers in 2021 brought up the question if a magazine cover still matters in the internet age and a lot of current professionals have expressed their opinions. Arsh Raziuddin, who has designed covers for The Atlantic said “I think the realistic answer is no, it’s not as important as it once was” (Raziuddin in Pershan, 2021). Josef Reyes, who has worked for Wired and New York, agreed by saying that “the main goal with designing a magazine cover is that it sticks out of the newsstand, right? I think that’s kind of outdated now” (Reyes in Pershan, 2021). However, D.W. Pine, the creative director at Time disagreed and said that “the main difference today is that most readers see Time’s cover digitally and so he approaches the cover now as more like a journalistic poster” (Pine in Pershan, 2021). Moreover, according to Pershan’s article “Pine has taken Time in another direction: NFT covers, sold as digital collector’s items” (2021).

Newsmagazine cover as collector’s items is also confirmed in the printed version by Cardoso, who says that “when it resorts to the tag “collector’s edition”, it seeks to create empathy with the readers and ensure enhanced longevity – keeping a particular special issue is common practice for many people” (Cardoso, 2022, p. 47). However, even if we see the importance of the cover in many ways Cardoso points out that newsmagazine covers have distinctive qualities and it “needs to be analysed as journalistic territory” (Cardoso, 2022, p. 47). She cites John Morrish who states that “depressing things that your readers can do nothing about (as opposed to depressing things that you are helping them overcome), however, hard news magazines whose readers define themselves by their ability to confront such material without flinching are an exception” (Morrish apud Cardoso, 2022, p. 47).

The cover is considered a marketing tool, a historical record, a prestige tool, a marketing tool or even a collector's item. But, as Cardoso explains “the magazine cover can be understood as a communicational *dispositif*¹⁴ or apparatus because it has lines of visibility (the images), enunciation (the titles), strength (the headline and the main image), and fracture (separation mechanism of images and themes)” (Cardoso, 2012, p. 38-39). Communication dispositive is a term that comes from the field of communication studies and media theory. It refers to the

¹⁴ French version of the term dispositive originally used by Michel Foucault.

various elements, structures, and technologies that are employed in communication processes. A dispositive can be thought of as a complex system or apparatus that shapes and facilitates communication. In the context of media and communication, a dispositive encompasses not only the obvious elements like language, visuals, and technology, but also the underlying structures, ideologies, and power dynamics that influence how information is produced, transmitted, and received. “The dispositive of journalism is conceptualized as the historically contingent interplay of journalism discourse, non-discursive journalistic practices, and their objectification, whose purpose is to react to a specific urgent need— namely the technological and social transformations of journalism” (Kirchhoff, 2022, p. 110). The term *le dispositive* was brought to research by Michel Foucault, who explained it by saying “What I’m trying to pick out with this term is, firstly, a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions - in short, the said as much as the unsaid. Such are the elements of the apparatus. The apparatus itself is the system of relations that can be established between these elements. Secondly, what I am trying to identify in this apparatus is precisely the nature of the connection that can exist between these heterogeneous elements. ... Thirdly, I understand by the term “apparatus” a sort of - shall we say - formation which has as its major function at a given historical moment that of responding to an urgent need. The apparatus thus has a dominant strategic function” (Foucault 1980, 194–195).

Understanding the concept of a communication dispositive helps us recognize that communication is not a simple one-way transmission of information, but a complex process influenced by a multitude of factors. Moreover, from different points of view, we see that a cover is an autonomous apparatus or better said dispositive which through multiple structures and connections between titles, graphics, and pictures tells a narrative or a story without the necessity of additional information from the articles inside the journalistic piece.

3.3.4 The Content Analysis’ Grid: Explanation

As the main method of the analysis of the newsmagazine coverage, we selected the content analysis. For a better understanding of the research part, this Code Book and the Content Analysis Grid were created.

Three newsmagazines were determined for the research, specifically the American *Time*, the British *The Economist*, and the Slovak *.týždeň* in their online versions that were retrieved from their websites – www.time.com, www.economist.com, www.tyzden.sk. They were examined during the period from September 8, 2022, to September 22, 2022.

A unit of analysis in this study refers to any article as an independent journalistic piece that mentions Queen Elizabeth II, regardless of how many aspects it includes (such as a headline, an image, etc.). Article limits are defined by the web page they appear on, which is a single document on the web using a unique URL. In addition, the research is limited exclusively to the elements of the article, whether pictorial, graphic, or textual, which are directly connected with Queen Elizabeth II. Elements that have a marketing focus, such as advertisements in the text or around it and links to other articles, are not part of the research sample.

There are also subcategories in the Content Analysis Grid that only marginally touches on emotionalism as a structural component of newsmagazine articles. For example, the personalisation of the Queen might be the emotional element but fits more to the Media Event Theory as it says about the work of a journalist who use the words in an article at the time of the Queen's death and funeral. The same is applicable for the primary and secondary topic subcategories since it is not possible to clearly determine from the topics themselves whether it is an element of emotionalism. However, the Content Analyse Grid serves us to evaluate all these elements.

The general categories are based on the research requirements we have determined for obtaining comprehensive information from all newsmagazines. The rest of the categories are based on the information obtained from different sources and created in a way that serves the purpose of our research. These sources are: *Krásné zobrazení ošklivého -Válečná fotografie* (2008), *The effect of color and saturation on the enjoyment of real-life images* (2023); *Designing Infographics: Visual Representations for Enhancing Education, Communication, and Scientific Research* (2022), *Automatic Cinematography and Editing in Virtual Environments* (2015), *Sentiments and emotions evoked by news headlines of coronavirus disease (COVID-19) outbreak* (2020), *Emotional news, emotional counterpublic* (2020), *On the Role of Emotion in the Future of Journalism* (2016), *The Emotional Turn in Journalism Needs to be About Audience Perceptions* (2020), *Analyzing emotional language in 21 million news articles* (2016), *Facial Action Coding System* (2002), *News Values and News Selection* (2019).

Content Analysis Grid was created and it contains 38 categories that are divided into four fields – general characterization, visual elements, graphic elements, and textual elements. The 38 mentioned categories correspond to 186 codes.

Explanation of terms and abbreviations used in Content Analysis Grid:

- the Queen – every time we use this we write about Queen Elizabeth II (if we mention any other queen we will use the whole name to avoid confusion)
- N/A – not applicable (we use this abbreviation in case there is no possibility to set the category or subcategory).
- B&W – black and white version
- Gallery – a grouping of images in one place in the text that has a link to the topic, but serves as statistics purposes recording clicks. (For example, the queen in various situations, while the topic concerns only one event)

Content Analysis Grid:

1. **General categories** – a category that provides us with general information for comparing newsmagazines with each other and analyse the basic structure from which other parts of the analysis are subsequently developed. In this category, we work with five subcategories: *medium, date, name of the article, author of the article, and presentation.*

Medium – the name of the newsmagazine in which the article was published

- 1) Time
- 2) The Economist
- 3) .týždeň

Date – date of the publication of an article. In case the article was republished, we take into consideration the newest date as it falls under the selected time span and the topic. This subcategory serves as an aid in creating a comparative histogram and finding out the number of published articles on a specific day

Name of the article - the name of the article was included in the analysis only for the purpose of creating a database of articles and as a control tool during the analysis. The result is a table of articles with URL links

Author of the article - who wrote the article in selected newsmagazine

- 1) One journalist
- 2) More than one journalist
- 3) News agency
- 4) Combination of news agency and journalist

- 5) Other – it is possible to identify an author who does not meet any of the previous options
- 6) N/A

Presentation - on the basis of the presentation, we find out whether the following articles will also be examined on the post-visual side in case of the presence of an image element. In this case, we examine only static image elements.

- 1) Text only
- 2) Text and image
- 3) Text, image, and multimedia

2. **Visual category** - based on the presentation subcategory, we find out whether the following articles will also be examined visually in the case of the presence of an image element. In this case, we examine only static image elements. In this category, we work with subcategories: *type of the main picture, video replacing the main picture, colour of the main picture, number of pictures, tables, and infographics*. These subcategories are followed by the visual subcategories examining the Queen in the pictures: *prominence of the Queen, the object of the main picture, framing of The Queen, positioning of the Queen, direction of the Queen's look, movement of the Queen, facial expression, clothing of the Queen and background*. All together we examine 14 subcategories.

Type of the main picture – visualisation of the information. The main image is placed under the headline and it is the first reader can see.

- 1) Photography
- 2) Illustration
- 3) Infographic
- 4) Other
- 5) N/A

Video replacing the main picture – The main picture under the headline can be replaced by the video with or without the queen. We analyse the connection between the video and the Queen.

- 1) Yes, the video is an emotional portrait of the Queen
- 2) Yes, the video is a report on current events (death and funeral of the Queen)
- 3) Yes, the video has a connection to the Queen (the video is not about the Queen however, it has a connection through e.g. her family members)

- 4) No
- 5) N/A

Colour of the main picture – the main image is analysed based on the colour stylisation

- 1) Colour image – the image is colourful.
- 2) B&W or sepia image – image is in a combination of black and white or in sepia tone
- 3) Mixed image – image is a combination of B&W and colour image; image is a combination of sepia and colour image
- 4) N/A

Number of pictures – this category includes also their position in the articles as it is important to know what the image serves for.

- 1) One – placed on the top
- 2) One – placed in the text
- 3) One main picture (placed on the top) and a gallery
- 4) More than one logically placed in the article (pictures must visualise the topic of the paragraph of the article that the picture is placed nearby).
- 5) N/A

Tables and infographics – graphic presentation of information used in the articles

- 1) Yes
- 2) No

Prominence of the Queen – shows the level of prominence of the Queen in the pictures used as a main image

- 1) Sole in the foreground – the Queen is depicted alone in the foreground
- 2) Accompanied in the foreground – the Queen is a part of the group or is in pair with someone else in the foreground
- 3) In the background – the Queen is in the background of the image
- 4) Other – the Queen is in the image but portrayed differently
- 5) Absent – the Queen is not in the picture however, there is a main picture in the article
- 6) N/A

The object of the main picture – what shows the main picture without the presence of the Queen

- 1) The Queen's funeral

- 2) Member (s) of the Royal Family
- 3) Mourning people
- 4) Other
- 5) N/A

Framing of the Queen – depicting the Queen in different shot sizes in the main picture

- 1) Extreme Close-up – detailed shot size not even showing the whole face
- 2) Close-up – detailed picture showing the whole face
- 3) Medium Close-up – picture showing the Queen from her head to the elbow area
- 4) Medium Shot - picture showing the Queen from her head to the palm area
- 5) Medium Full Shot - picture showing the Queen from her head to the knee area
- 6) Full Shot – picture showing the entire Queen
- 7) Long Shot – picture showing the queen from the long distance
- 8) Extreme Long Shot – picture showing the queen from a very long distance
- 9) N/A

Positioning of the Queen – the angle of the shot of the Queen in the main picture

- 1) Eye level
- 2) High
- 3) Low
- 4) N/A

Direction of the Queen's look – if the Queen is shown in the picture and her face is visible, where is her look directed in the main picture

- 1) Direct at the reader
- 2) Up
- 3) Down
- 4) Other – any other look that cannot be identified as one of those before
- 5) N/A

Movement of the Queen – assesses any of the Queen's movements in the main picture

- 1) In motion
- 2) Motionless
- 3) N/A

Facial expression – the facial expression the reader can see when the Queen is depicted in the main picture of an article. As we are not professionals the emotions that are very close in facial expressions are put together to a common option

- 1) Smiling
- 2) Sad or Concerned
- 3) Angry or Tensed
- 4) Calm or Not showing emotions
- 5) Other
- 6) N/A

Clothing of the Queen – the clothes associated to the Queen's actual situation she was portrayed in the main picture

- 1) Formal
- 2) Informal
- 3) Clothing associated with her royal status
- 4) N/A

Background – background complementing the situation in which the Queen was photographed in the main picture. This subcategory is analysed only if the Queen is in the picture.

- 1) Single colour
- 2) On official duties
- 3) Picture evoking privacy
- 4) Picture from the funeral or preparation for the funeral
- 5) Other
- 6) N/A

3. **Graphic category** - The graphic category is the intersection of the visual and textual categories. Within this category we analyse the textual part but not from the context and meaning but from its graphical representation and differentiation. In this category, we analyse seven subcategories: *colour of headline, headline in capital letters, highlighted quotes, citation of the Queen in highlighted quotes, connection of the highlighted quote and the Queen, predominance in highlighted quotes, purposeful highlighting of text excluding the quotes*

Colour of headline – in this subcategory, it is an analysis of the use of colours in the text, while the uniform structure of all newsmagazines is usually given and the same colour is usually used for headlines as well as texts. Therefore, it does not determine the specific colour, but whether it has changed in this situation for any of the articles

- 1) The same as the whole text

- 2) Different from the whole text
- 3) N/A

Headline in capital letters - this subcategory analyses the purposeful use of capital letters, excluding those at the beginning of the headline and names or official titles

- 1) Yes
- 2) No
- 3) Combination – that is, some of the words in the headline are capitalized, but not all of the words

Highlighted quotes - if citations are bolded, italicized or underlined. The use of quotation marks is not taken as highlighting of quotations.

- 1) Yes, all of the quotes
- 2) Selected quotes are highlighted
- 3) No, none of the quotes
- 4) N/A

Citation of the Queen in highlighted quotes - if the quotations are highlighted, they quote the Queen's words during her life

- 1) Yes
- 2) No

Connection of the highlighted quote and the Queen - if articles about the Queen have highlighted quotes and do not quote the Queen, there is a meaningful connection to the Queen

- 1) Yes
- 2) No

Predominance in highlighted quotes – what prevails in the highlighted citation (if there is one in the article)

- 1) Informative description
- 2) Emotional statement
- 3) Other
- 4) N/A

Purposeful highlighting of text excluding the quotes - we analyse whether other parts besides quotations are highlighted in the text, while it may also be functional highlighting - e.g. hyperlinks that supplement the currently provided information

- 1) Yes
- 2) No

4. **Textual category** - analysis of the articles as a complex unit of research consisting of selected parts that serve as structural elements of emotionalism in the articles, while we do not examine individual emotionally charged words, but their overall tone and functionality in connection with the Queen in selected articles. In this category, we examine 12 subcategories: *caption under the image, formulation of headline, headline overtone, enunciator or speaker, personalization of the Queen in the headline, the structure of the article, the news values in the article, personalization of the Queen in the article, main topic, secondary topic, highlighted attributes, the voice of the Queen.*

Caption under image - considering the function of the language in connection with the image under which it is located

- 1) Descriptive - describes what the reader sees in the image without added information or emotion
- 2) Explanatory - it explains beyond what the reader sees in the picture
- 3) Emotional - in addition to a blunt description or explanation, it adds an emotional charge
- 4) Combination – combine the options above emotional with descriptive or explanatory
- 5) Other - none of the previous options is suitable for captioning below the image
- 6) N/A

Formulation of headline - taking into account the function of the language in the headline, which might set the direction of the entire article

- 1) Informative – proposing the facts and data from the article
- 2) Explanatory – explaining the facts; offers more than the bare facts to a reader
- 3) Appealing – states information and current events in a dramatized way
- 4) Formally Expressive - uses quotations and slogans or common metaphors
- 5) Interrogative – headline in the form of a question
- 6) N/A

Headline overtone – the overtone of the headline regardless of its structure

- 1) Positive
- 2) Negative
- 3) Very emotional – used in a situation where the dichotomy of positive and negative is insufficient, while also including emotions such as sentiment
- 4) Neutral

- 5) Other – different than the previous options
- 6) N/A

Enunciator or speaker in a headline – the person who, from the wording, is the author of the title

- 1) The Queen
- 2) Another person
- 3) Journalist or news agency
- 4) N/A

Personalization of the Queen in a headline - the way the Queen is personalised in the headline

- 1) The Queen
- 2) Elizabeth II
- 3) Title and the name
- 4) Title and the country
- 5) Commonly known term replacing the name or the title
- 6) Other
- 7) N/A

Structure of the article – it is determined on the basis of the prevailing language and stylistic features

- 1) Descriptive – prevailing information describing the current events by answering the journalistic questions: what?/where?/who?/when?
- 2) Explanatory – offering the bigger picture, not only the bare information, prevailing the information answering the journalistic questions: why?/how?
- 3) Emotional - for the most part, the facts are emotionally charged, dramatized, or the information side of the text is pushed to the background
- 4) Combined – a structure that combines emotional and descriptive structure or emotional and explanatory structure without a clear predominance of one of these parts
- 5) Other – if none of the previous ones are suitable
- 6) N/A

The news values in the article - criteria that serve to evaluate whether the article is newsworthy. All selected news values bring an emotional charge to the reader. One article can contain several news values

- 1) The power elite - articles involving individuals who are known for their positions of power nationally or internationally
- 2) Celebrity - articles involving people who are known in society but not because of their position of power
- 3) Entertainment – articles concerning human interest, animals, dramas, entertaining photographs, humorous information, films, or series
- 4) Surprise – articles that contain unexpected or contrasting information
- 5) Bad news - articles with particularly negative overtones
- 6) Good news - articles with particularly positive overtones
- 7) Magnitude - articles that are considered noteworthy enough in terms of the number of people on whom the information may have an impact
- 8) Proximity – articles that are geographically and culturally close to readers in the country in which they are published
- 9) Continuity - articles that follow already known facts and include elements of recency

Main topic - the theme prevailing in the article

- 1) Death of the Queen
- 2) Funeral of the Queen
- 3) The Queen's past
- 4) Royal family
- 5) Royal scandals
- 6) The Queen's political role
- 7) The religious role of the Queen
- 8) The Queen in connection with the colonial past
- 9) Future without the Queen
- 10) Other – this option is used when there is not a direct connection to the Queen in the main topic of an article

Secondary topic - the second most important topic of the article

- 1) Death of the Queen
- 2) Funeral of the Queen
- 3) The Queen's past
- 4) Royal family
- 5) Royal scandals

- 6) The Queen's political role
- 7) The religious role of the Queen
- 8) Society's perception of the Queen
- 9) The Queen in connection with the colonial past
- 10) Future without the Queen
- 11) Other
- 12) None

Personalization of the Queen in the article - the way the Queen is addressed in the article

- 1) The Queen
- 2) Elizabeth II
- 3) Title and the name
- 4) Title and the country
- 5) Commonly known term replacing the title and the name
- 6) Combination – combine the options of personalization above
- 7) Other
- 8) N/A

Highlighted attributes - the highlighted attributes of the Queen determine her overall perception by the reader. There is also the added attribute of funeral and death as we expect that given the case study, it is possible that the Queen will only be mentioned in this way

- 1) Personality traits
- 2) Royalty
- 3) Woman in power
- 4) Family issues
- 5) Connection with other people – excluding the royal members and people who are known for their positions of power
- 6) Involvement in significant events
- 7) Other
- 8) N/A

Voice of the Queen in an article – this determines whether the Queen is quoted in the article or at least paraphrased

- 1) Active – the Queen is quoted
- 2) Passive – the Queen is paraphrased

3) N/A

Categories will be displayed in research and results in a logical sequence, which does not mean that they will be organized according to this Content Analysis Grid.

Chapter 4. Results of Research and Discussion

4.1 Findings

In this chapter, we will individually analyse the pre-selected articles and covers in newsmagazines by applying content analysis and semiotic analysis.

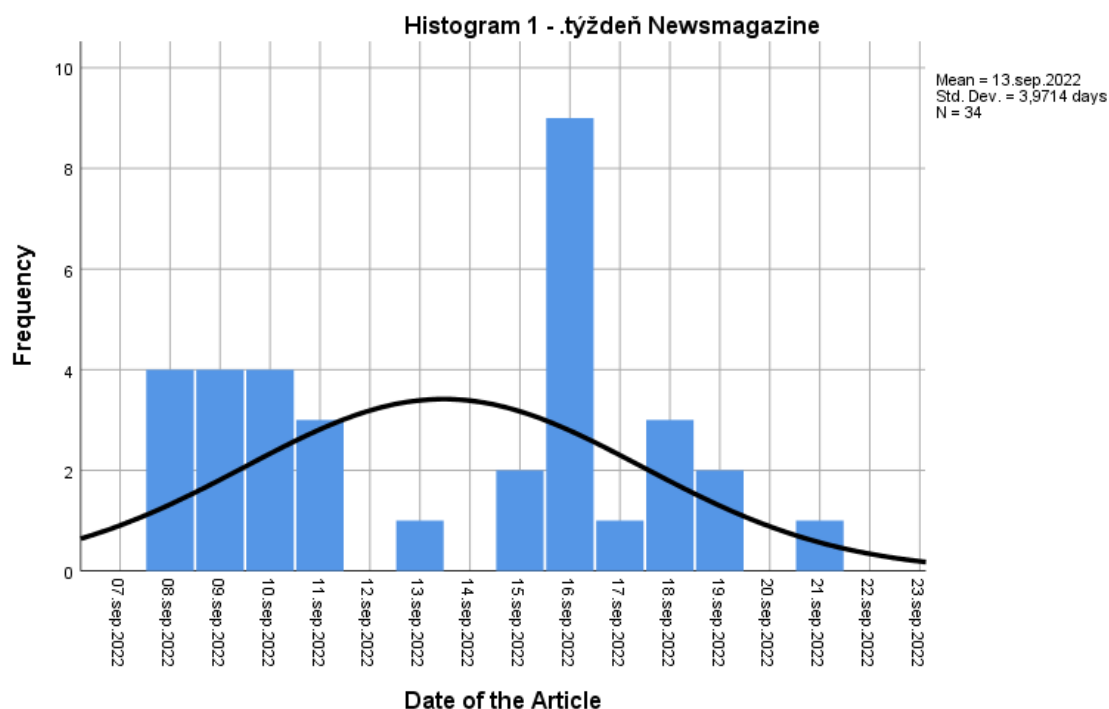
.týždeň

The analysis of the newsmagazine *.týždeň* is based on predetermined criteria, while it derives from the examination of the online articles of the newsmagazine. Considering the established time span of two weeks, we can observe the frequency of publication of articles (Table 1 and Histogram 1.) in the newsmagazine *.týždeň*. In the period that starts with the day of the Queen's death, September 08, 2022 and continues the following two weeks, this newsmagazine published 34 articles that were directly connected to the death of the Queen, her person, her life, or indirectly connected to her person through the consequences that her death will cause, or interesting things and issues that were affected indirectly by the Queen's passing away.

While obtaining the research sample from the newsmagazine *.týždeň*, we came across two articles that were published under the same name and with the same content, but differed in the cover photo. It happened with an interview with Karel Schwarzenberg, which was published under the title *Karel Schwarzenberg: Panovníka, akým bola Alžbeta II., na svete nenájdeme* (*Karel Schwarzenberg: We will not find a monarch like Elizabeth II in the world*). This article was firstly published on September 09, 2022, and then again on September 16, 2022 with different pictures both showing Queen Elizabeth II but in different situation, age, facial expression and clothes.

Table 1 - Date of the Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	08-SEP-2022	4	11,8	11,8	11,8
	09-SEP-2022	4	11,8	11,8	23,5
	10-SEP-2022	4	11,8	11,8	35,3
	11-SEP-2022	3	8,8	8,8	44,1
	13-SEP-2022	1	2,9	2,9	47,1
	15-SEP-2022	2	5,9	5,9	52,9
	16-SEP-2022	9	26,5	26,5	79,4
	17-SEP-2022	1	2,9	2,9	82,4
	18-SEP-2022	3	8,8	8,8	91,2
	19-SEP-2022	2	5,9	5,9	97,1
	21-SEP-2022	1	2,9	2,9	100,0
	Total	34	100,0	100,0	



The first article announcing the death of Queen Elizabeth II. was published under the title *Kráľovná Alžbeta II. zomrela vo veku 96 rokov (Queen Elizabeth II died at the age of 96)*. A total of four articles (11,8%) were published on this day. On the day of the queen's funeral, which is an equally important milestone during the two weeks under review, two articles (5,9%) were published online in the *.týždeň* newsmagazine. As the histogram shows, most articles were published almost in the middle of this two-week study period. The largest number of articles were published on September 16, 2022, with these articles covering not only the past of the Queen and her life but also her exceptionality in a position of power and monarchy. Other articles that day highlighted her connections to other notable people, such as Pope Francis and the wife of Ukrainian President Zelensky. The connection with the president of the Slovak Republic on this day was brought by this Slovak newsmagazine in an article announcing that the Slovak president will travel to the UN assembly in New York after the Queen's funeral. September 16 also brought an article about the Corgi dog breed in connection with the Queen. A total of 9 articles (26,5%) were published on this day. Within the specified two weeks there are days when the online newsmagazine *.týždeň* did not publish any articles concerning the Queen that could be used for research. Specifically, on September 12, 2022, September 20, 2022, and September 22, 2022, none of the articles concerning the person of Queen Elizabeth II are in the analysis. The last article included in the analysis is from September 21, 2022 and was published under the title – *Kráľovnin pohreb prilákal 28 miliónov britských divákov*,

podobne ako pri pohrebe princeznej Diany (Queen's funeral attracted 28 million British viewers, similar to Princess Diana's funeral).

In contrast to the time data presented by the histogram, the following categories, which we use in research to obtain adequate information and which are explained in the Code Book, are displayed using bar charts and tables. The first category is *presentation* (Table 2).

Table 2 – Presentation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Text only	1	2,9	2,9	2,9
	Text and image	32	94,1	94,1	97,1
	Text, image and multimedia	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

The selected articles in the newsmagazine *.týždeň* point to a content unity that differs minimally. Up to approximately 94%, which represents 32 articles, is made up of text and images. There was a deviation in only two cases. In the first case, it is only a text that does not contain any image elements such as a photo, illustration, or video. The article without an image element was published under the title *Iný pohľad Tomáša Klvaňu: Kráľovná z milosti ľudu* (*Another view of Tomáš Klvaňa: The Queen of the People's Grace*). The article is a journalistic piece written by columnist Tomáš Klvaňa, who is a regular author of commentary. His contributions are not characterized by visual elements, an example of which is the selected commentary on Queen Elizabeth II. The second case is the opposite, which means that, unlike most in the newsmagazine *.týždeň*, the article does not only contain an image and text but is supplemented with multimedia content. This article was published on September 8, 2022, under the title *Kráľovná Alžbeta II. zomrela vo veku 96 rokov* (*Queen Elizabeth II. died at the age of 96*). It is the first article of the analysed sample in the newsmagazine *.týždeň*. In this case, the video is a multimedia element that complements the content of the article. The paradox is that the video is taken from the British news channel Sky News and despite the fact that the entire article is written in Slovak, the video is in English without subtitles or description below the video.

Following on from the content page of the articles, we examined those of the visual elements present, which consist for example of the type of image, its colour, and if it was or wasn't replaced by video content. This analysis is focused on the main image that is offered to the reader when opening the article. In the same way, we conducted the image analysis which specifically concerns the depiction of Queen Elizabeth II and it is based on the previous one, which confirms or refutes the presence of image elements. In the final phase of the image

analysis, we also ask whether the article contains other photographs, illustrations, or tables and graphs.

In the statistical analysis of these elements, we also take into account the article, which is, as we have already mentioned, without an image element. However, for the completeness of the information, it is necessary to include it. In this case, the analysis is not possible to apply, so that it is shown in the table as an N/A option.

For the category that represents the type of the main pictures (Table 3) we pre-set the options that might be used which were photography; illustration; infographics, others and already mentioned N/A.

Table 3 - Type of the Main Picture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Photography	33	97,1	97,1	97,1
	N/A	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

In all articles, where images were used in the newsmagazine *.týždeň*, these main pictures are in the form of photographs (Table 3). This applies to 33 articles, which represents 97.1% of the total sample of the newsmagazine *.týždeň*. In the case of this weekly newsmagazine, we note the uniformity that is offered to the reader in the form of a visual presentation. But the difference is in the colour of the examined photos (Table 4). The pre-set options we used were that the photography might be in the colour version, black and white (B&W) or sepia image, or mixed image. Again as we use the whole sample, we also count in our statistics with the article that doesn't contain any image element as a main picture (N/A).

In addition, we found out from the research that the newsmagazine *.týždeň* did not replace the main image with a video in any case.

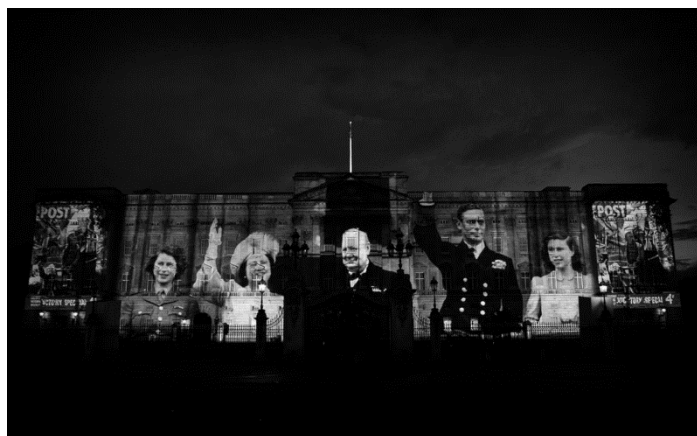
Table 4 - Colour of the Main Picture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Colour image	29	85,3	85,3	85,3
	B&W or sepia image	3	8,8	8,8	94,1
	Mixed	1	2,9	2,9	97,1
	N/A	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

From the selected articles we observed that 29 of them (85,3%) contain colour photography. In the entire *.týždeň* research sample, there are only three articles (8,8%) whose main image falls into the category of black-and-white or sepia-coloured photography. However, to be exact, none of these photos are sepia-toned. These three photographs are found in the articles *Esej: Chvála konštitučnej monarchie (Essay: In Praise of Constitutional Monarchy)* – Picture 16; *Svet sa dnes naposledy rozlúči s Alžbetou II. (The world will say goodbye to*

Elizabeth II for the last time today) – Picture 17; *Storočie malej Lilibet (The Century of Little Lilibet)* – Picture 18.

The first photo (Picture 16) is a compilation from July 5, 2005, from London, Great Britain, which is projected onto the Buckingham Palace building. Princess Elizabeth, Queen Elizabeth, Prime Minister Winston Churchill, King George VI., and Princess Margaret in World War II footage. The second photo (Picture 17) is a portrait of Queen Elizabeth II at an older age and with a dominating smile on her face. The third image (Picture 18) is characteristic of the title, which tells the reader that he will go back in time to the childhood of Queen, when she was called by her family Lilibet. The photo is from April 1, 1940, from Great Britain, showing Princess Margaret and her sister Elizabeth in Windsor Park.



Picture 16



Picture 17



Picture 18

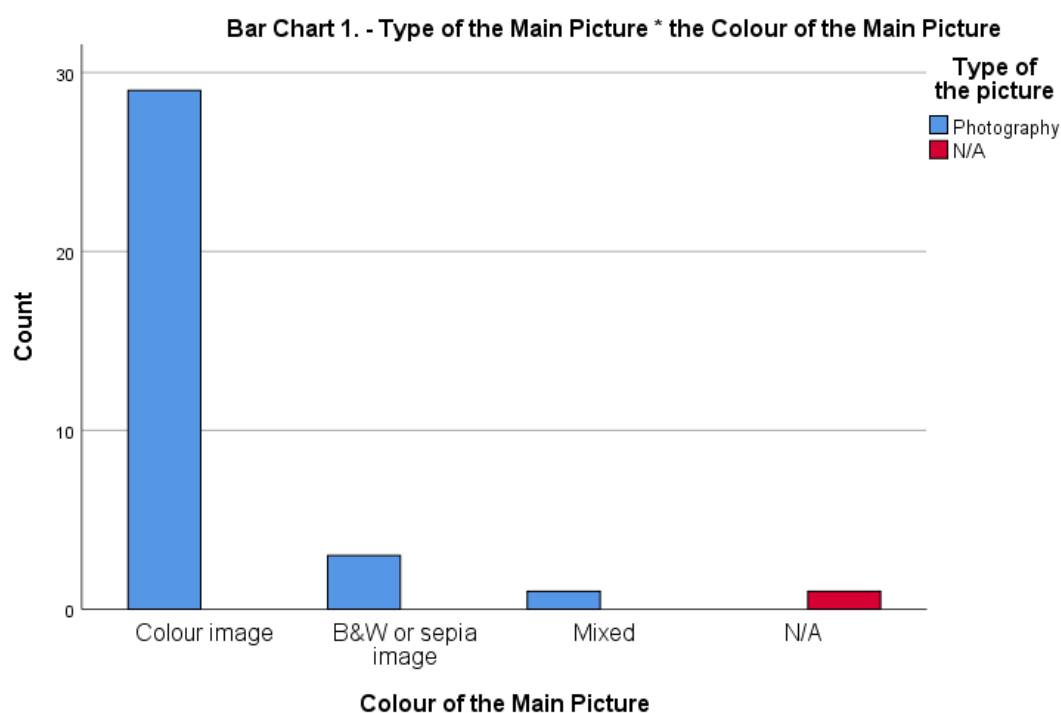
In the examined *.týždeň* sample, we also found an example of photography (Picture 19) that falls into the mixed category. Stylistically, this is a similar category to Picture 16, where a photograph is projected onto a building and the whole picture-in-picture is a compilation of the photo in the article. The photograph projected is a portrait of the Queen Elizabeth II. while the

building is Sydney Opera House. However, the picture projected is black and white and the building and surrounding is in colour. This photograph can be spotted in the article *Austrália a Nový Zéland vyhlásili kráľa Karola III. za hlavu ich štátov* (Australia and New Zealand declared King Charles III. for the head of their states).



Picture 19

We put into a cross-analysis two categories which represented the type of image used in the article and its colouring. We received a bar chart (Bar Chart 1.) that represents the presentation of these elements in the articles examined. As there weren't used any illustrations, infographics, or other visual elements replacing the main pictures in the online articles Bar Chart 1., and Table 3 doesn't include these options in the results.

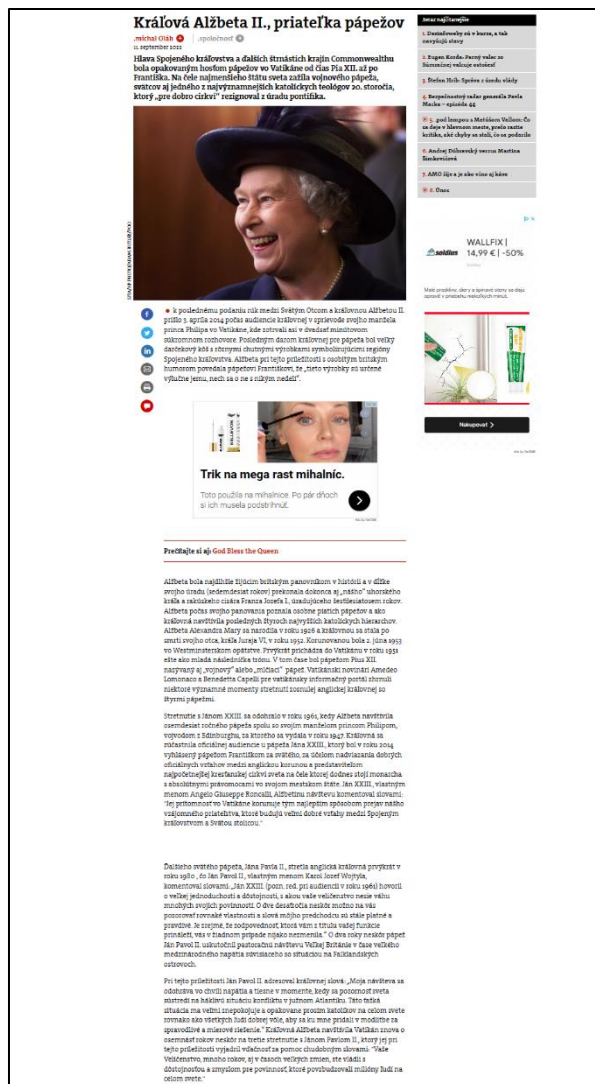


In addition to the main image, we examined the use of visual elements throughout the text of the article. We wanted to find out not only their quantity but also their location as a structural element. In this category, we determined whether the article contains only one main image; more than one image logically placed in the text; one image in the text; or an image and an image gallery. We also counted with the option that when there is no picture it is not possible to apply this category. Table 5 represents the frequencies sorted according to the specified criteria.

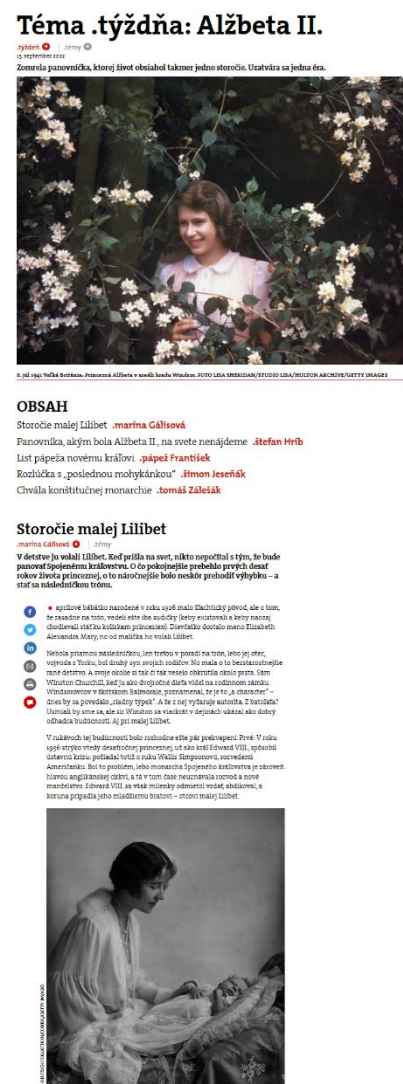
Table 5 - Number of Pictures and their position in text

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One on the top	27	79,4	79,4	79,4
	More than one logically placed in the article	6	17,6	17,6	97,1
	N/A	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

It follows from Table 5 that only two options existed in the case of the quantity and placement of photographs in the analysed texts in the newsmagazine *.týždeň*. In the majority of the articles, there is only one picture placed under the title of an article. This version of the top image location is represented by 27 articles (79,4%). This option is represented in Figure 5, where we can observe other visual elements in the text, but we cannot include these elements in the analysis, since it is an advertisement randomly generated to the reader and unrelated to the content of the article. In another six cases (17,6%), we come across articles where, in addition to the main image, there are others logically placed in the text. As an example, we use the article *Téma .týždňa: Alžbeta II. (Theme of the .týždeň/week: Elizabeth II.)* in Figure 6. Except the main photograph from July 8, 1941, showing Princess Elizabeth on the grounds of Windsor Castle which is placed on the top, there is also another picture logically placed in the text. The second photography which is placed in the section about the life of Elizabeth II. is from May 1, 1926, is showing the Duchess of York Elizabeth with her newborn daughter, later Queen Elizabeth II. In addition to these two options, there is still a deviation created by the article which is constructed without the mentioned visual elements.



Picture 20



Picture 21

As part of the logical placement of photos in the articles, we assumed that in the articles about Queen Elizabeth II, there would also be infographic elements that could illustrate her work on the throne, or highlight in numbers important points that happened during her life. In the analysis of the online articles of the newsmagazine *.týždeň*, the infographic elements on the topic of the death of Queen Elizabeth II did not occur during the specified time span.

From the passing statistical data, it follows that within the selected research sample of the newsmagazine *týždeň*, all the main images are photographs. For a deeper analysis, we determined how many of the analysed photographs depicted the queen and in what way. We called this category *prominence* (Table 6), and it was determined based on several criteria.

Table 6 - Prominence of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Sole in the foreground	8	23,5	23,5	23,5
	Accompanied in the foreground	5	14,7	14,7	38,2
	Absent	14	41,2	41,2	79,4
	Other	6	17,6	17,6	97,1
	N/A	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

The first was whether or not the Queen was present in the photograph. We found out that she was illustrated in 20 articles out of 34 which represents 58,7%. There were 14 cases (41,2%) when she was absent from the photograph (Picture 22). Since we were trying to detect the prominence of the Queen with this category, we divided the category that resulted in the Queen being present in the photo into four subcategories. The first one consists of main photography in which the Queen is present sole in the foreground (Picture 23). There were eight articles (23,5%), where the authors decided to use the photography of the Queen where she is alone in the foreground. The second photographic option represents the Queen in the foreground as well, however, she is not alone but accompanied (Picture 24). There are five articles (14,7%) of this kind in the selected research sample of *.týždeň* newsmagazine. The third option is that the Queen is in the background of the picture. In the research sample, there aren't any examples of the photography of the Queen being in the background. Even if she is not illustrated as the central element, like in the portrait, her image is always the main visual element. Table 6 does not indicate this possibility, given that it is not reported in the research sample. The last option is under the name *Other* which occurred six times (17,6%). In this case, the reader is aware that the Queen is in the picture, but the intimacy is so high because this category pictures the Queen's funeral, that's why it is understandable that the Queen is not shown (Picture 25).



Picture 22



Picture 23



Picture 24



Picture 25

Since in up to 20 cases we found in the newsmagazine *.týždeň* that the Queen is not present or classified as *Other* in the photography, we continued with a category that defines elements in connection with the Queen or clarifies the choice of photo and its suitability for the article. The cross analysis (Table 7) of the Queen's prominence with the question about the object of the photography if there is not the Queen Elizabeth II showed us the most frequently occurring elements connected to the Queen in the photo or rationales behind the decision of the photography selection.

Table 7 - Prominence of the Queen * The Object of the Main Picture

Count		The main image without the presence of the queen shows					Total
		The Queen's Funeral	Member(s) of the Royal Family	Mourning people	Other	N/A	
Prominence of the Queen	Sole in the foreground	0	0	0	0	8	8
	Accompanied in the foreground	0	0	0	0	5	5
	Absent	0	4	5	5	0	14
	Other	6	0	0	0	0	6
	N/A	0	0	0	0	1	1
Total		8	4	5	5	14	34

As shown in Table 7 in every picture selected as *Other* the readership was exposed to footage of the funeral (Picture 25). If the Queen was *Absent* from the photographs, in four cases (11,8%) members of the royal family were depicted (Picture 22). In another five cases (14,7%), mourners or symbols of mourners were depicted (Picture 26).



Picture 26

However, we also came to the point where we used the term *Other* in five cases (14,7%), which meant that there was no direct connection to the queen or current event that could be understood only from the picture. But these five articles have a unifying element. All of them present a prominent personality who is internationally known and represents a certain type of leading personality:

1. *Prezidentka: Alžbeta II. predstavovala pokojnú stabilitu počas svojho vládnutia (President: Elizabeth II represented peaceful stability during her reign)*
2. *Putin zaslal novému britskému kráľovi Karolovi III. blahoprajný telegram (Putin sent the new British king Charles III. congratulatory telegram)*
3. *List pápeža Františka novému kráľovi (Pope Francis' letter to the new king)*
4. *Na pohrebe Alžbety II. sa zúčastní aj Zelenského manželka (At the funeral of Elizabeth II. Zelenský's wife¹⁵ will also participate)* – Picture 27
5. *Prezidentka po pohrebe britskej kráľovnej v Londýne odcestuje na zhromaždenie OSN v New Yorku (After the British Queen's funeral in London, the President¹⁶ will travel to the UN assembly in New York)* – Picture 28

¹⁵ The wife of the Ukrainian president Olena Volodymyrivna Zelenska.

¹⁶ Slovak president Zuzana Čaputová.



Picture 27



Picture 28

Thanks to the analysis of the prominence of the Queen in the photograph we could follow up on the findings that 21 photographs (61,8%) from the total examined sample are unusable when examining the queen as a visual element of the articles. Therefore, our real sample for a closer examination of the depiction of the queen consisted of 13 photos (38,2%) in the newsmagazine *.týždeň*. In this analysis we used the categories of *framing, the position of the Queen, the direction of her look facial expression, clothing, and movement*.

Table 8 - Framing of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Close-up	3	8,8	8,8	8,8
	Medium Close-up	4	11,8	11,8	20,6
	Medium Shot	2	5,9	5,9	26,5
	Medium Full Shot	2	5,9	5,9	32,4
	Full Shot	2	5,9	5,9	38,2
	N/A	21	61,8	61,8	100,0
	Total	34	100,0	100,0	

Framing (Table 8) of the Queen in photographs has been diversified to a great extent. Three times (8,8%) there was close-up photography (Picture 17), four times (11,8%) medium close-up (Picture 29), two times the reader (5,9%) could see her in the medium shot (Picture 30), two times (5,9%) in medium full-shot (Picture 31) and the whole person in full shot (Picture 34) was depicted twice (5,9%) as well. However, in the case of full-shot photography we decided to include in this category also a photo in which the Queen is not present but is represented in the form of a statue (Picture 33).



Picture 29



Picture 30



Picture 31



Picture 32

In the photos with the Queen, we further evaluated her position and the direction of her look. In the case of portraits, we might assume that the position of the Queen will be at eye level. If the Queen was photographed from above, her angle would be low and the opposite if she was photographed from the bottom, her angle would be high.

Table 9 - Positioning of the Queen - angle

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Eye level	7	20,6	20,6	20,6
	High	4	11,8	11,8	32,4
	Low	2	5,9	5,9	38,2
	N/A	21	61,8	61,8	100,0
	Total	34	100,0	100,0	

In most cases, in numbers seven times (20,6%), we found that in the newsmagazine .týždeň the portrayal of the Queen is at eye level (Picture 29). Representation, where the Queen is in the high angle, was present four times (11,8%) as we can see in Picture 30, even if the high level is only slightly indicated and the low angle was used only two times (5,9%) as it is on Picture 33, for example.



Picture 33

The direction of the Queen's look is not connected or dependent on her positioning. We cannot assume that when is the Queen in an eye-level position she will look at the reader and the same is true for the pictures where she is being photographed from different angles.

Table 10 - Direction of the Queen's look

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Direct at the reader	6	17,6	17,6	17,6
	Up	2	5,9	5,9	23,5
	Down	1	2,9	2,9	26,5
	Other	4	11,8	11,8	38,2
	N/A	21	61,8	61,8	100,0
	Total	34	100,0	100,0	

However, the results (Table 10) of the newsmagazine .týždeň show that in six cases (17,6%) the Queen is looking directly at the reader which we can observe in Picture 30 and also Picture 33 which differs in the angle of photography. In two cases (5,9%) the Queen's look is directed upwards as in Picture 29 and only in one case (2,9%) we can spot the Queen looking down (Picture 16). Moreover, we also added the Other option to this category of analysis, which represented a different direction of view. We explored four cases (11,8%) of the Queen's photos where she is captured looking out of the picture. Mostly it is connected to her body position since she is completely turned in the direction of her look (Picture 31).

The position of the body in the main picture led us further to the question if the Queen is in motion in the pictures or not (Table 11). As a motion, we also considered the cases when she was photographed waving at the crowd.

Table 11 - Movement of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	In motion	3	8,8	8,8	8,8
	Motionless	10	29,4	29,4	38,2
	N/A	21	61,8	61,8	100,0

Total	34	100,0	100,0	
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The results of this category show that the Queen was mostly represented in the newsmagazine .týždeň motionless. It was 10 times (29,4%) when she was photographed only in the stable position without performing any activity (Picture 17). In three cases (8,8%) she was spotted in the move (Picture 33).

One of the most likely categories when examining the construction of emotionalism in journalistic pieces is the facial expression (Table 12) of Queen Elizabeth II in the photos.

Table 12 - Facial expression

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Smiling	10	29,4	29,4	29,4
	Calm/Not showing emotions	2	5,9	5,9	35,3
	N/A	22	64,7	64,7	100,0
	Total	34	100,0	100,0	

Even though the case study focuses on the period of the Queen's death and funeral, which are sad events, the Queen, as the results show, is mainly shown smiling in the photographs. Specifically, in 10 (29, 4% out of all research samples) of the 13 photos in which she appeared, she is smiling (Picture 33). She is presented as calm or not showing emotions (Picture 34) in two cases (5,9%) and there are 22 cases (64,7%) where we cannot apply this category. Even though we have 13 pictures that depict the Queen, we can only tell from 12 of them the facial expressions because one (Picture 32) shows the Queen as a sculpture and also from behind.



Picture 34

The Queen's prominence, as well as her photographic angle or direction of her look inseparably complements the clothes in which she is photographed and expresses not only her position but also the importance of the event. For this category, we decided to use four different options. N/A will be used for those, where the Queen is not presented. Then we have the option

that she is dressed formally, and informally and the last one is that her clothes are associated with her royal status.

Table 13 - Clothing of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Formal	9	26,5	26,5	26,5
	Clothing associated with royalty	4	11,8	11,8	38,2
	N/A	21	61,8	61,8	100,0
	Total	34	100,0	100,0	

Within the whole research sample or the newsmagazine .týždeň we have not found a single photo where the Queen is dressed casually. Even in the photos where she is shown at a young age (Picture 18), her clothes are not informal, but always presentable. This is the main reason why all the examined pictures were divided into two groups. The first one is with the Queen dressed formally – we found evidence of it in nine cases (26,5%) as in the Picture 33. Even if she wears luxurious jewellery we only consider the clothing associated with royalty when she wears a crown as in Picture 34. We found this in four pictures (11,8%) of the whole examined sample.

But the Queen's clothes in the photos also depend on the events at which she was photographed, of course excluding cases where she is styled for portraits. Therefore, it was important to consider the background category as well. In addition to the picture with the Queen, we also included those photos taken from the Queen's funeral that fell under the sub-category *Other* in *Prominence*. We performed an analysis, where we evaluated the options such as the background is a single colour; the background showing the Queen on official duties; the background evoking privacy; and a photograph of a funeral or preparations for it. Moreover, there was again the option *Other*.

Table 14 - Background

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Single colour	1	2,9	2,9	2,9
	On official duties	7	20,6	20,6	23,5
	Picture evoking privacy	4	11,8	11,8	35,3
	Picture from funeral or preparation for funeral	5	14,7	14,7	50,0
	Other	2	5,9	5,9	55,9
	N/A	15	44,1	44,1	100,0
	Total	34	100,0	100,0	

The results show that there is only one case (2,9%) when the background is replaced by a single colour. This type of main picture was used on the day of the Queen's funeral in the

article *.týždeň ONLINE: Kráľovnú Alžbetu II. pochovali vedľa jej manžela* (*.týždeň ONLINE: Queen Elizabeth II. buried next to her husband*). The whole background was replaced by a black colour (Picture 35).



Picture 35

The background, which completed the overall image of the Queen during her official duties (Picture 30), appeared seven times (20,6%) in the research sample of the newsmagazine *.týždeň*. Pictures evoking privacy (Picture 18) and funeral pictures (Picture 25) were about equally represented in the research sample. Privacy images occurred four times (11,8%) and funeral images five times (14,7%). The Other option was used in connection with the background two times (5,9%). These two cases appeared in the articles *Putin neplánuje prísť na pohreb Alžbety II.* (*Putin does not plan to come to Elizabeth II's funeral*) where the Queen is represented as a poster in the streets of Great Britain (Picture 34). The second example is the picture where the Queen is present as a sculpture in Australia (Picture 32) in the article *Austrálsky premiér položil pred parlamentom veniec k soche Alžbety II.* (*The Australian Prime Minister laid a wreath at the statue of Elizabeth II in front of the parliament*).

In the next part of our research, we moved to the textual elements of the construction of the article. In connection with the photos in the texts, we examined the captions (Table 15) located below them. We chose six options, which type of caption was used – *descriptive*, *explanatory*, *emotional*, *combination* (of emotional and descriptive or explanatory), *other*, *N/A* (not possible to apply).

Table 15 - Caption

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Descriptive	5	14,7	14,7	14,7
	Explanatory	1	2,9	2,9	17,6
	Combination	1	2,9	2,9	20,6
	N/A	27	79,4	79,4	100,0
	Total	34	100,0	100,0	

Table 15 shows us that from the entire research sample, only in seven cases (20,5%) were the captions under the pictures. Five of them (14,7%) described the photography as in Picture 36 – “July 5, 2005, London, Great Britain: Princess Elizabeth, Queen Elizabeth, Prime Minister Winston Churchill, King George VI. and Princess Margaret in World War II footage projected onto the Buckingham Palace building.” in the article *Esej: Chvála konštitučnej monarchie* (Essay: In Praise of Constitutional Monarchy). In one case of the caption, we could see an explanatory caption that brought the reader a deeper understanding beyond the photo (Picture 37) – “September 12, 2022, London, Great Britain: Charles III. in his first speech in Parliament, he praised the Queen's life and her service to the monarchy and received condolences from members of both the House of Commons and the House of Lords. On the right, wife Camilla.” This kind of caption was used in the article *Odborníčka na kráľovskú rodinu: Rozsah pohrebu je nepredstaviteľný* (Royal Family Expert: The scale of the funeral is unimaginable). Also in one article *Corgi sveta zosmutneli* (The corgis of the world mourned), we encounter a case in which we find a combination of emotions and information in caption (Picture 38). The caption describes Queen Elizabeth II at Balmoral castle in 1952 with one of her corgi “doggy”.



5. júl 2005 Londýn, Veľká Británia: Princezná Alžbeta, kráľovná Alžbeta, premiér Winston Churchill, kráľ Juraj VI. a princezná Margaret na záberoch z 2. svetovej vojny premietaných na budovu Buckinghamského paláca.

Picture 36



12. september 2022 Londýn, Veľká Británia: Karol III. v prvom prejave v parlamente vyzdvihol život kráľovnej a jej službu monarchii a prijal sústrasť od členov Dolnej komory aj Snemovne lordov. Vpravo manželka Camilla.

Picture 37



Královna Alžběta II. na škótskom zámku Balmoral s jedným zo svojich psíkov corgi 28. septembra 1952.

Picture 38

In the captions category, there was not a single case where emotionality prevailed over information. However, in 27 cases (79,4%) it was not possible to analyse the captions, as they were not used under the images.

Moving from the image part to the text part, we focused on the headlines of the articles. Unlike the image part, we did not focus on their presence, since the headlines are the basic construction element of every article. For the headline examination, we set the categories which focus not only on the content but also on the visual part. That is the reason why we observed the colour of the headline, using the capital letters, the formulation of the headline, its overtone, the personalization of the Queen in the headline, and the enunciator of the headline.

Table 16 - Colour of the headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The same as the whole text	34	100,0	100,0	100,0

Table 17 - Headline in capital letters

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	1	2,9	2,9	2,9
	No	33	97,1	97,1	100,0
	Total	34	100,0	100,0	

Table 16 consists only of one variable, which says that the colour of the headline is the same as the whole text. All 34 examined articles (100% of the sample) were written in the same colour as the article and followed the same graphic rules as the other articles typically written in the newsmagazine .týždeň. However, as we might notice in Table 17, there was one case

(2,9%) when they slightly adjusted the headline to the situation as there were intentionally used capital letters:

.týždeň ONLINE: Kráľovnú Alžbetu II. pochovali vedľa jej manžela (.týždeň ONLINE: Queen Elizabeth II. buried next to her husband)

This headline was written on the day of the Queen's funeral and uses the word ONLINE to let a reader know that they followed the story for the whole day and were adding the new information as an actualisation of the article. Therefore, there was one cumulative article on that day instead of many that the reader might miss or they would not create continuity.

Formulation of the headline (Table 18) is another important part of the examination of the construction of emotionalism in an article. We have set five types of the formulation of headlines that might have been used in the construction of the articles.

Table 18 - Formulation of Headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Informative	19	55,9	55,9	55,9
	Explanatory	1	2,9	2,9	58,8
	Appealing	8	23,5	23,5	82,4
	Formally Expressive	5	14,7	14,7	97,1
	Interrogative	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

Within the examined sample, a supermajority of the articles has informative headlines in 19 of the 34 articles (55,9 %). The best example might be the first article of the research sample with the headline:

Kráľovná Alžbeta II. zomrela vo veku 96 rokov (Queen Elizabeth II. died at the age of 96)

Bear information is announcing the passing away of Queen Elizabeth II with an additional information about her age.

The second most common formulation of headline is appealing, which we observed eight times (23,5%) in the sample. As an example, we use the article published on September 11, 2022. The title is:

Kráľovná Alžbeta II., priateľka pápežov (Queen Elizabeth II, friend of the popes) - The headline is appealing because they call her „friend of popes“ even though she maintained a formal relationship with them

The third type is formally expressive wording, which occurred five times (14,7%) in the headlines. An example is the title of the article from September 09, 2022:

Prezidentka: Alžbeta II. predstavovala pokojnú stabilitu počas svojho vládnutia
(President: Elizabeth II represented peaceful stability during her reign)

Only once newsmagazine *.týždeň* used the explanatory formulation (2,9%) and the interrogative formulation (2,9%) of the headline. The explanatory formulation of the headline offers the reader comparative information. One explanatory headline was used in the article from September 21, 2022:

Kráľovnin pohreb prilákal 28 miliónov britských divákov, podobne ako pri pohrebe princeznej Diany (The Queen's funeral attracted 28 million British viewers, similar to Princess Diana's funeral)

We could find the interrogative formulation on a headline in the article from September 09, 2022, in the online newsmagazine *.týždeň*:

Kto je nový britský kráľ? (Who is the new king of Britain?)

In further examination, we were focused on the overtone of the headlines already selected. Table 19 shows that we divided the category of headline overtone into five different options, in which we included an option Other in case the pre-set option would not be applicable for all the selected headlines.

Table 19 - Headline overtone

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Positive	6	17,6	17,6	17,6
	Negative	2	5,9	5,9	23,5
	Very emotional	4	11,8	11,8	35,3
	Neutral	21	61,8	61,8	97,1
	Other	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

As we already had the result that more than 55% percent of all the headlines were formulated in an informative way, we did not expect that the emotional overtone would prevail, which was confirmed by the results. Neutral overtone was used in 21 articles (61,8%). As an example, we use the article from September 10, 2022:

Karola III. oficiálne vyhlásili za nového britského kráľa (Charles III was officially declared as the new British king)

Positive overtone occurred in *.týždeň* six times (17,6%) and Very emotional overtone was used four times (11,8%). The negative overtone was selected only two times (5,9%). It might be hard to distinguish the overtone, however, as we set the boundaries in the Code book what represent the positive, negative, and very emotional we were following those rules. We consider as an exceptional example the headline from September 10, 2022

Putin zaslal novému britskému královi Karolovi III. blahoprajný telegram (Putin sent the new British king Charles III. congratulatory telegram)

Taking into account the current geopolitical setting of the countries of the European Union, this headline could not be considered a headline with a positive tone. However, we look at it from the point of view of an unbiased researcher who judges the headline without the added unwritten connotation. Therefore, the congratulations from the head of state of Russia to the new king are included in the headlines with a positive overtone.

A negative overtone could be spotted in the article from September 16, 2022, that gave us the only sentiment of sadness:

Corgi sveta zosmutneli (The corgis of the world mourned)

We used the option of a very emotional overtone for the headlines that create emotion in the reader, but usually, it is mixed emotion as, for example, in the article from September 19, 2022, where at one point the reader can feel sadness because it will be the last time, but at the same time it creates a positive emotion that people can say goodbye - *Svet sa dnes naposledy rozlučí s Alžbetou II. (The world will say goodbye to Elizabeth II for the last time today)*. However, there are also examples preceding the one from September 19. There was an example of a very emotional overtone of a headline in two articles with the same headline that occurred in our research sample. This headline is - *Karel Schwazenberg: Panovníka, akým bola Alžbeta II., na svete nenájdeme (Karel Schwazenberg: We cannot find a monarch like Elizabeth II in the world)* - The headline might evoke a sense of awe and admiration for Queen Elizabeth II, as she is considered a unique monarch. Readers may feel a deep respect for her reign and her impact. The headline could also evoke a sense of sadness and loss, as the reader realizes that the world will never see a monarch like Elizabeth II again. The headline might also generate interest in the article, as readers may be curious to learn more about the reasons behind the statement and the potential implications for the future of the British monarchy.

The last example of a very emotional headline is from September 16, 2022, - *Iný pohľad Tomáša Klvaňu: Kráľovná z milosti ľudu (Another view of Tomáš Klvaňa: The Queen of the People's Grace)* – The headline piques the reader's curiosity by suggesting an alternative perspective on a well-known figure, and the concept of *People's Grace*. At the same time, it points to the power of the people, which affects the existence of the monarchy as the head of the state, which might cause contradictory reactions due to the cultural diversity of the readers, especially the British and people from colonial areas. However, this article was published in

Slovakia, where the majority of the people do not belong to any of the groups but still, it can give the reader a sense of importance, since he could also be one of the People.

The last option that was also observed only once (2,9%) in the selected sample is *Other*. In this case, there is an overtone of curiosity as the headline is created in an interrogative form:

Kto je nový britský kráľ? (Who is the new king of Britain?)

Another researched element connected to the headline was the enunciator or speaker (Table 20) and we have set the options to journalist or news agency as the article could be taken from the news agency without adding anything or changing the headline. m Since it is impossible to distinguish between the journalist and the news agency in *The Economist* newsmagazine, we kept them together in the case of the *.týždeň* newsmagazine research in order to adhere to the same methodology. The second option was that the headline even if written by a journalist is retrieved from the article by quoting a person different than the journalist.

Table 20 - Enunciator/Speaker

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Another person	4	11,8	11,8	11,8
	Journalist or news agency	30	88,2	88,2	100,0
	Total	34	100,0	100,0	

Out of all 34 articles, 30 of the headlines (88,2%) were written in the *.týždeň* newsmagazine by a journalist or taken from a news agency. In four cases (11,8%) the author is different than the writer of the article. As we already mentioned there are two identical articles in the sample that differ in the date of publication and the pictures used. However, if we take them both into account, we get the result that experts on the issue of the royal family are cited three times in the headline, and once the president of the Slovak Republic is the enunciator.

Karel Schwazenberg: Panovníka, akým bola Alžbeta II., na svete nenájdeme (Karel Schwazenberg: We cannot find a monarch like Elizabeth II in the world) – this article was published two times.

Odborníčka na kráľovskú rodinu: Rozsah pohrebu je nepredstaviteľný (Royal Family Expert: The scale of the funeral is unimaginable)

Prezidentka: Alžbeta II. predstavovala pokojnú stabilitu počas svojho vládnutia (President: Elizabeth II represented peaceful stability during her reign)

There might have been an opportunity that the Queen will be quoted but there was not any. For that reason, we examined also the personalization of the Queen (Table 21) in the

context of headlines. We were observing if the Queen was mentioned in the headlines and in what way.

Table 21 - Personalization of the Queen in headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The Queen	4	11,8	11,8	11,8
	Elizabeth II	16	47,1	47,1	58,8
	Title and the name	3	8,8	8,8	67,6
	Title and the country	1	2,9	2,9	70,6
	Commonly known term replacing the name or title	1	2,9	2,9	73,5
	N/A	9	26,5	26,5	100,0
	Total	34	100,0	100,0	

In nine cases (26,5%) Queen Elizabeth II. was not mentioned, that's why we could not apply this classification. The other 25 headlines were divided as follows: In 16 articles (47,1%) they used only the name Elizabeth II, and the sole title The Queen was used four times (11,8%). A combination of the title and the name was used three times (8,8%). The title in combination with country and the commonly known term replacing the name of the title were used only in one case (2,9%).

To illustrate the personalisation of the Queen in headlines we use the following examples:

N/A: *Odborníčka na kráľovskú rodinu: Rozsah pohrebu je nepredstaviteľný* (Royal Family Expert: The scale of the funeral is unimaginable)

The Queen: *Kráľovnin pohreb prilákal 28 miliónov britských divákov, podobne ako pri pohrebe princeznej Diany* (The Queen's funeral attracted 28 million British viewers, similar to Princess Diana's funeral)

Title and the name: *Kráľovná Alžbeta II. zomrela vo veku 96 rokov* (Queen Elizabeth II. died at the age of 96)

Title and country: *Prezidentka po pohrebe britskej kráľovnej v Londýne odcestuje na zhromaždenie OSN v New Yorku* (After the British Queen's funeral in London, the President will travel to the UN assembly in New York)

Commonly known term replacing the name or the title: *Storočie malej Lilibet* (The Century of Little Lilibet)

We chose the content of individual articles as the second and largest part of the text analysis. We compared the structure of the individual articles, the news values of selected texts, the presence of Queen Elizabeth II, her personalization in the texts, and the main themes of the individual texts. We focused on the highlighted attributes of the queen, whether her position is

active or passive in the text, which we further followed up by analysing quotations. As the last factor affecting the composition of the article, we focused on the author of the article.

The structure of the articles (Table 22) was divided into the following options according to content and predominant elements. According to the division, the article's structure was descriptive, explanatory, emotional, or combined structure of emotional elements and description or explanation in a balanced way.

Table 22 - Structure of an Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Descriptive	14	41,2	41,2	41,2
	Explanatory	3	8,8	8,8	50,0
	Emotional	3	8,8	8,8	58,8
	Combined structure	14	41,2	41,2	100,0
	Total	34	100,0	100,0	

The descriptive structure and the combined structure occurred in the studied sample to the same extent, specifically fourteen times (41,2%). Also the emotional and the explanatory structure were recorded both three times, which represents 8,8% of the whole sample.

Since our research is focused on the emotional construction of articles, in this section we will take a closer look at only articles with an emotional structure. The first example is from the day of the Queen's death, September 8, 2022, with an English headline *God Bless the Queen* - The article is an enumeration of qualities that Queen Elizabeth possessed during her lifetime, or better said, how she was perceived by society. The author of the article expresses gratitude for the kind of person she was while giving only marginal information about her reign or situations that influenced her during her life to supplement her qualities. The article ends with the same as it begins – “*Thank you, Your Majesty. God bless the Queen*”.

The second example is from September 9, 2022, - *Prezidentka: Alžbeta II. predstavovala pokojnú stabilitu počas svojho vládnutia (President: Elizabeth II. she represented peaceful stability during her reign)* - The article describes the meetings of Queen Elizabeth II and Zuzana Čaputová, the president of the Slovak Republic during her tenure as president, while most of it is based on the president's statements about the feelings that the Queen evoked in her and in the people, not only those who were present at the meetings.

The last example occurred on September 16, 2022, – *List pápeža Františka novému kráľovi (Pope Francis' letter to the new king)* - it is a translation of a letter of condolence from Pope Francis to the new king, Charles III, in which he describes the sadness of the loss of the Queen but at the same time gives encouraging words to the new king.

The second category in textual examination was the determination of news values, which are found in individual articles in the newsmagazine *.týždeň*. We have redefined news values while investigating their occurrence. According to the Code Book, we have set the selection of news values which consists of *the power elite, celebrity, entertainment, surprise, good and bad news, magnitude, proximity, and follow-up* (Table 23).

Table 23 – The News Values

		Frequency	Percent	Valid Percent
Valid	The power elite	29	85,3	85,3
	Celebrity	9	26,5	26,5
	Entertainment	9	26,5	26,5
	Surprise	10	29,4	29,4
	Good news	6	17,6	17,6
	Bad news	7	20,6	20,6
	Magnitude	23	67,6	67,6
	Proximity	9	26,5	26,5
	Follow-up	9	26,5	26,5

Since news values appear in a cumulative form in individual articles, their percentage representation together does not add up to 100%, but is evaluated within the entire content of the examined sample of newsmagazine *.týždeň*. The news value of the power elite can be observed in 29 cases (85,3%), followed by the news value of magnitude in 23 cases (67,6%), and surprise can be detected in 10 cases (29,4%). Celebrity, entertainment, proximity, and follow-up are equally represented in nine cases (26,5%). The news value of bad news was examined in seven cases (20,6%) and the least presented was the news value of good news, which was present in six cases (17,6%) of the newsmagazine articles.

For the personalisation of the Queen (Table 24) in the articles of the newsmagazine *.týždeň* we use the same strategy as we used for the personalisation of the Queen in headlines. We were examining what is the most used personalisation in the whole content of the article.

Table 24 - Personalization of the Queen in the Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The Queen	1	2,9	2,9	2,9
	Elizabeth II	4	11,8	11,8	14,7
	Title and the name	2	5,9	5,9	20,6
	Combination	27	79,4	79,4	100,0
	Total	34	100,0	100,0	

Personalization by using only *the Queen* was only in one article (2,9%) from September 21, 2022. Mentioning the queen as Elizabeth II was in four articles (11,8%) from the selected sample. Personalization by using the title and the name appeared only two times (5,9%). The

most used was the different combination of using the title, name, and also the title with the name which happened 27 times (79,4%).

After this, we focused on the main topic (Table 25.) of the selected articles and the secondary topic and their connection with the Queen. The question of the Queen as a secondary topic in the article arose from the fact that we set the option *Other* in the main topic classification, while one of the conditions for examining the given article was its connection with the Queen, even if it did not have to be the primary topic of the article in the specified time span. However, in the secondary topic selection (Table 26), we also kept the *Other* option, which is a manifestation of the marginal presence of the Queen in the text part of the article.

Table 25 - Main topic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Death of the Queen	2	5,9	5,9	5,9
	Funeral of the Queen	11	32,4	32,4	38,2
	The Queen's Past	4	11,8	11,8	50,0
	Royal Family	3	8,8	8,8	58,8
	The Religious Role of the Queen	1	2,9	2,9	61,8
	Society's Perception of the Queen	3	8,8	8,8	70,6
	Other	10	29,4	29,4	100,0
	Total	34	100,0	100,0	

Table 26 - Secondary topic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Funeral of the Queen	6	17,6	17,6	17,6
	The Queen's Past	3	8,8	8,8	26,5
	Royal Family	3	8,8	8,8	35,3
	The Queen's Political Role	4	11,8	11,8	47,1
	The Religious Role of the Queen	1	2,9	2,9	50,0
	Society's Perception of the Queen	3	8,8	8,8	58,8
	Future without the Queen	3	8,8	8,8	67,6
	Queen's Death	8	23,5	23,5	91,2
	Other	3	8,8	8,8	100,0
	Total	34	100,0	100,0	

In the examined sample, the Queen's funeral appears as the most frequent primary topic – 11 times (32,4%) and as a secondary topic six times (17,6%). On the opposite, the Queen's death is the main topic only in two cases (5,9%) and as the secondary topic in eight articles (23,5%). The Queen's past four times (11,8%) as a primary topic and three times as the secondary (8,8%). Other themes appeared as primary and secondary topics in the same way: the royal family equally three times (8,8%) as a primary and also secondary topic, the religious

role of the Queen one time (2,9%), and the society's perception of the Queen three times (8,8%). Ten articles (29,4%) fell under the option Other. In the secondary topics occurred in the articles: the Queen's political role four times (11,8%) and the future without the Queen three times (8,8%).

Within the main and secondary topics of the articles, we observe the highlighted attributes (Table 27) of Queen Elizabeth II as personality traits, royalty, family issues, woman in power, connection with other people, and involvement in significant events. However, we also add the option of the funeral or death of the Queen even if it is not the attribute of the person. By adding this, we were observing if the description of the queen was only focused on the current events with the absence of attributes.

Table 27 - Highlighted attributes

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Funeral or death	13	38,2	38,2	38,2
	Personality traits	5	14,7	14,7	52,9
	Royalty	2	5,9	5,9	58,8
	Family issues	3	8,8	8,8	67,6
	Woman in power	8	23,5	23,5	91,2
	Connection with other people	3	8,8	8,8	100,0
	Total	34	100,0	100,0	

The funeral or death of the Queen overlaid the other attributes in 13 cases (38,2%). The most significant trait in newsmagazine *.týždeň* in this case study is the perception of Queen Elizabeth II as the woman in power which was shown in eight cases (23,5%). Her personality traits were the most important in five cases (14,7%) followed by family issues and connection with other people – three times (8,8%). And finally two times (5,9%) the royalty was the highlighted attribute.

As the Queen is the central object of our research, the question of her voice (Table 28) used in the articles was another important part of this research. If the author quotes the Queen's words, we consider her voice in the article to be active, if she conveys them in a descriptive way, her voice is passive, and in the case of a description of current events, this category cannot be applied.

Table 28 - Voice of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Active	1	2,9	2,9	2,9
	Passive	11	32,4	32,4	35,3
	N/A	22	64,7	64,7	100,0
	Total	34	100,0	100,0	

In the newsmagazine *.týždeň* analysis, only one time (2,9%) is the Queen directly quoted. However, her passive voice can be heard 11 times (32,4%). The most usual for our selected sample is, that this category is not applicable, which happened in 22 cases (64,7%).

We didn't just stop at researching the Queen's quotes. We continued to examine the highlighted citations (Table 29) if they were found in the articles. We wanted to know if the quotes highlighted were quotes from the Queen (Table 30) and, if not, if these quotes were about her (Table 31). The last factor that interested us regarding the highlighted quotes was whether the informational or emotional side prevails in them (Table 32).

Table 29 - Quotes highlighted

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Selected quotes	5	14,7	14,7	14,7
	No, none of the quotes	26	76,5	76,5	91,2
	N/A	3	8,8	8,8	100,0
	Total	34	100,0	100,0	

Table 30 - The highlighted quote is citing the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	34	100,0	100,0	100,0

Out of 34 articles, there were only three (8,8%) in which there were no quotes. In the majority of the articles, 26 cases (76,5%), none of the quotes were highlighted. In five cases (14,7%) some of the quotes were highlighted. However, as we can see in Table 29., none of the quotes highlighted were quoting the Queen. As we predicted this option we worked with another category that provides the information if the highlighted quotes are connected to the queen in their content. In 29 cases (85,3%) the answer was negative and only in five articles (14,7%) we encountered the quotes in connection with the Queen.

Table 31 – If the highlighted quote is connected to the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	5	14,7	14,7	14,7
	No	29	85,3	85,3	100,0
	Total	34	100,0	100,0	

The last analysis of the highlighted quotes was focused on the predominant element (Table 31). In this case, we established a dichotomy, since it is a minimalistic text and we observed its overtone.

Table 32 – In the highlighted quote is prevailing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Informative description	2	5,9	5,9	5,9
	Emotional statement	3	8,8	8,8	14,7
	N/A	29	85,3	85,3	100,0
	Total	34	100,0	100,0	

This category was not applicable in 29 cases (85,3%) out of 34 articles examined. The informative description in highlighted quotes was as frequent two times (5,9%) and emotional overtone occurred three times (8,8%) in the selected articles of the newsmagazine *.týždeň*. Since we are focused in this research on emotionalism we zoom in on highlighted quotes in which emotionality prevails. All of the three examples are from the same date September 16, 2022. We can find the first example in the article *Storočie malej Lilibet (The Century of Little Lilibet)* - „Osobné a verejné sa v jej živote spojilo úplne neoddeliteľne. Inak to nemôže byť v krajine, kde kráľ má svoje fyzické aj „inštitucionálne“ telo.“ ("Personal and public were completely inseparably connected in her life. It cannot be otherwise in a country where the king has both his physical and 'institutional' body.")

The second example is from the article *Esej: Chvála konštitučnej monarchie (Essay: In Praise of Constitutional Monarchy)* in which we see a highlighted quote - „Svet opäť vrie programami revolučných zmien, ktorých autori majú pramálo pochopenia pre zložitosti sveta, života a histórie.“ ("The world is once again seething with programs of revolutionary change whose authors have little understanding of the complexities of the world, life, and history.")

The last example is from the article *Corgi sveta zosmutneli (The corgis of the world mourned)* - „Po smrti Alžbety II. sa vynorila otázka, kto sa postará o Muicka a Sandy, jedného psa Candy a kokeršpaniela Lissy, ktorej sa zrejme ujme niektorý z panovníckiných zamestnancov.“ ("After the death of Elizabeth II. the question arose as to who will take care of Muick and Sandy, one dog Candy and cocker spaniel Lissa, who will probably be taken care of by one of the sovereign's employees.")

The last variable we considered as important for our research and content analysis is the author of articles (Table 33). The predefined possibilities were that the article was written by one journalist; the article was written by several journalists in cooperation; the article was provided by a news agency; the article was created as a combination of information from news agency and the work of a journalist, or we had *Other* option, or that this category is not possible to apply.

Table 33 - Author of The Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One journalist	9	26,5	26,5	26,5
	More than one journalist	3	8,8	8,8	35,3
	News agency	21	61,8	61,8	97,1
	Other	1	2,9	2,9	100,0
	Total	34	100,0	100,0	

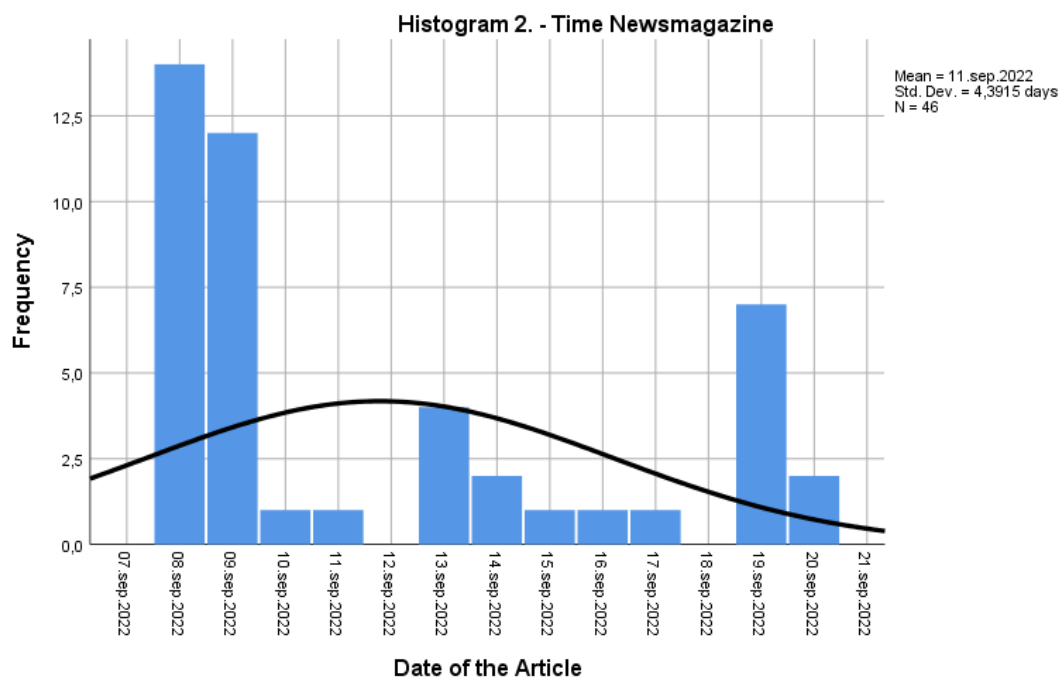
Every article in the newsmagazine *.týždeň* disclosed the author, however, the majority was provided by the news agency, which happened in 21 cases (61,8%). Twelve articles (35,3%) were written by newsmagazine's journalists or publicists, out of which three (8,8%) were the results of the cooperation of journalists. In one case (2,9%) the author is neither a journalist (or publicist) nor a news agency. This article is a translation of the letter of Pope Francis to Charles III and it was published on September 16, 2022 - List pápeža Františka novému kráľovi (Pope Francis' letter to the new king).

Time

Time's newsmagazine analysis is derived from a study of the magazine's online articles and is based on predefined criteria. Taking into account the two-week period that has been set, we can see how frequently articles (Table 34. and Histogram 2) in the newsmagazine *Time* are published. During the two weeks that followed the day of the Queen's death on September 8, 2022, this newsmagazine published 46 articles that dealt either directly or indirectly with the Queen, her life, or her death and the consequences it will have. It also featured interesting items and issues that were indirectly impacted by the Queen's passing.

Table 34 - Date of the Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	08-SEP-2022	14	30,4	30,4	30,4
	09-SEP-2022	12	26,1	26,1	56,5
	10-SEP-2022	1	2,2	2,2	58,7
	11-SEP-2022	1	2,2	2,2	60,9
	13-SEP-2022	4	8,7	8,7	69,6
	14-SEP-2022	2	4,3	4,3	73,9
	15-SEP-2022	1	2,2	2,2	76,1
	16-SEP-2022	1	2,2	2,2	78,3
	17-SEP-2022	1	2,2	2,2	80,4
	19-SEP-2022	7	15,2	15,2	95,7
	20-SEP-2022	2	4,3	4,3	100,0
	Total	46	100,0	100,0	



The initial piece is not in fact declaring Queen Elizabeth II's passing. The first article on the day of the Queen's death was about her deteriorating condition and was published under the name *Queen Elizabeth II Under Medical Supervision as Health Concerns Grow*. This article was followed in relatively quick succession by thirteen other articles dealing with the person of Queen Elizabeth II during the day of September 8, 2022. A total of 14 articles (30,4%) were published on this day, which is also the most of all days of the specified time span. Although, as many as six of the articles published on this day were not new articles, but were republished on the occasion of this memorable day. These articles covered the topics about the relationship of the people from the United Kingdom to their Queen, the future of the monarchy and the succession of King Charles III to the throne, meetings with the presidents of the United States during the time of her reign or the presentation of every cover of Time newsmagazine featuring the Queen. Nevertheless, we consider them part of our research sample as the reader had the opportunity to read them as part of the main topic on the day of Queen Elizabeth II's death. The second most productive day was September 9, 2022, the day after the death of Queen Elizabeth II, in which 12 articles (26,1%) were published.

Seven articles (15,2%) were published online in the newsmagazine *Time* on the day of the Queen's funeral, which is a milestone that is equally significant in the two weeks that are being reviewed. During the other days within the time span, the maximum number of published

articles was four (8,7%), while on September 12, 2022, our analysis does not include even one article for the selected case study. The last article included in the analysis is from September 20, 2022, and was published under the title *The Lonely Childhood of King Charles III*.

The following categories, which we utilize in research to gather enough information and which are outlined in the Code Book, are exhibited using bar charts and tables as opposed to the time data presented by the histogram. The first category is *presentation* (Table 35).

Table 35 - Presentation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Text and image	6	13,0	13,0	13,0
	Text, image and multimedia	29	63,0	63,0	76,1
	Text and video	11	24,0	24,0	100,0
	Total	46	100,0	100,0	

The *Time* newsmagazine's chosen journalistic pieces indicate the diversity in their construction while the majority, 29 pieces (63%), consist of text, images, and a multimedia component in the form of a video. A smaller part, 17 pieces (37%) of the research sample consists of articles that do not contain either a multimedia part (13%) or an image part (24%). Moreover, none of the articles is made up only of text, the articles in *Time* newsmagazine always include a visual supplement.

Continuing from the article's content page, we looked at the visual components that were there, such as the kind of image, its colour, and whether or not a video was used to replace the main picture. The primary image that the reader is presented with upon opening the article is the subject of this analysis. Similarly, we carried out the image analysis that focuses on Queen Elizabeth II's portrayal and is predicated on the earlier analysis that affirmed the existence of image elements. We also inquire as to whether the article includes any additional images, illustrations, tables, or graphs in the last stage of the image analysis. We also consider the articles, which are, as we have already indicated, republished, in the statistical analysis.

We had pre-selected the possibilities that could be used for the category that corresponds to the main picture type, which included *photography*, *illustrations*, *infographics*, *others*, and the *non-applicable* option (N/A).

Table 36 - Type of the main picture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Photography	13	28,3	28,3	28,3
	Illustration	1	2,2	2,2	30,4
	N/A	32	69,6	69,6	100,0
	Total	46	100,0	100,0	

Photographs are used as the primary image type in Time newsmagazine articles in 13 cases (28,3%) and there is only one deviation if we take into consideration the type of the main picture of the article. This deviation is depicted in the form of an illustration (Picture 39) of Charles I being beheaded by an axe. This illustration can be found in the article *The Dubious History of the Name 'King Charles'* published on September 9, 2022.



Picture 39

However, in most cases, it is not possible to analyse the type of main image, and this specifically concerns 32 articles (69,6%). To find out the reason for this high number we provided a cross analysis with the category proposing that the main picture be replaced by the video (Table 37. represented in Bar Chart 3.). Cross-analysis confirmed our assumption that the main images in the articles, to which the type analysis of the main image could not be applied, are replaced by video. The only exception (2,2%) is the video in the article *Queen Elizabeth II's Coffin Arrives in Scottish Capital. Here's What Happens Next*, which is damaged and therefore cannot be parsed.

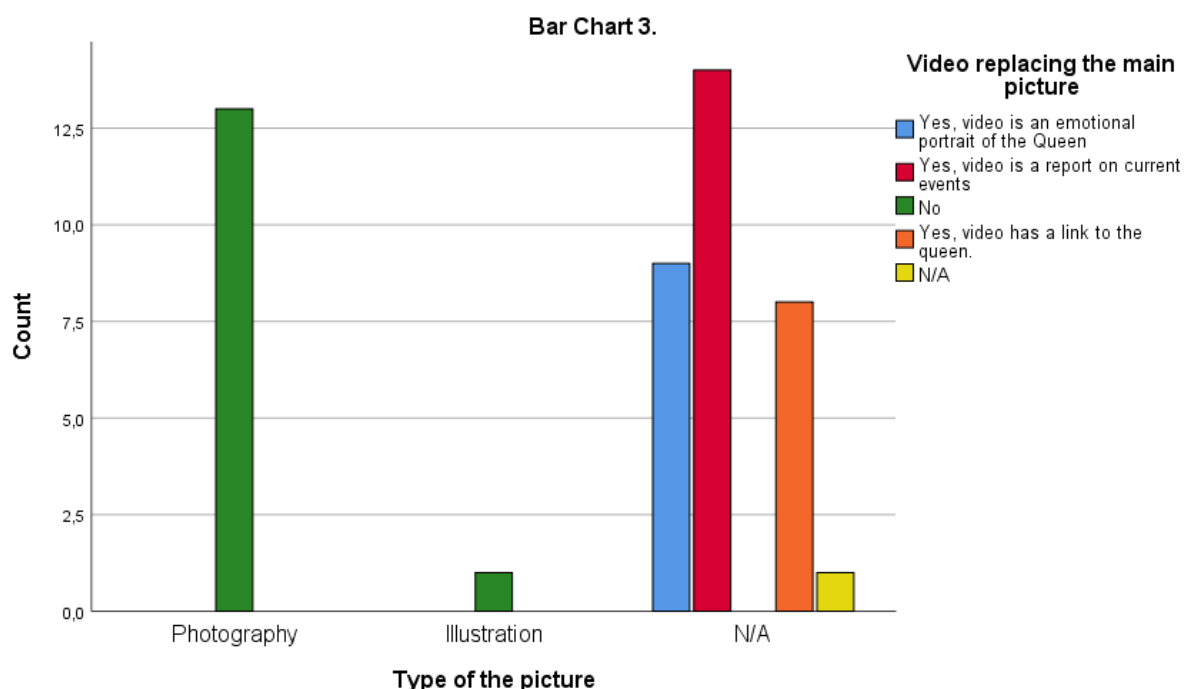
Moreover, in nine cases (19,6%), when the main picture is replaced by the video, this video is an emotional portrait of Queen Elizabeth II. In 14 cases (30,4%) it reports on current

events in connection with the death or the funeral of the Queen and in eight cases (17,4%), the video has a direct connection with the person of Queen Elizabeth II.

Table 37 - Type of the picture * Video replacing the main picture

Video replacing the main picture

		Yes, video is an emotional portrait of the Queen	Yes, video is a report on current events	No	Yes, video has a link to the queen.	N/A	Total
Type	Photography	0	0	13	0	0	13
	Illustration	0	0	1	0	0	1
	N/A	9	14	0	8	1	32
Total		9	14	14	8	1	46



In the next part of this analysis, we will focus on the image part. However, we continue to include in the analysis also articles that do not contain the main image as a structural part of the article, but will be represented by the N/A option, so that statistical data is not distorted.

We start by analysing the colour of the main image in the newsmagazine *Time* (Table 38). We used pre-set options that indicated whether the photo was in colour, black and white (B&W), sepia, or mixed media. Additionally, we use the N/A option in articles that don't include any image elements.

Table 38 - Colour of the Main Picture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Colour image	11	23,9	23,9	23,9
	B&W or sepia image	3	6,5	6,5	30,4
	N/A	32	69,6	69,6	100,0
	Total	46	100,0	100,0	

Of the chosen articles, we found that 11 (or 23,9%) had colour photography. Only three (6,5%) of the articles in the entire *Time* research sample have a primary image that is black and white or sepia-coloured. However, to be exact, none of these images are sepia-toned. These three images are found in the articles *Queen Elizabeth II, Britain's Steadfast Monarch, Dies* (Picture 40); *The Lonely Childhood of King Charles III* (Picture 41); and the last one is already mentioned illustration in the article *The Dubious History of the Name 'King Charles'* (Picture 40).

The first photo captures Queen Elizabeth II waving from the balcony of the town hall in Bonn, West Germany, on May 19, 1965. The second photo (Picture 41) was taken on November 14, 1952. In this picture, we see Queen Elizabeth II with Prince Charles and Princess Anne on the grounds of Balmoral Castle, Scotland. Charles is celebrating his 4th birthday.

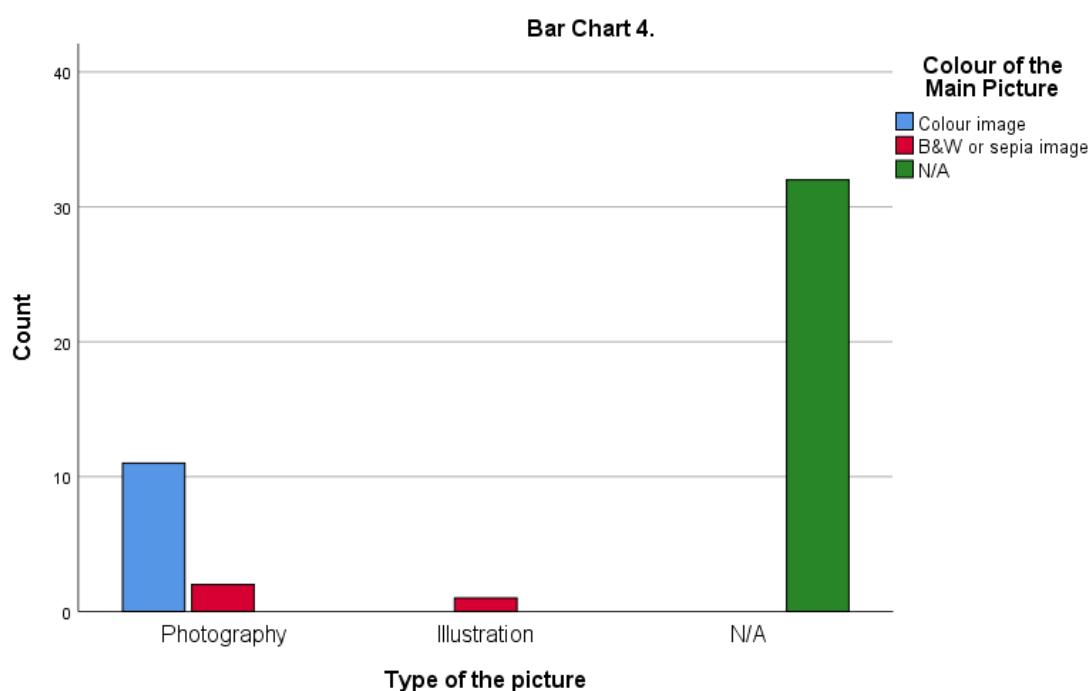


Picture 40



Picture 41

To confirm that only one of the black and white images used as a main picture is an illustration, we performed a cross-analysis, which confirmed this claim. Its result is Bar Chart 4., which graphically shows the number and type of main images.



We looked at how visual components were used in the article's text in addition to the main image. We sought to determine their location as a structural element in addition to their quantity. We evaluated the article to see if it had a single main image, multiple images logically inserted into the text, one image within the text, or both an image and an image gallery. We also included the option that says this category cannot be applied in the absence of an image. The frequencies are shown sorted based on the given criteria in Table 39.

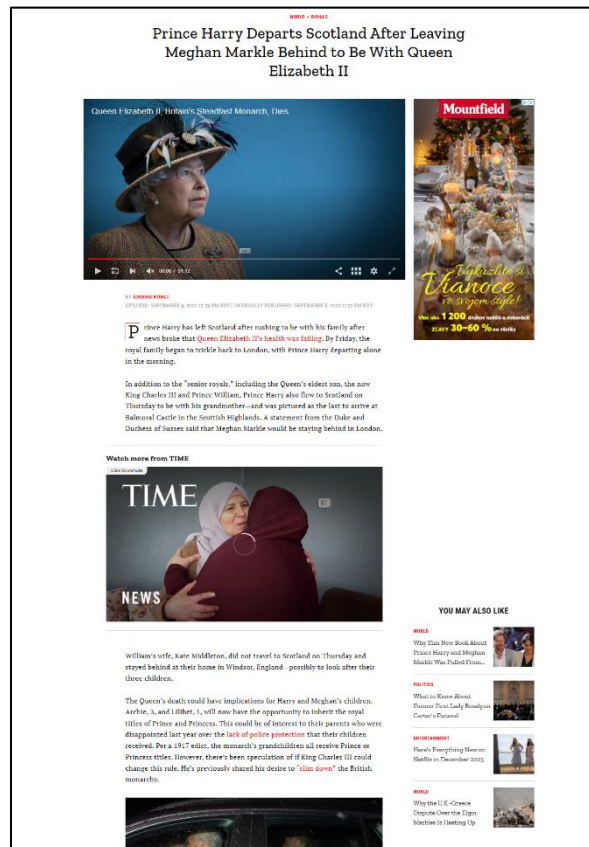
Table 39 - Number of pictures

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One on the top	4	8,7	8,7	8,7
	More than one logically placed in the article	26	56,5	56,5	65,2
	N/A	11	23,9	23,9	89,1
	One placed in the text	5	10,9	10,9	100,0
	Total	46	100,0	100,0	

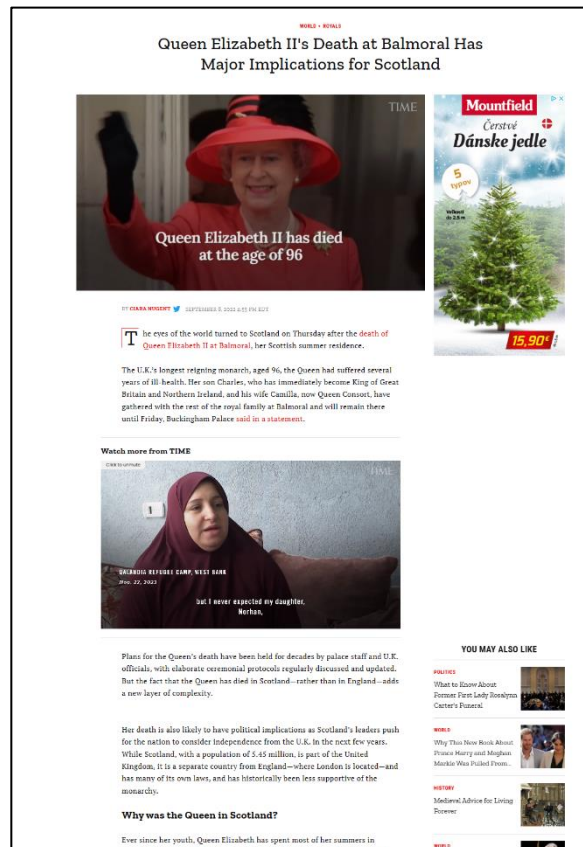
It follows from Table 39 that there are three options for how the text was constructed by placing the images in it or supplementing the text by using this visual element in the newsmagazine *Time*. The first one consists of pictures that are multiple and logically placed in the texts of most of the articles. This option (Picture 42) of content creation was selected in 26 cases which represent more than half of the examined sample – 56,5%. The category with the second greatest representation is the one in which the element's analysis could not be applied

(N/A) on (Picture 43). In numbers, this means that up to 11 articles (23,9%) could not be analysed. However, when we compare it with the results from Table 35, which shows the same number in the composition of articles consisting of only text and video. In another five cases (10,9%) we have come across articles in which there is only one image and it is also placed in the text as a logical part of it (Picture 44). As an example, we use a photograph from the article, titled *Here's the Order of Queen Elizabeth II's Funeral Procession and Its Significance*, shows members of the royal family behind the Queen's coffin during the funeral. The smallest representation in the construction of articles has within this research category the option that only presents an article with one main photo at the top. There were only four cases (8,7%), the structure of which would consist of only these two structural elements. We use Picture 45 as an example that was published in the article *Queen Elizabeth II's Death Is a Chance to Examine the Present-Day Effects of Britain's Colonial Past*. In the picture, there is Queen Elizabeth II inspecting men of the newly-renamed Queen's Own Nigeria Regiment, in Nigeria, during her Commonwealth Tour on February 2, 1956.

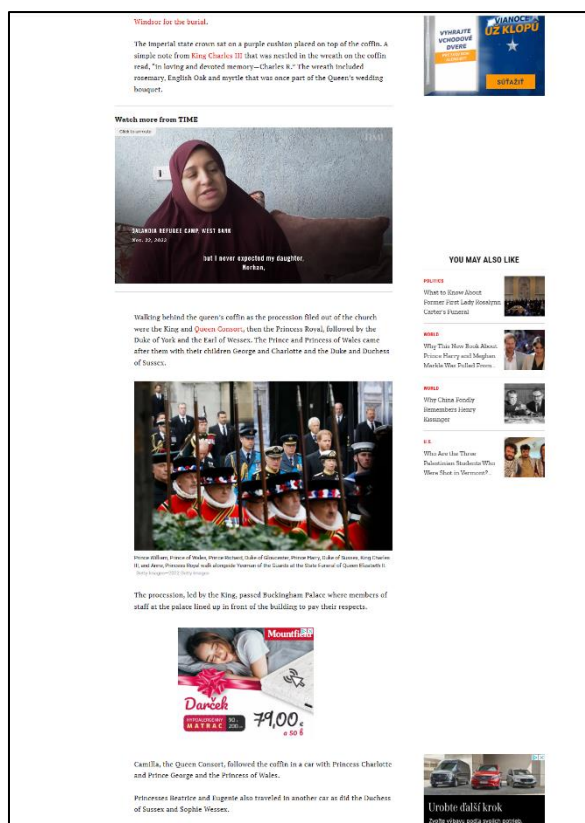
In all of these options, we can observe other visual elements in the text, but we cannot include these elements in the analysis, since it is an advertisement randomly generated or a video that offers more *Time* content without any connection to Queen Elizabeth II.



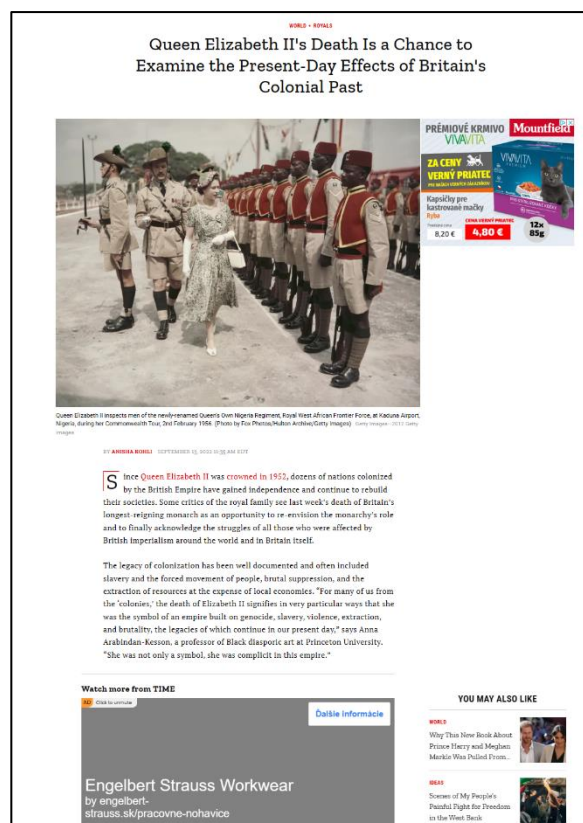
Picture 42



Picture 43



Picture 44



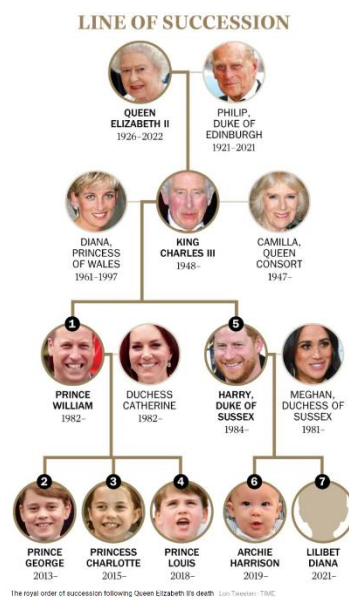
Picture 45

We assumed that the articles about Queen Elizabeth II would also include infographic elements (Table 40) that could illustrate her reign or highlight in numerical form significant events that occurred during her life, as part of the logical arrangement of photos in the articles.

Table 40 - Tables and infographics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	2	4,3	4,3	4,3
	No	44	95,7	95,7	100,0
	Total	46	100,0	100,0	

However, only in two cases (4,3%) in the selected sample of newsmagazine *Time* were the articles enriched with infographic elements. Also, to be more specific, it's the same type of infographic (Picture 47) that shows the succession of royal family members to become king or queen. This infographic appeared in the article *Queen Elizabeth II Has Died. Here's How Prince Charles Became King Charles III* and *How the Royal Family Reacted to Queen Elizabeth II's Death*, both published September 8, 2022.



Picture 46

Our research categorically continues to focus specifically on the depiction of Queen Elizabeth II. in the main photos in the selected articles of the newsmagazine *Time*. We ascertained the number and manner in which the queen was portrayed in each of the examined photos for a more thorough examination. We called this category *prominence* (Table 41).

Table 41 - Prominence of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Sole in the foreground	2	4,3	4,3	4,3
	Accompanied in the foreground	3	6,5	6,5	10,9
	In the Background	1	2,2	2,2	13,0
	Absent	7	15,2	15,2	28,3
	Other	1	2,2	2,2	30,4
	N/A	32	69,6	69,6	100,0
	Total	46	100,0	100,0	

The first criterion for this part of the analysis was whether or not the Queen was present in the main photograph. We found out that she was illustrated in seven articles out of 46 which represents 15,2%. There were also seven cases (15,2%) when she was absent from the photography (Picture 47). And in 32 cases (69,6%) this category was not able to apply.

We separated the category that produced the Queen's presence in the picture into four subcategories because we were attempting to determine the Queen's prominence in this

category. The first one consists of main photography in which the Queen is present sole in the foreground (Picture 40). There were two articles (4,3%), where the authors decided to use the photography of the Queen where she is alone in the foreground. The second photographic option represents the Queen in the foreground as well, however, she is not sole but accompanied (Picture 48). There are three articles (6,5%) of this kind in the selected research sample of *Time* newsmagazine. The third option is that the Queen is in the background of the picture (Picture 49). In the research sample, there is only one example (2,2%) of the photography of the Queen being in the background. This picture is from the article *Premier League Postpones Weekend Fixtures Following Queen Elizabeth II's Death*, where we see the football players in front. However, even if the Queen is not in front of the photograph, she is still the central element of the image. The last option is under the name *Other* which occurred also once (2,2%). The reader is aware that the Queen is in this particular image, but it is understandable that she isn't visible due to the photo's content (Picture 50).



Picture 47



Picture 48



Picture 49



Picture 50

We proceeded with a category that clarifies aspects related to the Queen or the photo selection and its appropriateness for the article since we discovered in the newsmagazine *Time* that the Queen is either absent or categorized as *Other* in the photography in up to 8 cases. The

cross analysis (Table 42) of the Queen's prominence with the question about the object of the photography if there is not the Queen Elizabeth II showed us the most frequently occurring elements connected to the Queen in the photo or rationales behind the decision of the photography selection.

Table 42 - Prominence of the Queen * The Object of the Main Image

		The main image without the presence of the queen shows					Total
		The Queen's Funeral	Member(s) of the Royal Family	Mourning people	Other	N/A	
Prominence of the Queen	Sole in the foreground	0	0	0	0	2	2
	Accompanied in the foreground	0	0	0	0	3	3
	In the Background	0	0	1	0	0	1
	Absent	0	3	1	2	1	7
	Other	1	0	0	0	0	1
	N/A	0	0	0	0	32	32
Total		1	3	2	2	38	46

As shown in Table 42 in the picture selected as *Other* in the Queen's prominence category the readers were exposed to footage of the funeral (Picture 50). If the Queen was absent from the photographs, in three cases (6,5%) members of the royal family were depicted (Picture 51). In two cases (4,3%), mourners or better said public at the Queen's funeral (Picture 52) replaced the Queen in the main picture.



Picture 51



Picture 52

However, we also came to the point where we used the term *Other* in also two cases (4,3%), which meant that there was no direct connection to the Queen or current event which could be understood only from the picture. These two cases were already mentioned in the analysis of *Time* newsmagazine. Both articles describe the history of Great Britain, but each

from a different angle. One deals with royalty (Picture 40) and the other focuses on Britain's colonial past (Picture 48):

1. *The Dubious History of the Name 'King Charles'*
2. *After Queen Elizabeth II's Death, Many Indians Are Demanding the Return of the Kohinoor Diamond*

Thanks to the examination of the Queen's prominence in the picture, we were able to confirm the results, which show that, when considering the queen as a visual component of the articles, eight images (17,4%) out of the entire sample under examination are not suitable for deeper analysis. Therefore, six images (13%) from the newsmagazine *Time* made up our actual sample for a closer look at how the queen was portrayed. In this analysis, we used the categories of *framing*, *the position of the Queen*, *the direction of her look*, *facial expression*, *clothing*, and *movement*.

Table 43 - Framing of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Close-up	1	2,2	2,2	2,2
	Medium Shot	2	4,3	4,3	6,5
	Medium Full Shot	1	2,2	2,2	8,7
	Full Shot	2	4,3	4,3	13,0
	N/A	40	87,0	87,0	100,0
	Total	46	100,0	100,0	

Despite the fact that the research sample in this category is not comprehensive, we encountered diversity in the framing of Queen Elizabeth II (Table 43) in photographs. Onetime (2,2 %) there was close-up photograph (Picture 49), two times (4,3%) medium shot (Picture 40; Picture 41). One time (2,2%) the reader could see her in the medium full shot (Picture 53) which is represented by the picture of the print cover of *Time* magazine commemorating Queen Elizabeth II. Finally, the whole person was captured in full shot (Picture 4a and Picture 54) twice (4,3%).



Picture 53



Picture 54

We also assessed the Queen's posture and facial expression in the pictures. Regarding portraits, one could presume that the Queen will be positioned at eye level. Moreover, the Queen will have a low angle if she was photographed from above, and a high angle if she was photographed from below.

Table 44 - Positioning of the Queen - angle

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Eye level	5	10,9	10,9	10,9
	High	1	2,2	2,2	13,0
	N/A	40	87,0	87,0	100,0
	Total	46	100,0	100,0	

In most cases, specifically five times (10,9%), we found that in the newsmagazine *Time*, the portrayal of the Queen is at eye level (Picture 54). Representation where the Queen is in the high angle was present in one case (2,2%) as we can see in Picture 49, even if the high level is obtained by the position of the screen her image is on. Low angle was not used in any case of the main pictures in the selected articles in newsmagazine *Time*.

The Queen's gaze direction is independent of her position and has no bearing on it. We cannot presume that the Queen will look at the reader when she is positioned at eye level, and the same is true of the images in which she is captured from various camera angles.

Table 45 - Direction of the Queen's look

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Up	1	2,2	2,2	2,2
	Down	2	4,3	4,3	6,5
	Other	3	6,5	6,5	13,0
	N/A	40	87,0	87,0	100,0
	Total	46	100,0	100,0	

This is also confirmed by the results of Table 45. These results of the newsmagazine *Time* show that no photograph of the Queen was used as the main image, where she was looking directly at the reader. In one case (2,2%), the queen's look is directed slightly upwards (Picture 49). In two cases (4,3%) the Queen's look is directed down. In the first picture (Picture 40) in the article *Queen Elizabeth II, Britain's Steadfast Monarch, Dies* the Queen Elizabeth II stands on a balcony in the German city of Bonn, from where she waves to the people gathered below her. In the second case in the article *Queen Elizabeth II's Death Is a Chance to Examine the Present-Day Effects of Britain's Colonial Past* we see the picture of the Queen inspecting men of the newly-renamed Queen's Own Nigeria Regiment (Picture 54) in which she is captured with the look only slightly directing downwards. We also added the *Other* option to this category of analysis, which represented a different direction of view. This option was used three times (6,5%) when we observed that the Queen looks to the side. The angles of these shots are different – we see a full shot (Picture 48), a medium full shot (Picture 53), and a medium shot (Picture 41). Moreover, the look corresponds to her body position only in Picture 48.

Our investigation into whether or not the Queen is moving in the images (Table 46) was prompted by the positioning of her body in the main image. We also discussed the cases as a motion when she was seen waving to the crowd in photos.

Table 46 - Movement of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	In motion	3	6,5	6,5	6,5
	Motionless	3	6,5	6,5	13,0
	N/A	40	87,0	87,0	100,0
	Total	46	100,0	100,0	

The results of this category show that the Queen was equally represented in the newsmagazine *Time*. It was three times (6,5%) when she was photographed only in the stable position without performing any activity (Picture 53). And also in three cases (6,5%), she was spotted in move (Picture 54).

The facial expressions of Queen Elizabeth II (Table 47) in the photographs are among the most likely categories to be considered when analysing the construction of emotionalism in journalistic pieces.

Table 47 - Facial expression

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Smiling	3	6,5	6,5	6,5
	Calm/Not showing emotions	3	6,5	6,5	13,0
	N/A	40	87,0	87,0	100,0
	Total	46	100,0	100,0	

In this category, we have chosen options that determine whether the Queen is smiling; the Queen is sad or concerned; the Queen is tensed or shows anger; the Queen is calm or the emotions are not visible for a reader. Moreover, we added the option *Other* in case of unexpected facial expressions. The examined sample brought us results that show that in half of the photographs, which are the main images of the articles (6,5%), the Queen is smiling as is seen in Picture 40. She is presented as calm or not showing emotions also in three cases (6,5%) as in Picture 41. We haven't seen any photos of the Queen showing negative emotions in the whole research sample. However, in 40 cases (87%) we could not apply this category.

The Queen's prominence and the way her appearance is captured in photos both emphasize the significance of the occasion and her place in it. Her clothing (Table 48) also complements the scene. For this category, we decided to use four different options. *N/A* will be used for those, where the Queen is not presented. Then we have the option that she is dressed formally, and informally and the last one is that her clothes are associated with her royal status.

Table 48 - Clothing of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Formal	6	13,0	13,0	13,0
	N/A	40	87,0	87,0	100,0
	Total	46	100,0	100,0	

Within the whole research sample or the newsmagazine *Time*, we have not found a single photo where the Queen is dressed casually. Even in the photos where she is shown with her children sitting on the bench (Picture 41), her clothes are not informal. In addition to this, there are not any pictures capturing the Queen in the clothes that would remind the reader of her royal position. However, this is caused due to the small amount of examined pictures. The reader can see the Queen wearing her royal jewellery in the articles, where the main picture is replaced by the video.

But as we follow the same pre-set rules and categories for the whole research sample, not only for one newsmagazine, we state that all the six main pictures in the research sample of newsmagazine *Time* depict the Queen in formal clothes (13%).

With the exception of situations in which she is dressed for a portrait, the Queen's attire in the pictures also varies according to the occasions on which she was photographed. As a result, it was crucial to take the background category (Table 49) into account. In addition to the picture with the Queen, we also included those photos taken from the Queen's funeral that fell under the sub-category *Other* in *Prominence*. We performed an analysis, where we evaluated the options such as the background is a single colour; the background showing the Queen on official duties; the background evoking privacy; and a photograph of a funeral or preparations for it. Moreover, there was again the option *Other*.

Table 49 - Background

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Single colour	1	2,2	2,2	2,2
	On official duties	3	6,5	6,5	8,7
	Picture evoking privacy	1	2,2	2,2	10,9
	Picture from funeral or preparation for funeral	1	2,2	2,2	13,0
	Other	1	2,2	2,2	15,2
	N/A	39	84,8	84,8	100,0
	Total	46	100,0	100,0	

The results show that there is only one case (2,2%) when the background is replaced by a single colour (Picture 53). This type of main picture was used as a cover picture for the newsmagazine *Time* and it is an arranged picture of Queen Elizabeth II. There is also only one picture evoking privacy (Picture 41), where we can see the Queen with her children.

The background, which completed the overall image of the Queen during her official duties as it is in Picture 40 appeared three times (6,5%) in the research sample of the newsmagazine *Time*.

Pictures in connection with the funeral have in the case of background analysis occurred one time (2,2%) in the article *Queen Elizabeth II's Funeral in Photos: The Biggest Moments* (Picture 50).

The *Other* option was used in connection with background only once (2,2%) and in this case, the reader can see the background of the picture that consists of a football stadium with a big screen on which there is a portrait of the Queen (Picture 49). This photograph is retrieved from the article *Premier League Postpones Weekend Fixtures Following Queen Elizabeth II's Death*.

We turned our attention to the textual components of the article's construction in the following section of our investigation. We looked at the captions (Table 50) that were beneath the photos in relation to the texts. Six options were selected, and each type of caption was used: emotional, descriptive, explanatory, combination (of explanatory and descriptive), other, and N/A (not applicable).

Table 50 - Caption

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Descriptive	16	34,8	34,8	34,8
	Explanatory	15	32,6	32,6	67,4
	N/A	15	32,6	32,6	100,0
	Total	46	100,0	100,0	

As we continued to examine the text part as a whole of the article, we also focused not only on the main images but also on the captions under the pictures placed in the articles, which expanded our examined sample. Table 40 shows that from the entire research sample, we found captions in 31 articles (67,4%). In 16 cases (34,8%) we found prevailing descriptive captures as in Picture 55 – “*Catherine, Princess of Wales, Princess Charlotte of Wales and Prince*

George of Wales arrive at Westminster Abbey for the State Funeral of Queen Elizabeth II on September 19, 2022 in London, England.” in the article Queen Elizabeth II Is Being Laid to Rest at a State Funeral. Here’s What to Know

In fifteen cases (32,6%) of the caption category, we could see explanatory captions that brought the reader a deeper understanding of what he sees in the photo (Picture 56) – “*A mourner holds a portrait of Queen Elizabeth II near the wall of the Embassy of the United Kingdom at Lugansk People’s Republic Square, September 9, 2022, in Moscow, Russia. Russian President Vladimir Putin has no plans to fly to Elizabeth II’s funeral, a Kremlin spokesman said.*” This kind of caption was used in the article *Here Are the World Leaders Who Are Not Attending the Funeral of Queen Elizabeth II.*



Picture 55



Picture 56

As we can see from the results of Table 50 in the selected articles, there were no captions that would combine the information and the emotional statements to the same extent. It was not possible to apply a category involving the analysis of descriptions to the rest of the research sample, which is the reason why 15 articles (32,6%) were in the option *N/A*.

Following the previous category, we concentrated on the article headlines as we transitioned from the picture section to the text section. In contrast to the image section, we did not pay attention to their presence because headlines are an article's fundamental part. We have established categories for the headline examination that emphasize both the visual and content aspects. This is the reason we looked at the headline's colour, usage of capital letters in headlines, its overall tone, how the Queen was personalized, and how it was enunciated.

Table 51 - Colour of the headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The same as the whole text	46	100,0	100,0	100,0

Table 52 - Headline in capital letters

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	1	2,2	2,2	2,2
	No	45	97,8	97,8	100,0
	Total	46	100,0	100,0	

As we can see in Table 51 and Table 52, the structure of the articles in the newsmagazine was uniform throughout the two weeks in which we examined our case study. Every headline in selected articles had the same colour as the whole text of the article. The newsmagazine *Time* did not change the colour even on days of Queen Elizabeth II's death or her funeral. The majority of the articles were also unified in terms of graphics. However, there was one change in using the capital letters in the article from September 8, 2022. The headline contains the word time in capital letters, to make people understand that this article deals with all the covers of the printed *Time* newsmagazine - *See Every TIME Cover Featuring Queen Elizabeth II*.

Since on the formal side, we did find only one example of a different headline in the selected time span, we moved on to the research of the formulation of the headline (Table 53) in the newsmagazine *Time*. We have set five types of formulation of headlines that might have been used in the construction of the articles: informative, explanatory, appealing, formal expressive, and interrogative.

Table 53 - Formulation of Headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Informative	17	37,0	37,0	37,0
	Explanatory	3	6,5	6,5	43,5
	Appealing	13	28,3	28,3	71,7
	Expressive Formally	5	10,9	10,9	82,6
	Interrogative	8	17,4	17,4	100,0
	Total	46	100,0	100,0	

The largest number of headlines from the entire research sample was informative in nature. Specifically, 17 of the 46 articles (37%) were formulated in a way to inform the reader about the news and current events. One of the informative headlines was published one day after the death of the Queen Elizabeth II:

Queen Elizabeth II's Death at Balmoral Has Major Implication for Scotland

This headline informs about the implications for Scotland caused by the death of the Queen and the beginning of the Charles III reign. Even if they use the words “major implication” it informs about the possibilities of Scotland's separation which was considered before her death

The second most common formulation of headline is *Appealing*, which we observed 13 times (28,3%) in the sample. As an example, we use the article published on September 19, 2022. The title is:

Queen Elizabeth II's Funeral in Photos: The Biggest Moments

This headline is appealing to the reader because of the expectation of the visual guide through the as the author states “biggest moments”.

The third type is an interrogative formulation, which occurred eight times (17,4%) in the headlines. An example is the title of the article from September 08, 2022:

Queen Elizabeth II Died After 70 Years on the Throne. Who Is the Longest Reigning Monarch?

This headline gives us by using the interrogative form two information. One is that after 70 years of reigning Queen Elizabeth II died. The second information is that if we continue reading the article, we will get information about who is now the longest-reigning monarch.

The *Time* newsmagazine used the formally expressive formulation five times (10,9%) and one of this kind of headline was used on September 8, 2022:

See Every TIME Cover Featuring Queen Elizabeth II

While using the words “Every TIME” as a structural element, this play with words ranks this headline among the expressive ones.

The explanatory formulation of the headline was used three times (6,5%) in the analysed sample. In the case of the explanatory formulation of a headline in *Time* newsmagazine, we have chosen the example that offers not only the bear information about Queen Elizabeth II being under medical supervision, but the formulation of headlining gives us also a partial explanation for this decision as the concerns about her health grew. This article was published on the day of the Queen's death on September 8, 2022:

Queen Elizabeth II Under Medical Supervision as Health Concerns Grow

We concentrated on the overtone of the previously chosen headlines during our further investigation. Table 54 shows that we divided the category of headline overtone into five different options, in which we included an option *Other* in case the pre-set option would not be applicable for all the selected headlines.

Table 54 - Headline overtone

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Negative	7	15,2	15,2	15,2
	Very emotional	6	13,0	13,0	28,3
	Neutral	12	26,1	26,1	54,3
	Other	21	45,7	45,7	100,0
	Total	46	100,0	100,0	

We did not anticipate that the very emotional overtone would predominate, as the results confirmed, given that over 39% of all headlines were written in an informative manner. This was also confirmed by the research results shown in Table 44, which resulted in the division of headline overtones into four groups.

The largest representation was in the *Other* option. In 21 cases (45,7%) we chose this option which actually meant that the emotion came from the headline construction, as it somehow stimulated the reader's curiosity and suppressed the negativity, positivity, or even great emotionality in the headline overtone. A large representation of interrogative headlines and headlines that incited action contributed to this:

1. *See Every TIME Cover Featuring Queen Elizabeth II*
2. *Queen Elizabeth II Died After 70 Years on the Throne. Who Is the Longest Reigning Monarch?*

Neutral overtone was used in 12 articles (26,1%). As an example, we use the article from September 17, 2022:

All About Queen Elizabeth II's Burial Site and Its Significance

Negative overtone in *Time* newsmagazine headlines occurred seven times (15,2%). As an example, we use a headline published on September 8, 2022:

What King Charles III's Past Controversies Could Tell Us About How He'll Reign

Though we established the definition in the Code Book that signifies the positive, negative, and extremely emotional in the manner of our research, it might be challenging to

discern the overtone. However, while adhering to those guidelines we found out that in the whole research sample, there is no positive overtone.

When examining the analysis of the headlines' overtones, we came across those that were very emotional, used superlatives in them, or were in connection with other words that gave them a more emotional charge than just a negative tone. In six cases (13,0%) the emotional overtone was examined:

The first one is from the day of the Queen's death, September 8, 2022 - *'We Will Never Have Another Quite Like Her.' How the U.K. Is Mourning Queen Elizabeth II's Death* – the primary emotion of this headline is sadness. Furthermore, the headline suggests that Queen Elizabeth II was a unique and irreplaceable figure, and her death has left a void that cannot be filled. The headline talks about how the United Kingdom is mourning the Queen's death.

The second headline is from the day after the Queen's death, September 9, 2022, in which the domain presentation belongs to prince Harry - *Prince Harry Departs Scotland After Leaving Meghan Markle Behind to Be With Queen Elizabeth II* - The emotional perception can vary widely depending on the reader's personal views and the media sources they follow. The coverage of Prince Harry and Meghan Markle has been a topic of intense debate, with different media outlets and public figures expressing contrasting opinions about the couple. In the US, the documentary about the couple has been embraced, while in the UK, there has been significant criticism of Meghan, especially from right-wing columnists. Despite the fact that this headline is in an American newsmagazine evokes mixed feelings as it states that Prince Harry left Meghan Markle behind which can cause misunderstanding and disgust and at the same time there is he is rushing to be with the Queen which evokes opposite emotions of understanding, family cohesion, but at the same time doubts.

The third headline was published on September 13, 2022 - *Prince Andrew's Hope of Royal Rehabilitation May Have Died With Queen Elizabeth II* - On one side, the emotional perception of a reader can be disappointment or sadness. The headline suggests that Prince Andrew's chances of redeeming himself in the public eye have been dashed with the death of Queen Elizabeth II. On the other side, Prince Andrew was perceived as a person who has faced controversy and scandal in recent years, particularly in relation to his association with convicted sex offender Jeffrey Epstein. For this reason, the public familiar with these facts could feel satisfaction.

The fourth headline occurred on September 15, 2022 - *Queen Elizabeth's Complicated Relationship with Ireland, Britain's First Colony* - Queen Elizabeth II is known for maintaining

a stoic and composed public persona, which can evoke respect, admiration, and even a sense of detachment in some individuals. Her role as a symbol of colonial rule can also evoke complex emotions, with some people expressing admiration for her grace and dignity, while others may have feelings of criticism or indifference due to the historical context of British colonialism in Ireland and other countries. The emotional perception of the headline can therefore vary widely depending on the reader's personal experiences, cultural background, and historical perspective

The fifth example of a very emotional headline is from September 19, 2022 - *Queen Elizabeth II's Funeral in Photos: The Biggest Moments* - The headline and mentioned photos capture the emotional moments of the funeral. The reader expects to see sadness on the faces of people who attended the funeral ceremony. The title evokes a sense of anticipation, a feeling that the reader will also become a part of something as important as the queen's funeral during the reading and that the reader can share the feelings. Moreover, as the word *biggest* is used it gives the reader a sense of significance.

The last very emotional headline is from September 20, 2022 - *The Lonely Childhood of King Charles III* - As a reader, one might perceive the following emotions of sadness. The headline suggests that Charles III's childhood was marked by a sense of sadness and loneliness, which could evoke feelings of sympathy and empathy from the reader. The phrase "lonely child" emphasizes the isolation and seclusion that Charles may have experienced during his formative years, leading to a sense of loneliness and isolation in the reader. The headline piques the reader's interest, as it implies that there is a story behind Charles III's lonely childhood that may have shaped his life and personality.

Overall, all the headlines convey a sense of sadness, loneliness, and in some cases curiosity, inviting the reader to explore what more articles offer.

The enunciator or speaker was another researched element related to the headline (Table 55). We have set the options to journalists or news agencies because the article could be taken directly from the news agency without any additional information or headline changes. In order to maintain the same method, in the case of the *Time* magazine research, we kept the journalist and the news agency together, since it is not possible to distinguish them in *The Economist* newsmagazine. The second choice was to quote someone other than the journalist in the headline, even though it was written by a journalist.

Table 55 - Enunciator/Speaker

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Another person	3	6,5	6,5	6,5
	Journalist or news agency	43	93,5	93,5	100,0
	Total	46	100,0	100,0	

Out of all 46 articles, 43 of the headlines (93,5%) were written in the *Time* newsmagazine by journalists or taken from news agencies. There were no cases that there would be used Queen's citation as a headline in any of the articles used for the analysis.

In three cases (6,3%) the author is another person. Two of these three cases are not detectable at first sight. There was a necessity to look at the author of the article, to find out that the author is neither a journalist nor a news agency. The first example is the headline of an article written by Caroline Elkins who is a Pulitzer Prize-winning professor of history at Harvard University and author of the recently-released *Legacy of Violence: A History of the British Empire*. This article's headline is:

Even During Queen Elizabeth II's Reign Violence Was Central to the Empire

The second example is an article written by Philip Eade who is the author of *Prince Philip: The Turbulent Early Life of the Man Who Married Queen Elizabeth II*. This article's headline is:

The Lonely Childhood of King Charles III

The last case we have found is different in construction as it cites one of the persons who was being interviewed for the article by a *Time* newsmagazine journalist. This article's headline is:

'We Will Never Have Another Quite Like Her.' How the U.K. Is Mourning Queen Elizabeth II's Death

As it is evident even from the last example of the enunciator of the headline, there is a personalisation of the Queen in headlines even if it wasn't directly quoted by any of the journalists. For that reason, we examined also the personalization of the Queen (Table 56) in the context of headlines. We were observing if the Queen was mentioned in the headlines and in what way.

Table 56 - Personalization of the Queen in the Headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The Queen	1	2,2	2,2	2,2
	Title and the name	37	80,4	80,4	82,6
	Other	1	2,2	2,2	84,8
	N/A	7	15,2	15,2	100,0
	Total	46	100,0	100,0	

From an analysis of the personalization of the Queen in the headlines, we found that *Time* magazine is largely consistent in its use of addressing certain notables. Only in very few cases were titles other than the commonly used addresses. The title and the name – Queen Elizabeth II were used in 37 cases out of the 46, which represents 80,4% of the whole examined sample. In seven cases (15,2%) Queen Elizabeth II. was not mentioned in any form, which is why we could not apply this classification. There was only one case (2,2%) when they used only the Queen in the headline. And there was also one case that exceeded the established criteria, therefore it was included under the *Other* option. Moreover, the combination of only *the title and the country* and *commonly known term replacing the name, the title, or the combination of them* was not applied in the creation of the headlines during the period of our case study. For a better illustration of the personalisation of the Queen in headlines, we use the following examples:

The Queen: *Here's How Every Meeting Between the Queen and a U.S. President Went*
 Queen Elizabeth II: *Prince Harry Departs Scotland After Leaving Meghan Markle Behind to Be With Queen Elizabeth II*

Other: *Queen Elizabeth II, Britain's Steadfast Monarch, Dies*

N/A: *When Will Charles Officially Be Crowned King?*

The second and most significant component of the text analysis was the content of individual articles. The individual article structures, the news values of the chosen texts, the presence of Queen Elizabeth II, her personalization in the texts, and the primary themes of each text were compared. We examined the queen's salient characteristics, including whether or not she occupies an active or passive role in the text, and we also examined quotes. We concentrated on the article's author as the final element influencing the composition of the piece.

The structure of the articles (Table 57) was divided into the following options according to content and predominant elements. According to the division, the article's structure was

descriptive, explanatory, emotional, or combined structure of emotional elements and description or explanation in a balanced way.

Table 57 - Structure of an Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Descriptive	13	28,3	28,3	28,3
	Explanatory	21	45,7	45,7	73,9
	Emotional	1	2,2	2,2	76,1
	Combined structure	11	23,9	23,9	100,0
	Total	46	100,0	100,0	

The previous analysis of numbers of pictures used and their placement in the articles and also the formulation of the headlines tells us that the articles in the newsmagazine *Time* should be more comprehensive. The results of Table 47 confirm these assumptions based on the previously analysed categories. The explanatory structure is dominant in our research sample, with its representation in 21 articles (45,7%). The second most frequent structural type of the article is the description, which is characteristic of the 13 articles (28,3%) published during the specified period. The combined structure of the article, where the emotional part is as strong as the informative was noted down 11 times (23,9%).

On the contrary, an article in which the emotional part would prevail occurred in only one case (2,2%). This article under the name *How the World Is Responding to News of Queen Elizabeth II's Death* was published on September 09, 2022. The article is a compilation of statements from family members, politicians, and famous personalities on the death of Queen Elizabeth through publicly available sources. These statements are based on condolences and expressions of the loss of an important person and personality in their lives.

The identification of news values, which can be found in specific articles in the newsmagazine *Time*, was the second category under textual analysis. As we look into their occurrence, we have redefined news values. The power elite, celebrities, entertainment, surprise, good and bad news, magnitude, proximity, and continuity are the news values that we have selected in accordance with the Code Book (Table 58).

Table 58 – The News Values

		Frequency	Percent	Valid Percent
Valid	The power elite	41	89,1	89,1
	Celebrity	11	23,9	23,9
	Entertainment	35	76,1	76,1

Surprise	19	41,3	41,3
Good news	4	8,7	8,7
Bad news	10	21,7	21,7
Magnitude	39	84,8	84,8
Proximity	11	23,9	23,9
Follow-up	27	58,7	58,7

Since news values are presented cumulatively in individual articles, their percentage representation as a whole does not equal 100%; rather, it is assessed across the board in the *Time* newsmagazine sample under examination.

The news value of the power elite can be observed in 41 cases (89,1%), followed by the news value of magnitude in 39 cases (84,8%), and entertainment can be detected in 35 cases (76,1%). Follow-up is represented in 27 cases (58,7%). The news value of surprise was in 19 cases (41,3%). Celebrity and proximity are equally the values of 11 cases (23,9%). The news value of bad news was examined in ten cases (21,7%) and the least presented was the news value of good news, which was present in four cases (8,7%) of the *Time* newsmagazine articles.

The same method we used for the Queen's personalization in headlines is applied to the Queen's personalization (Table 59) in *Time* magazine articles. We looked at the most popular personalization throughout the article's content. The options that might be selected in this category were the title, the name, the title and the name in combination, the title and the country or commonly known name replacing the other options. We also added the option *Other*, in the case of existence of some other way, how the Queen could be addressed and there was also the *N/A* option which functioned as a control option since one of the conditions for the selection of the article was the presence of the queen in the text.

Table 59 - Personalization of the Queen in the Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Title and the name	5	10,9	10,9	10,9
	Combination	41	89,1	89,1	100,0
	Total	46	100,0	100,0	

On the basis of previous findings about the structure of articles in the newsmagazine *Time*, we assumed that the combination of personalization of the Queen in the text would be dominant, in order to enrich the word variety. On the basis of the results obtained from Table

49, we state that 41 (89,1%) articles were using the combination of personalization of the Queen in their textual part.

The second option that appeared in the articles was mentioning the Queen only by her title and the name – Queen Elizabeth II. This was used in five cases (10,9%) of all examined articles while none of them touch on the personality of the queen, but are either focused on the description of the funeral or the Queen is only a secondary topic in the articles:

1. *Queen Elizabeth II's Funeral in Photos: The Biggest Moments*
2. *Here's the Order of Queen Elizabeth II's Funeral Procession and Its Significance*
3. *The Dubious History of the Name 'King Charles'*
4. *What King Charles III's Past Controversies Could Tell Us About How He'll Reign*
5. *Will Prince Harry and Meghan's Kids Get Royal Titles? Why It's Uncertain*

Based on the fact that the Queen does not have to be the main topic (Table 60) of the article, we aimed to find out the primary and secondary topics in the newsmagazine *Time*. We have selected options that could be the key topics of the articles, but we also left the option *Other*. Nevertheless, we also retained the Other option for the secondary topic selection (Table 61), which represents the Queen's sporadic appearance in the article's text.

Table 60 - Main topic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Death of the Queen	7	15,2	15,2	15,2
	Funeral of the Queen	11	23,9	23,9	39,1
	The Queen's Past	1	2,2	2,2	41,3
	Royal Family	11	23,9	23,9	65,2
	The Queen's Political Role	3	6,5	6,5	71,7
	The Queen in Connection with the Colonial Past	5	10,9	10,9	82,6
	Other	8	17,4	17,4	100,0
	Total	46	100,0	100,0	

Table 61 - Secondary topic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Funeral of the Queen	3	6,5	6,5	6,5
	The Queen's Past	2	4,3	4,3	10,9
	Royal Family	5	10,9	10,9	21,7

Royal Scandals	2	4,3	4,3	26,1
The Queen's Political Role	4	8,7	8,7	34,8
Society's Perception of the Queen	5	10,9	10,9	45,7
The Queen in Connection with Colonial Past	1	2,2	2,2	47,8
Future without the Queen	5	10,9	10,9	58,7
Queen's Death	18	39,1	39,1	97,8
Other	1	2,2	2,2	100,0
Total	46	100,0	100,0	

In the examined sample, the Queen's funeral appears as the most frequent primary topic – 11 times (23,9%) and as a secondary topic three times (6,5%). On the opposite the Queen's death is the main topic only in seven cases (15,2%) and as the secondary topic in 18 articles (39,1%). The next most used main topic in *Time* newsmagazine is the royal family which was the main topic 11 times (23,9%) and as the secondary topic in five cases (10,9%) The Queen's past was portrayed only once (2,2%) as a primary topic and two times as the secondary (4,3%). The theme of the colonial past in connection with the Queen was the main topic in five cases (10,9%) and as the secondary topic, it was used only once (2,2%). Three times (6,5%) were used as a main topic the Queen's political role (6,5%) and it was the secondary topic in four articles (8,7%). The rest of the articles fell under the option Other, it was in fact eight articles (17,4%).

In addition to the themes that emerged as primary, others also emerged in the secondary. Specifically, it is about: royal scandals two times (4,3%), society's perception of the Queen five times (10,9%) and also future without the Queen five times (10,9%). There was only one case when the secondary topic did not fulfill any of the pre-set criteria and was selected as *Other*.

We also observed the highlighted characteristics or attributes of Queen Elizabeth II (Table 62) within the articles' primary and secondary topics as personality traits, royalty, family issues, woman in power, connection with other people, and involvement in significant events. Even though it is not a quality of the person, we nevertheless include the option of the Queen's funeral or death. By including this, we could see if the queen's description was limited to the events of the present and lacked any characteristics.

Table 62 - Highlighted attributes

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Funeral or death	13	28,3	28,3	28,3
	Personality traits	1	2,2	2,2	30,4
	Royalty	6	13,0	13,0	43,5
	Family issues	6	13,0	13,0	56,5
	Woman in power	8	17,4	17,4	73,9
	Connection with other people	5	10,9	10,9	84,8
	Involvement in significant events	2	4,3	4,3	89,1
	Other	5	10,9	10,9	100,0
	Total	46	100,0	100,0	

The funeral or death of the queen overlaid the other attributes in 13 cases (28,2%). The most significant trait in newsmagazine *Time* in this case study is the perception of Queen Elizabeth II as the woman in power which was shown in eight cases (17,4%). Her royalty and involvement in family issues appeared equally in six cases (13%) as the most highlighted. Connection with other people was important in five cases (10,9%) and two times was highlighted her involvement in significant events (4,3%). Only once (2,2%) her personality traits were exposed the most. There are five more cases (10,9%) where none of the set attributes were highlighted.

Since the Queen is the main subject of our study, a crucial component of this research was examined for example her voice (Table 63) was used in the publications. If the author quotes the Queen's words, we consider her voice in the article to be active, if she conveys them in a descriptive way, her voice is passive, and in the case of a description of current events, this category cannot be applied.

Table 63 - Voice of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Active	6	13,0	13,0	13,0
	Passive	2	4,3	4,3	17,4
	N/A	38	82,6	82,6	100,0
	Total	46	100,0	100,0	

In the newsmagazine *Time* analysis, six times (13%) is the Queen directly quoted. However, her voice is passive two times (4,3%) in the articles. The most usual for our selected sample is, that this category is not applicable, which happened in 38 cases (82,6%).

Our investigation went beyond merely finding quotes from the Queen. If the highlighted citations (Table 64) were present in the articles, we looked further into them. We sought to determine whether the quotes in bold were spoken by the Queen (Table 65) and, in the event that they weren't, whether they were about her (Table 66). The final aspect of the highlighted quotes that caught our attention was whether they lean more toward the emotional or informational side (Table 67).

Table 64 - Quotes highlited

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Selected quotes	3	6,5	6,5	6,5
	No, none of the quotes	36	78,3	78,3	84,8
	N/A	7	15,2	15,2	100,0
	Total	46	100,0	100,0	

Table 65 - The highlighted quote is citing the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	46	100,0	100,0	100,0

Out of 46 articles, there were seven cases (15,2%) without any quotes. However, in the majority of the articles, 36 cases (78,3%), none of the quotes were highlighted. But in three cases (6,5%) some of the quotes were highlighted. However, as Table 55 shows, not a single one of the highlighted quotes was attributed to the Queen. As anticipated, this option involved working with a different category that offers information on whether the quotes that are highlighted have a connection to the Queen in their content. In all 46 cases, we did not observe a direct connection to the Queen in none of the highlighted quotes.

Table 66 - If the highlighted quote is connected to the queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	46	100,0	100,0	100,0

The last category we used to examine quotes that were highlighted was focused on the prevailing elements (Table 67). Because the text in quotes is minimalistic, we were able to establish the dichotomy of descriptive or emotional quotes.

Table 67 – In the highlighted quote is prevailing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Informative description	1	2,2	2,2	2,2
	Emotional statement	2	4,3	4,3	6,5
	N/A	43	93,5	93,5	100,0
	Total	46	100,0	100,0	

This category was not applicable in 43 cases (93,5%) out of 46 articles examined. The informative description in highlighted quotes was less frequent as an emotional overtone. The informative description prevailed in one case (2,2%) and the emotional statement was used in two cases (4,3%) in the selected articles of the newsmagazine *Time*.

The first example of the emotional statement is from the article *After Queen Elizabeth II's Death, Many Indians Are Demanding the Return of the Kohinoor Diamond* and it states that many Indians may not have patience and in the wake of the Queen's death, they post their demand online on Indian Twitter – “Now can we get OUR #Kohinoor back”. The second example is from the article *Queen Elizabeth II's Death Is a Chance to Examine the Present-Day Effects of Britain's Colonial Past* in which the colloquial saying is used – “the sun never sets on the British Empire”.

The authors of the articles (Table 68) are the final variables we thought were crucial for our study and content analysis. The predefined possibilities were that the article was written by one journalist; the article was written by several journalists in cooperation; the article was provided by a news agency; the article was created as a combination of information from the news agency and the work of a journalist, or we had *Other* option, or that this category is not possible to apply.

Table 68 - Author of The Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One journalist	41	89,1	89,1	89,1
	More than one journalist	3	6,5	6,5	95,7
	Other	2	4,3	4,3	100,0
	Total	46	100,0	100,0	

Every article published in *Time* revealed the author. *Time* newsmagazine used the articles written by the journalist working for the newsmagazine in the majority of the cases as none of the articles was provided by the news agency. In fact, two journalists working for *Time* were even in Edinburgh and London writing for this American newsmagazine from overseas.

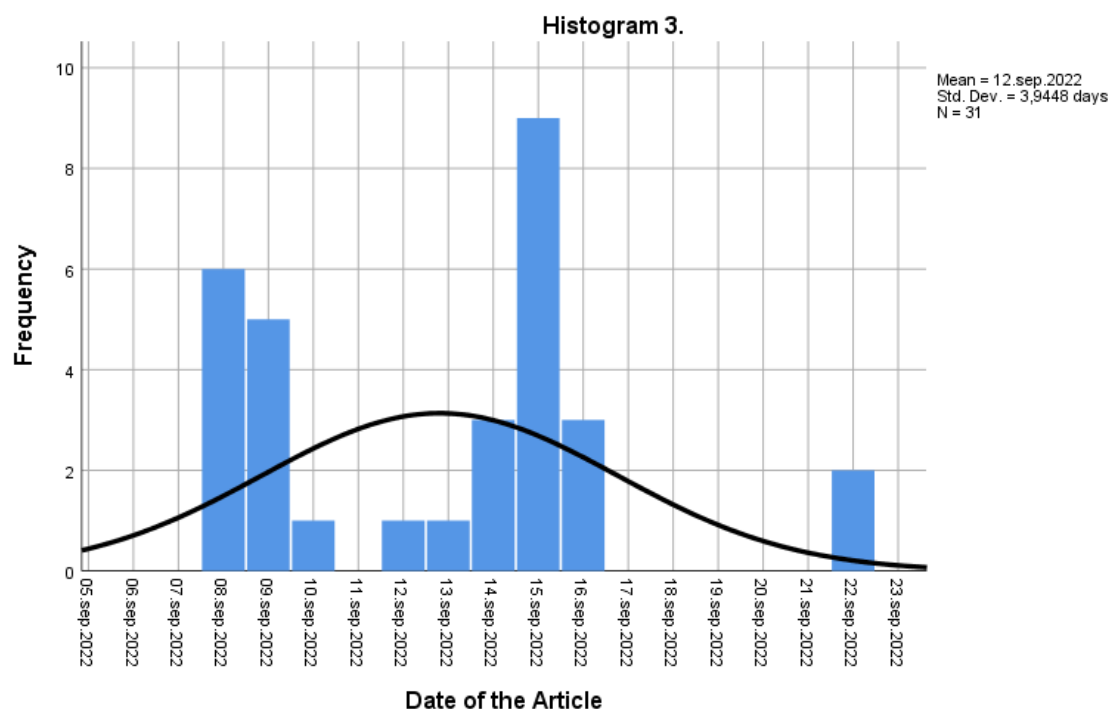
As many as 41 articles (89,1%) were the work of one author. (Different journalists, but only one journalist contributed to one article). In three cases (6,5%) the article was the compilation of the texts written by more than one journalist. And as we already mentioned in the analysis of the headlines, in two cases (4,3%) the authors of the articles are not journalists, but professionals in the examined topic.

The Economist

The Economist's newsmagazine analysis is predicated on predetermined criteria and is derived from an examination of the magazine's online articles. We may verify how frequently articles (Table 69 and Histogram 3.) in the newsmagazine *The Economist* are published by taking into consideration the two-week timeframe that has been chosen. This newsmagazine featured 31 articles in the two weeks that followed the Queen's death on September 8, 2022, covering topics ranging from the Queen's life to her death and its aftermath. It also included intriguing things and topics that were somewhat affected by the Queen's demise.

Table 69 - Date of the Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	08-SEP-2022	6	19,4	19,4	19,4
	09-SEP-2022	5	16,1	16,1	35,5
	10-SEP-2022	1	3,2	3,2	38,7
	12-SEP-2022	1	3,2	3,2	41,9
	13-SEP-2022	1	3,2	3,2	45,2
	14-SEP-2022	3	9,7	9,7	54,8
	15-SEP-2022	9	29,0	29,0	83,9
	16-SEP-2022	3	9,7	9,7	93,5
	22-SEP-2022	2	6,5	6,5	100,0
	Total	31	100,0	100,0	



The first article announcing the death of Queen Elizabeth II was published on September 8, 2022, under the title *The death of Elizabeth II marks the end of an era*. On the same day, five more articles were published on *The Economist* webpage regarding Queen Elizabeth II. On the last day of our time frame, September 22, 2022, two articles were published in the *The Economist* webpage. One of them deals with the translation of royal names in different languages - *Translating royal names is a relic of European history* and the other with the funeral of Queen Elizabeth II - *The state funeral of Elizabeth II came off without a hitch*.

The majority of the articles were published in the middle of the two-week research period, as the histogram illustrates. These articles mainly dealt with how the queen's death will mark the further functioning of the monarchy - *Why the monarchy matters*, her position in the world, as a woman in power - *The queen helped effect a change in Anglo-Irish relations*, but also as a representative of religion - *The Church of England will change less than traditionalists feared*. Other articles deal with the habits of the British when an important person dies - *Why Britons love to queue*, but also how the presentation of the Queen in various films or series will affect how people will remember her not only in Great Britain - *"The Crown" will help shape the memory of Queen Elizabeth II*. On this day, September 15, 2022, a total of nine articles were published.

We expected that no article would be published in the online version of *The Economist* newsmagazine on a certain day, as happened, for example, on September 11, 2022. The

peculiarity is that there are no articles published in the period from September 17 to 21, 2022. In the online versions of articles, it may happen that the updated articles have the latest date without indicating that it is a newer version, which may cause a deviation in the frequency of published articles. However, we cannot claim this, since it is not mentioned in the article, and therefore we are working with dates that we can confirm as part of the research.

Instead of the temporal data displayed by the histogram, the following categories which we use in research to obtain sufficient information and which are described in the Code Book are displayed using bar charts and tables. Presentation is the first category with results shown in Table 70).

Table 70 – Presentation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Text and image	14	45,2	45,2	45,2
	Text, image and multimedia	17	54,8	54,8	100,0
	Total	31	100,0	100,0	

The research sample of *The Economist* newsmagazine shows a relative uniformity in the construction of the texts, while we can divide the online articles into two groups. The first group consists of articles whose presentation consists of text and images. There are 14 articles (45,2%) like this in the research sample. The second group is articles that, in addition to images and text, also use multimedia as a content component. We examined 17 (54,8%) articles from this group. Furthermore, every article in *The Economist* newsmagazine includes a visual supplement; none of them are just text-based.

Following up on the content page of the article, we examined the visual elements that were present, including the type of image, its colour, and whether or not the primary picture was replaced with a video. This analysis focuses on the main image that the reader sees when opens the article. In a similar vein, we conducted the image analysis centred on the portrayal of Queen Elizabeth II, which is based on the previous analysis that established the presence of image elements. Inquiries are also made about whether the article contains any additional pictures, charts, tables, or graphs in the image analysis's final stage. In the statistical analysis, we also take into account the articles that have been republished, as we have already mentioned.

The options that could be used for the category that matches the primary picture type (Table 71) were pre-selected in the content analysis grid and included *photography*, *illustrations*, *infographics*, *other*, and the option that was previously inapplicable (N/A).

Table 71 - Type of the Main picture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Photography	26	83,9	83,9	83,9
	Illustration	4	12,9	12,9	96,8
	N/A	1	3,2	3,2	100,0
	Total	31	100,0	100,0	

In the articles published on the website of *The Economist* newsmagazine, photographs (Picture 57) are the most common image type. We can find them at the top position in 26 cases (83,9%). However, *The Economist* also uses illustrations (Picture 58) as a pictorial form of expressing the topic, which happened four times (12,9%) in our research sample. The only deviation (3,2%) in this category is created by the article in which there is no main image and the image or better said infographic is used in the upper part of the text of *Elizabeth II was the longest-reigning monarch in British history*. However, as there is no main image placed under the headline (Picture 59), the analysis was not applied (N/A).



Picture 57



Picture 58



Picture 59

Furthermore, our investigation revealed that the newsmagazine *The Economist* never used a video to replace the main image. For this reason, we will further focus on a deeper analysis of the main images appearing in almost the entire research sample.

We will concentrate on the image part of this analysis in the following section. To prevent distortion of the statistical data, we do, however, keep including in the analysis articles that do not have the main image as a structural component of the article; instead, they will be represented by the N/A option.

First, we examine the primary image's colour in the newsmagazine *The Economist* (Table 72). To indicate whether the photo was in colour, black and white (B&W), sepia, or mixed, we used pre-set options. We also employ the N/A option for articles that don't have any picture elements on the top position under the headline.

Table 72 - Colour of the Main Picture

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Colour image	24	77,4	77,4	77,4
	B&W or sepia image	6	19,4	19,4	96,8
	N/A	1	3,2	3,2	100,0
	Total	31	100,0	100,0	

Of the selected articles, 24 (77,4%) featured colour photography. In the entire *The Economist* research sample, six articles (19,4%) have a primary image that is either sepia-coloured or black and white. That being said, none of these photos have sepia tones. Moreover,

five of these pictures depict Queen Elizabeth II. in different eras of her life and one is represented by an actress, and only in one of these photographs, there are mourning people.

The mentioned picture of mourning people (Picture 60) which was presented in the article *As mourning comes: each generation forges its own relationship with the monarchy* is also somehow different than the other in its graphical representation. In the black and white picture, there are placed yellow dots. While these yellow dots are present in all the photos used in the article without further explanation by the author.



Picture 60

In addition to the main image, we also examined the usage of visual elements in the article's text. Not only did we want to know how many there were, but also where they were included in the structure. We analysed the article to determine if it contained an image gallery in addition to one main image, several images logically inserted into the text, one image inside the text, or both. The option stating that this category cannot be applied in the absence of an image is also included. Table 73 presents the frequencies arranged according to the specified criteria.

Table 73 - Number of pictures

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One on the top	24	77,4	77,4	77,4
	More than one logically placed in the article	6	19,4	19,4	96,8
	One placed in the text	1	3,2	3,2	100,0
	Total	31	100,0	100,0	

It follows from Table 73 that there are three options for how the text was constructed by placing the images in it or supplementing the text by using this visual element in the newsmagazine *The Economist*. What more we can see in the results of Table 73, is that this category was applicable for all of the examined articles. However, the newsmagazine doesn't use the structure in which the picture gallery would be used. Based on the previous information the three options resulting from the analysis are that either there is one picture on the top of the article or there is more than one picture logically used in the article or there is only one picture placed in the text.

The first and the most used option is that the picture, or if we look at Table 71, we can say that the photography was placed on the top in 24 cases (77,4%). As an example, we use the article (Picture 61) published on September 8, 2022, under the name *How Britain has changed since Elizabeth II was crowned in 1953*. The second option represented in six cases (19,4%) is that there is more than one picture in the texts that complements the information given to the reader. For an illustration of this result, we refer to the article (Picture 62) published on September 14, 2022, and already mentioned for its specific graphic components in photography - *As mourning comes: each generation forges its own relationship with the monarchy*. The smallest representation in the construction of articles has within this research category the option that presents an article with one image placed in the text. By performing the cross-analysis, we found out that the only visual element (3,2%) situated in the text is the infographics (Picture 63).

We must note that *The Economist* newsmagazine uses a minimal amount of banners and advertising elements in any form in online articles. In our case, the visual structure and construction of the article are not disturbed by other elements that are not necessary from a contextual point of view.

How Britain has changed since Elizabeth II was crowned in 1953

Fewer children, fewer coal miners, less cabbage



Sep 8th 2022

Save Share Give

SOMEWHERE IN BRITAIN, half a dozen people gathered at a farm to watch Queen Elizabeth II's coronation on television. "It's a tiring day for her. Two and a half hours in the abbey. It's the whole day really," said one. "I expect she packs herself up a couple of sandwiches," commented another. Someone added: "I wish some of the ladies-in-waiting would trip over—give us a bit of fun." Then: "They put a canopy over her when she's anointed, that's nice for her."

Listen to this story. Enjoy more audio and podcasts on [iOS](#) or [Android](#).

0:00 / 0:00

This scene, which was recorded by an informant for Mass Observation (a kind of benign sociological spy network), could be a clip from "The Royle Family", a 1990s sitcom in which people sit around watching TV, or a more recent variation, "Gogglebox". In 1953, as today, British viewers could not help but focus on the most mundane matters—sandwiches and the canopy. They were snarky, though they stopped short of outright irreverence. In some ways they have not changed greatly since.

As mourning comes: each generation forges its own relationship with the monarchy

Some rituals carry deep meaning, others are absurd



Sep 14th 2022

Save Share Give

By Matthew Sweet

When North Korea wept for Kim Jong Il, the rest of the world cringed. It was one of the oddest spectacles of 2011. Citizens huddled, reporting to their nearest bureau office, to fill the air with lamentation. News footage that caught the mourners like an opera chorus addressing the people in the Cheongwadae. Were those real tears? Had they been caused (over the body by electric, terror, brainwashing)? Or was this the product of professional training—Pyongyang's synchronised grieving team, going for gold?

The answer was beyond reach. We can know little of what it means to be viewers in North Korea, where the Kim family gains direct access to public and domestic space and exerts a power that must be inescapable, even in dreams. But we might admit this: even under absolute tyranny, it may be possible to take part in an act of collective mourning, to shed genuine tears and register the strangeness of your own feelings and actions.



Picture 61

Picture 62

Elizabeth II was the longest-reigning monarch in British history

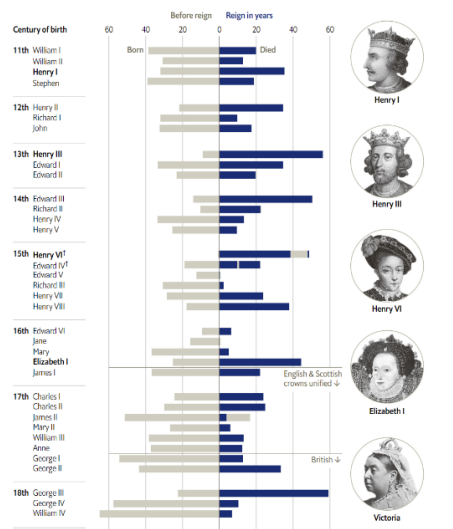
Her record may never be matched

Sep 8th 2022

Share

IN DECEMBER 1936 Edward VIII, Queen Elizabeth II's uncle, abdicated so that he could marry a divorcee. He had spent less than a year on the throne. George VI, her father, hung around for considerably longer: dying in 1952, after 15 years as king. Elizabeth, who died on September 8th, managed 70 years, longer than not just Edward and George, but any other monarch.

Kings and queens of England*



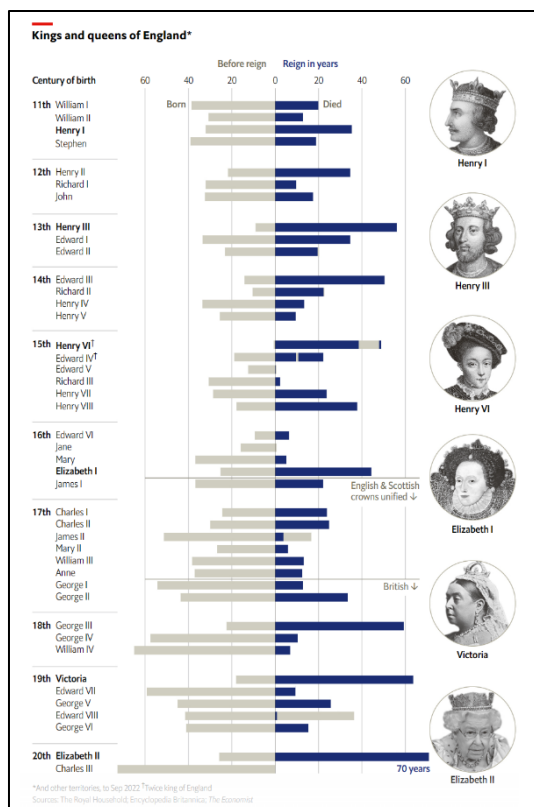
Picture 63

As we have already mentioned we know that *The Economist* works with infographic elements while creating an article at least in one case. For this reason and because of the topic we have chosen as our case study, there are high possibility that within the examined sample, there will be more than one table or infographic (Table 74) for the illustrational purpose of Queen Elizabeth II's life.

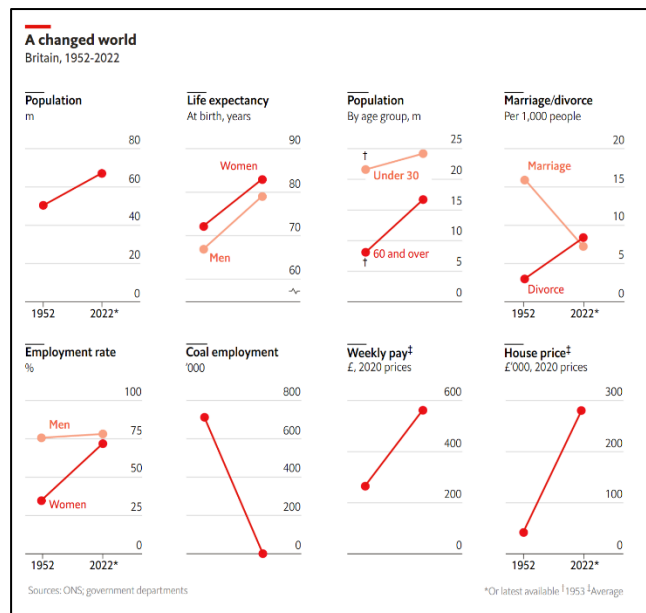
Table 74 - Tables and infographics

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	3	9,7	9,7	9,7
	No	28	90,3	90,3	100,0
	Total	31	100,0	100,0	

From the table, we can see that our assumption has been confirmed, although only to a relatively small extent. There are three cases (9,7%) in the selected sample of newsmagazine *The Economist* in which the information in the articles was supported by infographic elements. One of the infographics (Picture 64) that has already made it into previous research categories displays the kings and queens of England (and other territories) in chronological order, as well as informing the reader of the years they began reigning and how long their reigns lasted. This infographic was, in fact, used in two different articles. Both of them were published on the same day – September 8, 2022. However, their appearance is distinguished by the section they were written for. The article *Britain's longest-serving ruler strengthened the monarchy* is sorted in the *Britain* section and the article *Elizabeth II was the longest-reigning monarch in British history* is in the section *Graphic detail*. The second infographic (Picture 65) was used in the article *How Britain has changed since Elizabeth II was crowned in 1953* also from September 8, 2022, and displays the changes in the British population, life expectancy, marriage/divorce or employment rate.



Picture 64



Picture 65

The primary images of Queen Elizabeth II in the chosen articles of the newsmagazine *The Economist* continue to be one of the main focuses of our research. In order to conduct a more comprehensive analysis, we determine how the queen was depicted in each of the scrutinized images if she was a part of the main image. This category was dubbed the prominence of the Queen (Table 75).

Table 75 - Prominence of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Sole in the foreground	9	29,0	29,0	29,0
	Accompanied in the foreground	3	9,7	9,7	38,7
	In the Background	3	9,7	9,7	48,4
	Absent	11	35,5	35,5	83,9
	Other	4	12,9	12,9	96,8
	N/A	1	3,2	3,2	100,0
	Total	31	100,0	100,0	

Whether the Queen appears in primary photography served as the first and basic criterion for this section of the analysis. We discovered that she was featured in 19 articles out of 31, or 61.3% of the total sample. There were also 11 cases (35,5%) when Queen Elizabeth II was absent from the photography (Picture 66). And only in one case (3,2%) this category was not possible to apply as there was not any main picture in the article.

In order to ascertain the Queen's prominence within this category, we divided the category that resulted in her presence in the image into four subcategories. The Queen is the only subject in the foreground of the first one's main photography (Picture 67). Nine articles (29%), with the Queen alone in the foreground, were chosen by the authors to use the Queen's photograph. Although the Queen is accompanied rather than alone in the second photo option, she is still depicted in the foreground (Picture 68). There are three articles (9,7%) of this kind in the selected research sample of *The Economist* newsmagazine. The third option is that the Queen is in the background of the picture (Picture 69). In the research sample, there are also three articles (9,7%) like this containing the photography of the Queen being in the background. The last option is under the name *Other* which occurred four times (12,9%). The reader is aware that the Queen is in this specific picture, but given the content of the image from the funeral, it makes sense that she isn't visible (Picture 69).



Picture 66



Picture 67



Picture 68



Picture 69

Since we learned from the presence analysis of the Queen in the newsmagazine that *The Economist* is in as many as 15 cases either absent or listed as *Other*, we moved forward with a category that explains specifics about the Queen or the photo selection and its suitability for the article. The most common elements related to Queen Elizabeth II in the photo or the reasons for the choice of photography were revealed by the cross analysis (Table 76) where we analysed the Queen's prominence in connection with the question about the object of the photography if she is not present.

Table 76 - Prominence of the Queen * The Object of the Main Image

		The main image without the presence of the queen shows					Total
		The Queen's Funeral	Member(s) of the Royal Family	Mourning people	Other	N/A	
Prominence of the Queen	Sole in the foreground	0	0	0	0	9	9
	Accompanied in the foreground	0	0	0	0	3	3
	In the Background	0	0	0	0	3	3
	Absent	0	3	2	4	2	11
	Other	2	1	0	1	0	4
	N/A	0	0	0	0	1	1
Total		2	4	2	5	18	31

Table 76 illustrates that readers were exposed to footage of the funeral (Picture 69) in the image chosen as *Other* under the Queen's prominence category in two cases, or in 6,5%. In four instances (12,9%) where the Queen was not present in the pictures, members of the royal family were shown (Picture 66). In two cases (6,5%), the Queen in the primary image was replaced by mourners, or more accurately, the general public remembering Queen Elizabeth II (Picture 60).

But we also reached a point where, in five cases (16,1%), we used the term *Other* indicating that there was only a picture that could be used to understand the situation and no direct connection to the Queen or current events that would be understandable to the reader at the first sight. These five examples are absolutely different in their content and the topics they cover, while the common point is only Queen Elizabeth II:

- *Why Britons love to queue* (Picture 70)

- *“The Crown” will help shape the memory of Queen Elizabeth II* (Picture 71)
- *A.N. Wilson on the art of Queen Elizabeth II’s communication* (Picture 72)
- *South-East Asia’s monarchies struggle with succession* (Picture 73)
- *The queen’s death left sporting authorities facing tricky choices* (Picture 74)



Picture 70



Picture 71



Picture 72



Picture 73



Picture 74

We were able to validate the results by looking at the Queen's prominence in the image. These results indicate that, of the total sample under examination, 16 images (51,6%) are unsuitable for further analysis when the Queen is taken into account as a visual component of the articles. Consequently, our actual sample for a closer examination of the queen's portrayal consisted of 15 images (48,4%) from the newsmagazine *The Economist*. We employed the

categories of framing, the Queen's position, her look, her facial expression, her attire, and her movement in this analysis.

Table 77 - Framing of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Close-up	6	19,4	19,4	19,4
	Medium Close-up	6	19,4	19,4	38,7
	Medium Shot	2	6,5	6,5	45,2
	Medium Full Shot	1	3,2	3,2	48,4
	N/A	16	51,6	51,6	100,0
	Total	31	100,0	100,0	

The research sample of the Queen's image on the main position in articles is quite diverse in the framing of Queen Elizabeth II (Table 77) in photographs. Queen Elizabeth II portrayed in close-up (Picture 75) framing occurred in six cases (19,4%). We encounter the Queen in a medium close-up (Picture 76) and also in six cases (19,4%). There are two cases (6,5%) of the medium shot (Picture 68) in the research sample and one time (3,2%) she was presented in the medium full shot (Picture 77). However, there were no full shot pictures of Queen Elizabeth II in the articles selected from *The Economist*.



Picture 75



Picture 76



Picture 77

We evaluated the Queen's stance and expression in the photos as well. When it comes to portraits, it is reasonable to assume that the Queen will be positioned at eye level. Furthermore, if the Queen is photographed from above, her angle will be low, and if she is photographed from below, her angle will be high.

Table 78 - Positioning of the Queen - angle

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Eye level	13	41,9	41,9	41,9
	High	1	3,2	3,2	45,2
	Low	1	3,2	3,2	48,4
	N/A	16	51,6	51,6	100,0
	Total	31	100,0	100,0	

In 13 times (41.9%), we discovered that the Queen is portrayed at eye level in the newsmagazine *The Economist* (Picture 75). As we can see in the results expressed in Table 68 there is only one case, when the queen was photographed from the high level (Picture 78) and we also find only one example of the Queen photographed from the low level (Picture 79). Both of these last-mentioned cases are actually pictures in pictures, which means that there is a portrait of the Queen placed somewhere as a supplement to the picture. This placement creates the angle, not the actual position while she was photographed.



Picture 78



Picture 79

As we see from the previous examples the direction in which the Queen looks is unaffected by her position. The queen cannot be expected to look at the reader when she is positioned at eye level, and the pictures showing her taken from different camera angles also cannot be assumed to reflect this. For that reason, we continued by examining the Queen's look (Table 79).

Table 79 - Direction of the Queen's look

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Direct at the reader	4	12,9	12,9	12,9
	Up	3	9,7	9,7	22,6
	Down	3	9,7	9,7	32,3
	Other	4	12,9	12,9	45,2
	N/A	17	54,8	54,8	100,0
	Total	31	100,0	100,0	

Results of the newsmagazine *The Economist* show that there are four photos (12,9%) of the Queen used as the main image, where she was looking directly at the reader (Picture 57). These pictures are mainly portraits of the Queen. In three pictures (9,7%) she is looking upwards (Picture 75). Likewise, in three cases (9,7%) the queen is captured looking down. To this category of analysis, we also included the *Other* option, which represented an alternative point of view. We saw that the Queen looked to the side four times (12,9%) when this option was used. Moreover, all of these pictures are taken from the same angle, even if they differ in framing, colour, or even facial expression.

We also discovered that the position of the Queen's body is in all of the photos selected as *Other* in accordance to her look. The Queen's body positioning in the main image prompted us to investigate whether or not she is moving in the images (Table 80). We also talked about the cases as a motion when she was photographed bowing down at the monument or waving to the crowd.

Table 80 - Movement of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	In motion	3	9,7	9,7	9,7
	Motionless	12	38,7	38,7	48,4
	N/A	16	51,6	51,6	100,0
	Total	31	100,0	100,0	

The results of this category show that the Queen was mostly represented motionless in the newsmagazine *The Economist*. There were twelve instances (38,7%) in which she was pictured standing still and not moving (Picture 76). However, there were three cases (9,7%) when she was represented in motion (Picture 77).

When analysing the construction of emotionalism in journalistic pieces, one of the most likely categories to be taken into account is Queen Elizabeth II's facial expressions (Table 81).

Table 81 - Facial expression

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Smiling	6	19,4	19,4	19,4
	Sad/Concerned	2	6,5	6,5	25,8
	Angry/Tensed	1	3,2	3,2	29,0
	Calm/Not showing emotions	5	16,1	16,1	45,2
	N/A	17	54,8	54,8	100,0
	Total	31	100,0	100,0	

Within this category, we have selected options that indicate whether the Queen is smiling, sad or worried, tense or angry, calm, or displaying no visible emotions to the reader. Also, in the event of an unexpected facial expression, we have added option *Other*. The sample under examination yielded findings that the queen is pictured in six cases (19,4%) smiling (Picture 67). The largest number of photos are those in which she is calm or does not show any recognizable emotions at first glance (Picture 76). This happened in five cases (16,1%). In two (6,5%) cases the Queen looks concerned (Picture 80). And in one (3,2%) of the pictures the Queen looks tensed (Picture 57). In addition to this category, in 17 cases (54,8%) we could not apply any of the options above.



Picture 80

The Queen's prominence and the manner in which her appearance is depicted in pictures serve to highlight the importance of the event and her role within it. Her attire (Table 82) enhances the scene as well. We selected four options to use for this category. She might have been captured in *formal* or *informal clothes* or there is also an option that her *attire is symbolic of her royal rank*. For those in which the Queen is not presented, *N/A* will be used.

Table 82 - Clothing of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Formal	9	29,0	29,0	29,0
	Clothing associated with royalty	6	19,4	19,4	48,4
	N/A	16	51,6	51,6	100,0
	Total	31	100,0	100,0	

We could not apply the category determining the queen's clothing to the vast majority (51,6%) of images. However, the results from Table 82 show us that even in the remaining 15 photos, Queen Elizabeth II does not appear in casual clothes even once. In nine cases (29%) she wears formal clothes (Picture 77) and there are six cases (19,4%) within the research sample that depict Queen Elizabeth II in clothing that is associated with her royal status (Picture 80).

The Queen's clothes in the photos also differ depending on the events that she was photographed at, with the exception of those where she is dressed for a portrait. Therefore, it was essential to consider the background category (Table 83). We also included the images from the Queen's funeral that were under the sub-category of Other in Prominence, in addition to the picture with the Queen. We conducted an analysis in which we assessed the following options: a single-color background; a background depicting the Queen performing official duties; a background suggesting privacy; and a photograph depicting a funeral or the arrangements for one. Additionally, there was once more at the Other option.

Table 83 - Background

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Single colour	5	16,1	16,1	16,1
	On official duties	4	12,9	12,9	29,0
	Picture evoking privacy	4	12,9	12,9	41,9
	Picture from funeral or preparation for funeral	2	6,5	6,5	48,4
	Other	1	3,2	3,2	51,6
	N/A	15	48,4	48,4	100,0
	Total	31	100,0	100,0	

The results show that there are five cases (16,1%) when the background is replaced by a single colour (Picture 75). There are equally four pictures (12,9%) where we can spot the

queen on her official duties (Picture 77) and pictures evoking privacy (Picture 78). However, when choosing the option that the Queen is photographed in an environment that evokes privacy, the photos are stylized and do not depict family matters. We could say that it is rather a mandatory photo shoot at official events in the home environment. In the context of background analysis, images related to a funeral or a preparation for it have only taken place twice in the whole research sample of the newsmagazine *The Economist*.

Only once (3,2%) was the *Other* option utilized (Picture 81) in relation to the background and at first glance, the reader sees the Queen as if she were sitting in public transport with ordinary people. However, upon closer inspection, the reader realizes that this is an exceptional moment captured in a city where a portrait of the Queen is displayed on the wall of a building and a bus is just passing in front of this portrait. Therefore, the reader sees a portrait of the Queen through the windows of the bus.



Picture 81

In the subsequent part of our study, we focused on the textual elements that made up the article's structure. With respect to the texts, we examined the captions (Table 84) that were located beneath the images. There were six options that we sat for the caption analysis: descriptive, explanatory, emotional, other, combination (of explanatory and descriptive), and N/A (not applicable). However, among the selected articles, we did not observe a single one in which captions of any type were used.

Given the zero presence of captions, we continued our research to find out how the article as a whole is structured textually. First, we focused on headlines. Unlike the image section, we overlooked the question of their presence as headlines are inseparable components of an article. We've created headline analysis categories that highlight both the content and visual elements. This is the rationale behind our examination of the headline's colour, use of capital letters, general tone, Queen personalization, and enunciation.

Table 84 - Colour of the headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The same as the whole text	31	100,0	100,0	100,0

Table 85 - Headline in capital letters

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	31	100,0	100,0	100,0

The articles in newsmagazine *The Economist* had a consistent format for the two weeks that we looked at our case study, as Tables 84 and 85 show. In these chosen articles, each headline had the same colour as the body of the text. Even during the days of Queen Elizabeth II's death and funeral, the newsmagazine did not alter its colour. In the research sample, there were also no words that were purposefully written in capital letters. Although purposeful highlighting of some parts of the headlines is not present in the newsmagazine *The Economist*, in four articles we encounter different photos of the font. Unlike the usual font (Picture 82) that is non-bold simple and “elegant”, in the mentioned four cases the font is bold, and more striking to the sight of the reader (Picture 83).

Britain's longest-serving ruler
strengthened the monarchy

Picture 82

**For a last moment the Queen is
everywhere**

Picture 83

However, this change has nothing in common with the death of Queen Elizabeth II or the situation or with the events after her death. All of these four articles were published in the section 1843 magazine which, as stated on the stand, has been published since September 1843 to take part in "*a severe contest between intelligence, which presses forward, and an unworthy, timid ignorance obstructing our progress*" (The Economist, 2022).

Since there are no contextual changes caused by the colour of the headline or the usage of the capital letters in the selected time span, we continued with the research of formulation of

the headlines (Table 86) in newsmagazine *The Economist*. We have set five types of the formulation of headline that might have been used in the construction of the articles: *informative, explanatory, appealing, formal expressive, and interrogative*.

Table 86 - Formulation of headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Informative	9	29,0	29,0	29,0
	Explanatory	3	9,7	9,7	41,9
	Appealing	9	29,0	29,0	67,7
	Expressive Formally	4	12,9	12,9	80,6
	Interrogative	6	19,4	19,4	100,0
	Total	31	100,0	100,0	

Out of the entire research sample, there are two groups of headlines dominating. One type of them was of an informative nature. Nine of the thirty-one articles (29%) in particular were written with the intention of informing the reader about news and current affairs. For example, on the day of Queen Elizabeth II's passing, one of the informative headlines appeared:

Queen Elizabeth II's reign in numbers

This headline informs about the statistical information a reader will obtain after reading the article without further explanation of what number it will talk about and for what reason.

Appealing is the second type of the most popular headline formulation, which we also saw nine times (29%) in the sample. We use the September 16, 2022, article as an example whose heading is:

For a last moment the Queen is everywhere

This headline is appealing for the reader as he or she is wondering, how this could be when the Queen is not alive anymore.

The third type is the interrogative formulation, which occurred six times (19,4%) in the headlines. An example is the title of the article from September 16, 2022:

What next for the British monarchy?

This title doesn't give much away. It builds on its generality, implying that the answer will be more complex than whether it continues or not.

The Economist newsmagazine used the formally expressive formulation four times (12,9%) and explanatory formulation three times (9,7%) the expressive one is from September 09, 2022, while we can find the explanatory one in the article from September 08, 2022:

Expressive: *“The second Elizabethan era is over”—a special episode on the death of Britain’s queen*

Explanatory: *Translating royal names is a relic of European history*

The expressive headline uses quotations and metaphorical speech in contrast to the explanatory, which offers not only information that there are different translations of the royal but also that it is a relic of European history.

During our following research, we focused on the overtone of the previously selected headlines. Table 87 demonstrates how we separated the headline overtone category into five options, with an additional option *Other* included in case the pre-set options were not appropriate for every headline that was chosen.

Table 87 - Headline overtone

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Positive	2	6,5	6,5	6,5
	Negative	2	6,5	6,5	12,9
	Very emotional	7	22,6	22,6	35,5
	Neutral	12	38,7	38,7	74,2
	Other	8	25,8	25,8	100,0
	Total	31	100,0	100,0	

With over 32% of all headlines written in an informative manner, the results confirmed what we suspected that the very emotional overtone would not predominate. This was further supported by the study findings, which are displayed in Table 87 and led to the classification of headline overtones into five categories.

The largest representation was in the neutral option. In 12 cases (38,7%) we selected headline overtone as neutral, that is non-evoking emotions. As an example, we use the article from September 08, 2022:

Queen Elizabeth II’s reign in numbers

The Other option had the second-highest representation. We selected this option in eight cases (25.8%), which actually meant that the curiosity originated from the headline construction because it somehow piqued the reader's interest while suppressing the overtone of negativity, positivity, or even extreme emotionality. This was made possible by a strong presence of provocative and action-oriented headlines. For example, we find this kind of headline in the article from September 09, 2022:

What will Charles do now?

As very emotional were marked headlines in seven articles (22,6%). As the thesis is focused on emotionalism in journalism we look closer to all of these headlines. The first of these headlines appeared on the day of Queen Elizabeth II's death – September 8, 2022: *Elizabeth II never laid down the heavy weight of the crown* - this headline conveys a sense of admiration and respect for Queen Elizabeth II, who was known for her dedication and service to her role as a monarch.

The day after the Queen's death, September 9, 2022, we observed two articles with very emotional headlines:

Drama queen: Her Majesty on-screen, from "The Simpsons" to "The Crown" - this headline evokes a sense of amusement and nostalgia in the reader at the same time. The phrase "drama queen" typically refers to a person who is overly dramatic or self-centered, and the mention of "The Simpsons" and "The Crown" suggests a humorous or satirical tone with television popularity. The reader might perceive the headline as a light-hearted and entertaining commentary on the portrayal of royalty or influential figures in these two different media formats.

"The second Elizabethan era is over" – a special episode on the death of Britain's queen - the headline refers to the end of Queen Elizabeth II's reign as Britain's longest-serving monarch. Upon hearing this news, readers may experience a range of emotions, including loss and nostalgia for the end of an era, as people reflect on the memories and historical significance of Queen Elizabeth's reign. Moreover, the Queen's death has elicited numerous personal stories about a sense of shared emotion, as people have pointed to her longevity and stature as a historical anchor point for their own lives. However, this shared grief can facilitate individual and communal grief, as well as community action.

On the other side, there is an option of mixed reactions with some expressing strong emotions and others showing restraint. This could be due to the various views on the monarchy and the Queen's legacy, as well as the impact of her death on different communities. The end of the second Elizabethan era may lead to a period of reflection on the past, including the history of empire, imperialism, and colonialism, as well as the reconfigurations of the Commonwealth during the Queen's reign.

On September 12, 2022, we observed the very emotional headline: *The Queen's confused mourners* – this can evoke a range of emotional perceptions in readers, including sadness, respect, and admiration. The use of the word *confused* in the headline may elicit

feelings of poignancy and empathy towards the mourners who are experiencing a mix of emotions. Readers might feel a sense of sadness and loss due to the passing of the Queen, as well as respect and admiration for the individuals paying their respects despite their emotional turmoil. On the other hand, the word *confused* in the title also makes the reader wonder why they are confused. It is the result of an emotionally demanding situation or it is about another reason that he wants to know, so it also arouses curiosity in him.

As mourning comes: each generation forges its own relationship with the monarchy is a headline published on September 14, 2022. This headline evokes a range of emotional perceptions in readers, including sadness, reflection, and perhaps a sense of historical continuity. Grief and mourning are complex emotions that can be intertwined with a sense of solemnity and introspection. The mention of *each generation forges its own relationship with the monarchy* may also evoke feelings of historical and intergenerational connection. While the specific emotional perception can vary from person to person, the combination of mourning and generational relationships is likely to elicit a contemplative and sombre emotional response.

On September 15, 2022, we came across the headline - *The Church of England will change less than traditionalists feared* – the word *feared* determines the emotional tone of the headline. However, the perception of this headline may vary depending on the reader's individual beliefs and perspectives. Some readers may feel reassured or relieved by the news, perceiving it as a sign of stability and continuity within the Church. On the other side those ones who are not religious might express disinterest. On the other side, of this scale are those who are against the historically customary linking of power and churches, and therefore the headline will cause outrage, even resistance.

The last of the very emotional headlines is the one from September 16, 2022 – *For a last moment the Queen is everywhere* - it is a combination of different emotions that are associated with the person of the Queen. The word *everywhere* is an important element, as the queen was omnipresent, not only at important events belonging to the head of state but also at events such as New Year's speeches, celebrations, opening of hospitals, or other charitable events. However, its ubiquity is also associated with the money on which she was depicted on postage stamps. She was part of the life not only of the British and for the last time, as the headline states she is everywhere which creates the feeling of nostalgia and reverence, reflecting on the Queen's legacy and impact. And others experience sadness or melancholy, considering the finite nature of life and the impending loss of a significant figure.

Negative and positive overtone occurred in the selected articles in the same frequency – two times (6,5%). Positive overtone can be spotted, for example in the article from September 14, 2022, where the author uses the phrase “art of communication” in connection with the Queen.

A.N. Wilson on the art of Queen Elizabeth II's communication

On the other side, the negative overtone is visible in the article from September 15, 2022, about the problematic succession of monarchies in Asia:

South-East Asia's monarchies struggle with succession

Another element of research related to the headline was the enunciator or speaker (Table 88). Since the article could be taken straight from the news agency without any additional information or headline changes, we have set the options to journalists or news agencies. Another option is that the whole article was written by someone else or that even if the article was written by a journalist, the headline is a quotation from someone else.

Table 88 - Enunciator/Speaker

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Another person	1	3,2	3,2	3,2
	Journalist or news agency	30	96,8	96,8	100,0
	Total	31	100,0	100,0	

As the results show, out of all 31 articles, 30 of the headlines (96,8%) were written in *The Economist* newsmagazine by journalists or taken from news agencies. Since *The Economist* newsmagazine does not publish the author of the article, we cannot unequivocally claim that the article was not taken from a news agency. Therefore, in this category, we use the unification of these two options, although in the case of examining the elements of emotionalism, this represents an obstacle, since the headlines and also articles from news agencies are taken as they are written and thus their research value is the same in all newsmagazines.

None of the articles used for the analysis included Queen's citation as the headline in any of the cases but in one case (3,2%) the enunciator is neither a journalist nor a news agency. The author is a biographer who considers the way in which Queen Elizabeth II did her job so well. The article was published on September 15, 2022, under the name *A.N. Wilson on the art of Queen Elizabeth II's communication*.

There is a personalization of the Queen in headlines, even if no journalist directly quotes her, as the last example of the headline enunciator makes clear. Because of this, we also looked at the Queen's personalization (Table 89) in relation to headlines. We were trying to find out if and how the Queen was mentioned in the headlines.

Table 89 - Personalization of the Queen in headline

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The Queen	4	12,9	12,9	12,9
	Elizabeth II	6	19,4	19,4	32,3
	Title and the name	4	12,9	12,9	45,2
	Title and the country	1	3,2	3,2	48,4
	Other	2	6,5	6,5	54,8
	N/A	14	45,2	45,2	100,0
	Total	31	100,0	100,0	

Based on an examination of the Queen's personalization in the headlines, we discovered that The Economist newsmagazine focuses a lot on addressing notable people. The most used personalisation of the queen was by using her name Elizabeth II. This happened six times in the article's headlines (19,4%). The title in connection with the name and also the sole title was used in the same frequency, both four times (12,9%) in the selected research sample. There was one case (3,2%) when the Queen was called in the headlines by her name in connection with the country. Additionally, two cases (6,5%) exceeded the predetermined options and as a result, it was classified as the Other option. On the other hand, there was no case when the Queen would be represented by using a familiar name or any other term replacing her title or the name. And this category could not be applied to 14 articles as the Queen was not personalised in them at all. We use the following examples to show how the Queen is personalized in headlines:

Elizabeth II: *How the death of Elizabeth II has affected Britain*

The Queen: *The Queen's confused mourners*

Title and the name: *Queen Elizabeth II's life and reign in pictures*

Other: *Drama queen: Her Majesty on-screen, from "The Simpsons" to "The Crown"*

Title and the country: *"The second Elizabethan era is over"—a special episode on the death of Britain's queen*

N/A: *Some of the new king's realms may become republics*

Even if the example of Other is using the word queen – in connection with drama it takes this phrase on a metaphorical level. Although, the headline continues with Her Majesty which might be marked as a commonly used term for the Queen, the whole combination of these phrases better fits the Other option.

The content of individual articles was the second, and most important, part of the text analysis. Each text's main themes, individual article structures, news values of the selected texts, and the presence of Queen Elizabeth II—as well as her personalization in the texts—were compared. We looked at the Queen's key attributes and also at the quotes and whether or not she plays an active or passive role in the narrative. As the last factor affecting the composition of the piece, we focused on the author of the article.

Based on the content and key components, the article structure (Table 90) was split up into the following options. As per the division, the article's structure could be classified as either descriptive, explanatory, emotional, or a balanced combination of emotional elements and description or explanation.

Table 90 - Structure of an Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Descriptive	5	16,1	16,1	16,1
	Explanatory	7	22,6	22,6	38,7
	Emotional	3	9,7	9,7	48,4
	Combined structure	16	51,6	51,6	100,0
	Total	31	100,0	100,0	

The previous examination of the quantity of images used and also the use of infographic elements within the articles, and how the headlines were written indicates that *The Economist's* news articles ought to be more in-depth. These presumptions are supported by Table 80's results, which follow the previously examined categories. However, our presumptions were only partially written as we didn't expect that emotional elements would play a crucial role as well. On the other hand, the number of articles with a predominant emotional structure has the smallest representation in our research sample.

The combined structure is prevalent in our research sample, as seen in 16 articles (51,6%). Second place in the number of occurrences in articles of *The Economist* newsmagazine is held by the explanatory structure with a number of seven articles (22,6%) from 31. The descriptive structure was prevalent in five articles (16,1%) published within the given period.

And only three times (9,7%) there were articles with emotional structure. These three examples of emotional structure intersect with the characteristics of headlines. Moreover, all articles are extensive and supplemented with a number of picture attachments.

The first example of an emotionally structured article is from September 12, 2022 – *The Queen's confused mourners* - This article is written in the form of stories of grieving people, while the information is presented as an emotional description of the events. The article describes the events when the British learned about the death of the Queen and gathered in front of the gate of Buckingham Palace. He describes the various emotions that spread through the grieving crowd as they await the arrival of the new king and what a change it will bring to their lives. In the individual paragraphs, we come across a lot of metaphors for the monarchy, the royal family itself, or people. The article does not explain the events, does not give them an information scope, but depicts the emotional state of those present supplemented with descriptions of the surroundings.

The second of the articles was published on September 14, 2022, entitled *As mourning comes: each generation forges its own relationship with the monarchy*. The article metaphorically tells about the sadness that flooded the country after the news that the Queen died. It describes the rituals that suddenly appeared and compares the grief of the people to that shown in North Korea after the death of Kim Jong Il. The article is a polemic that talks about people's grief, which is somehow conditioned by their relationship to the monarchy and the person of the Queen.

The third example is from September 16, 2022 - *For a last moment the Queen is everywhere* - The article is a memory of the Queen, her depiction in a kind of exalted, almost dreamlike form, and the central theme is that people do not say that she died, but that she passed away. The reason is said to be that talking about death is more difficult, and the Queen seemed to be a close person despite the fact that many only saw her from a distance during her lifetime, than at all. The article is a reflection of the Queen's presence in British people's lives and that, despite her huge portraits hanging in many places, suddenly the state events will be different and perhaps emptier since people were used to her always being there.

What these three articles all have in common is that they describe both the Queen's position in people's lives and her subsequent loss as an emotional event. They do not talk about the economic, economic, or political side. On the contrary, they deal with the feelings that she caused and that her absence causes.

The second category under textual analysis was the identification of news values, which can be found in all the articles in the newsmagazine *The Economist*. We have defined news values as we investigate their occurrence. The news values (Table 91) that we have chosen in compliance with the Code Book include the power elite, celebrity, entertainment, surprise, good and bad news, magnitude, proximity, and follow-up.

Table 91 – The News Values

		Frequency	Percent	Valid Percent
Valid	The power elite	25	80,6	80,6
	Celebrity	5	16,1	16,1
	Entertainment	18	58,1	58,1
	Surprise	11	35,5	35,5
	Good news	16	51,6	51,6
	Bad news	12	38,7	38,7
	Magnitude	27	87,1	87,1
	Proximity	25	80,6	80,6
	Follow-up	16	51,6	51,6

News values are expressed as a sum in each article, so their overall percentage representation is not 100%; rather, it is evaluated uniformly throughout the sample of *The Economist* articles that are evaluated.

The news value of the power elite is evident in 25 cases (80,6%), however, the value under the option of celebrity was selected only in five cases (16,1%) in the research sample. Entertainment was discernible in 18 cases (58,1%) and journalists dealt with a surprise 11 times (35,5%). The good news was the news values in 16 cases (51,6%) and on the contrary bad news in 12 cases (38,7%). Magnitude had a high relevance of 27 cases (87,1%) followed by the proximity in 25 articles (80,6%). And finally, we found out about follow-ups in 16 cases (51,6%).

The Queen's personalization in *The Economist* magazine articles (Table 92) follows the same methodology that we used to create her personalization in headlines. We examined the most favoured personalization found in the article. The following options could be chosen in this category: title and name, title and name together, title and the nation, or title and the well-known name in place of the other options. Since the presence of the queen in the text was one of the requirements for the selection of the article, we also added the option Other in case there

existed a different format in which the Queen could be addressed. Additionally, there was a N/A option that served as a control option.

Table 92 - Personalization of the Queen in the Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	The Queen	2	6,5	6,5	6,5
	Title and the name	4	12,9	12,9	19,4
	Combination	25	80,6	80,6	100,0
	Total	31	100,0	100,0	

We anticipated that the combination of personalization of the Queen would predominate in the text in order to enhance the word variety, based on earlier research regarding the structure of articles in the newsmagazine *The Economist*. We conclude that 25 (80,6%) articles used this combination of different ways how to personalize the Queen in their textual part based on the results shown in Table 92.

However, there are six articles in which the queen's naming is simplified to either a title only or a title combined with a name. Specifically, in two cases (6,5%) is Elizabeth II. mentioned only as the Queen. Both of these articles talk about the future without the Queen and how King Charles III will lead the monarchy:

1. *What will Charles do now?*
2. *What King Charles could mean for the royal finances*

The second option is the title and the name and it occurred in four articles (12,9%). These all four articles are connected in the same way, as they try to explain to the reader what the Queen's era looked like and how might the future without the Queen be:

1. *"The second Elizabethan era is over"—a special episode on the death of Britain's queen*
2. *Queen Elizabeth II's reign in numbers*
3. *What next for the British monarchy?*
4. *What to read to understand the British monarchy*

As it is seen on the headlines of two articles in which the Queen is only presented with her title the fact that the Queen does not have to be the main topic (Table 93) of the article is relevant. Our goal was to identify the main and second subjects covered by *The Economics* newsmagazine. Although we left the option Other, we have chosen some options that may serve

as the articles' main themes. However, we also kept the Other option for the secondary topic selection (Table 94), which stands for the Queen's intermittent appearance in the text of the article.

Table 93 - Main topic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Death of the Queen	6	19,4	19,4	19,4
	Funeral of the Queen	3	9,7	9,7	29,0
	The Queen's Past	7	22,6	22,6	51,6
	Royal Family	1	3,2	3,2	54,8
	The Queen's Political Role	2	6,5	6,5	61,3
	The Religious Role of the Queen	1	3,2	3,2	64,5
	Society's Perception of the Queen	2	6,5	6,5	71,0
	Future without the Queen	3	9,7	9,7	80,6
	Other	6	19,4	19,4	100,0
	Total	31	100,0	100,0	

Table 94 - Secondary topic

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Funeral of the Queen	2	6,5	6,5	6,5
	The Queen's Past	2	6,5	6,5	12,9
	Royal Family	4	12,9	12,9	25,8
	The Queen's Political Role	4	12,9	12,9	38,7
	Society's Perception of the Queen	6	19,4	19,4	58,1
	The Queen in Connection with Colonial Past	2	6,5	6,5	64,5
	Future without the Queen	3	9,7	9,7	74,2
	Queen's Death	7	22,6	22,6	96,8
	Other	1	3,2	3,2	100,0
	Total	31	100,0	100,0	

Despite the fact that we would assume that in the selected time frame the most frequent topic in articles related to the Queen will be her death or funeral, the reality is different in *The Economist* newsmagazine. In the examined sample, the most common main topic was the

Queen's past life, which was the central topic seven times (22,6%) and as a secondary topic two times (6,5%). The death of the Queen was the second most mentioned thing about the Queen, while it was six times (19,4%) as a main topic in the researched articles and two times (6,5%) as a secondary topic. The funeral of the Queen and the future without the Queen were the main topics in the researched articles both three times (9,7%). However, they did not occur in the same frequency as a secondary topic in the articles where the funeral of the Queen was two times (6,5%) and the future without the queen three times (9,7%). The Queen's political role was portrayed as a main topic two times (6,5%) and as a secondary topic four times (12,9%). The society's perception of the queen might be seen as the main topic also two times (6,5%). But it was a secondary topic six times (19,4%). Only one time (3,2%) was the main topic the religious role of the Queen and also the Queen as a part of the royal family. Although the religious role was not a secondary topic even in one article, the royal family was the opposite of the secondary topic in four cases (12,9%). Moreover, there were six cases where the option Other was selected in the selection of the main topic.

As a secondary topic, there was an issue of the Queen in connection with the colonial past in two articles (6,5%), even if there was not any presence of this topic as a main topic. There was only one case when the secondary topic did not fulfill any of the pre-set criteria and was selected as Other (3,2%).

We also observed the emphasized features or qualities of Queen Elizabeth II (Table 85) in relation to the main and secondary themes of the articles, which included personality traits, royalty, family concerns, women in leadership roles, interpersonal relationships, and participation in noteworthy occasions. We still leave open the possibility of the Queen's funeral or passing, even though it is not a characteristic of the individual. By adding this, we could determine whether the queen's description was confined to the current events and devoid of any traits.

Table 95 - Highlighted attributes

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Funeral or death	2	6,5	6,5	6,5
	Personality traits	2	6,5	6,5	12,9
	Royalty	6	19,4	19,4	32,3
	Family issues	1	3,2	3,2	35,5
	Woman in power	13	41,9	41,9	77,4
	Connection with other people	2	6,5	6,5	83,9

Involvement in significant events	2	6,5	6,5	90,3
Other	1	3,2	3,2	93,5
N/A	2	6,5	6,5	100,0
Total	31	100,0	100,0	

Mostly the Queen was portrayed in the selected articles from the newsmagazine *The Economist* as a woman in power. This was the case of 13 articles (41,9%) describing the Queen and her life. The second most highlighted attribute was her royal position in six articles (19,4%). Her personality traits, connections with other people, involvement in significant events, and also the actual events of her death and funeral were highlighted all in two cases which mean 6,5%. Family issues were the main attribute only in one case (3,2%). The option Other was selected for the article *The Church of England will change less than traditionalists feared* in which the Queen is mentioned only marginally in relation to the church and the article touches on the changes the church feared with the arrival of a new monarch. The article therefore focuses more on Charles III. Moreover, there are two cases where this category was not possible to apply. One is talking about the monarchy - *What next for the British monarchy?* - and the other is about the habit of British people to wait in long queues during important occasions and situations - *Why Britons love to queue*.

Given that the Queen is the primary focus of our research, a critical aspect of this study involved analysing how, for instance, her voice (Table 96) was utilized in the articles of our case study. The Queen's voice in an article is deemed active if the author quotes her; and passive if she conveys the same ideas in a descriptive manner. This category cannot be used if the article is a description of current events.

Table 96 - Voice of the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Active	8	25,8	25,8	25,8
	Passive	3	9,7	9,7	35,5
	N/A	20	64,5	64,5	100,0
	Total	31	100,0	100,0	

Eight times (25,8%) in the newsmagazine *The Economist* analysis, the Queen is quoted directly. Nonetheless, she uses passive voice three times (9,7%) in the articles. For the sample

we chose, the most common outcome was that this category is not applicable, which occurred in 20 cases (64,5%).

Our research was not limited to locating quotations from the Queen. We investigated the articles further if the highlighted citations (Table 97) were there. Our goal was to ascertain whether the quotes in bold were actually said by the Queen (Table 88) or if they were about her (Table 89). Whether the highlighted quotes leaned more toward the informational or emotional side was the last feature that attracted our attention (Table 90).

Table 97 - Quotes highlited

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Selected quotes	2	6,5	6,5	6,5
	No, none of the quotes	18	58,1	58,1	64,5
	N/A	11	35,5	35,5	100,0
	Total	31	100,0	100,0	

Table 98 - The highlighted quote is citing the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	31	100,0	100,0	100,0

Eleven cases (35,5%) out of 31 articles lacked any quotes. However, none of the quotes were highlighted in the majority of the articles— 18 cases, or 58.1%. Some of the quotes were highlighted only in two cases (6,5%). However, as Table 88 demonstrates, the Queen was not credited with any of the highlighted quotes. This option, as expected, entailed utilizing a separate category that provides details on whether the highlighted quotes have any reference to the Queen in their content. Following the research strategy, we did not find a clear reference to the Queen in any of the 31 quotes that were highlighted.

Table 99 - If no the highlighted quote is connected to the Queen

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No	46	100,0	100,0	100,0

The prevailing elements (Table 100) were the focus of the last category we used to look at the highlighted quotes. We can distinguish between quotes that are sentimental or descriptive because of the quotes' simple text.

Table 100 - The highlighted quote is prevailing

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Emotion	2	6,5	6,5	6,5
	N/A	29	93,5	93,5	100,0
	Total	31	100,0	100,0	

This category was not applicable in 29 cases (93,5%) out of 31 articles examined. The informative description in highlighted quotes was not presented in any of the quotes in the research sample of the newsmagazine. The emotional statement was used in two cases (6,5%) in the selected articles.

We can find the first example in the article *For a last moment the Queen is everywhere* where we see highlighted quotations: “*Nothing is dependable; nothing lasts. The rule applies to monarchs as much as to anyone else.*” And “We took it for granted, this constancy and constant presence.”

The second example is in the article *The Queen’s confused mourners*, where we see the emotionality prevailing in the highlighted quotation: “*That is pure, pure opportunism, said one member of the crowd at Buckingham Palace*”; “*We were performing the only constant role in the centuries-long theatre of Britain’s monarchy: the crowd*”; “*The hoisted phones turned like sunflowers towards something that was coming down the road*”

The last factors we established as essential for our research and content analysis are the authors of the journalistic pieces (Table 101). The predetermined options were: the article was written by a single journalist; it was written by multiple journalists working together; it was provided by a news agency; it was made by combining journalistic work and information from news agencies; we had Other option; or that this category is not applicable.

Table 101 - Author of The Article

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	One journalist	4	12,9	12,9	12,9
	N/A	26	83,9	83,9	96,8
	Other	1	3,2	3,2	100,0
	Total	31	100,0	100,0	

The fact is that *The Economist's* writers are anonymous. It is a historical approach that has been inherited from the print version to the online version, albeit with few exceptions. The Economist states that it allows a journalist to speak with a collective voice and also that most of their articles are the work of *The Economist's* hive mind. For all of these reasons, 26 (83,9%) of the selected articles in our research sample are not analysed in the last category. Only in four cases (12,9%) do we see the examples, where the author is presented. And we can say with certainty that the author of one article (3,2%) is the biographer A. N. Wilson. This article was selected as an *Other* in Table 101.

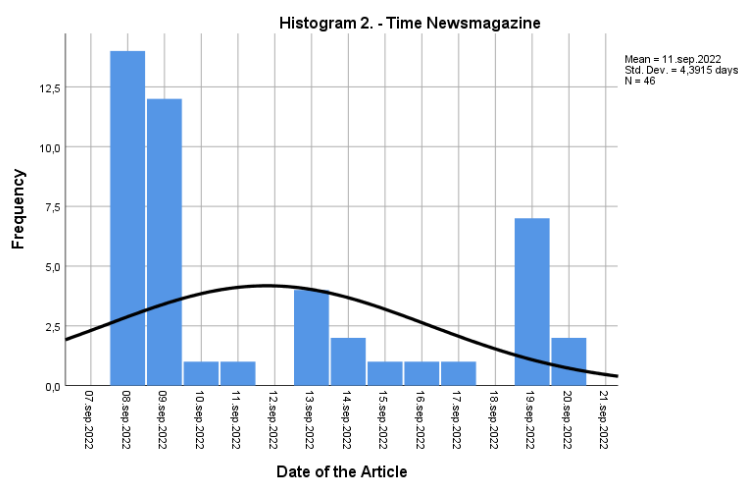
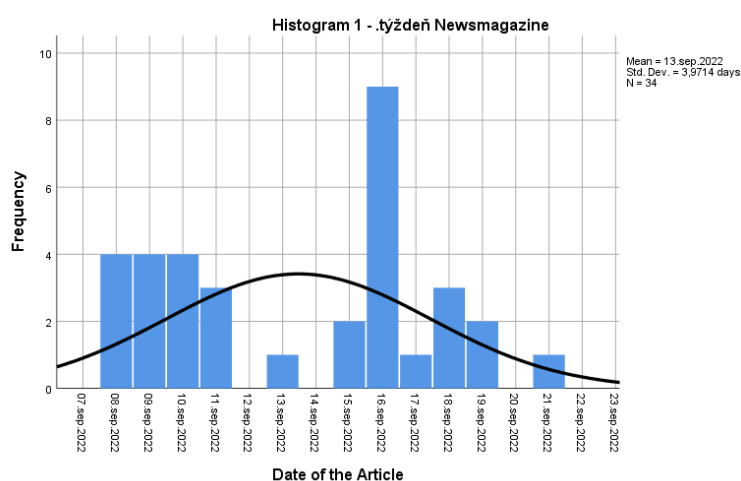
Comparative Analysis

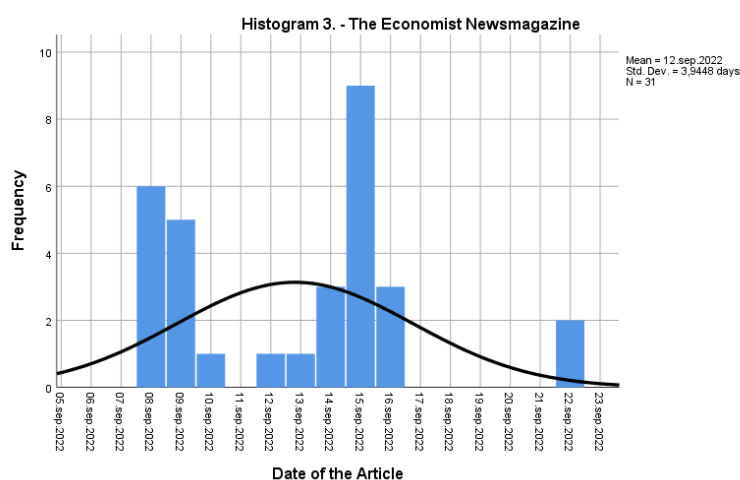
The result of our content analysis is the discovery of the use of structural elements of emotionalism in articles from the newsmagazines *Time*, *The Economist*, and *týždeň*. Based on the cross-analysis, we get an answer as to whether individual elements are used, for what purpose, and whether they are used in the same way in the three newsmagazines or if their use differs to a large extent. For individual categories of constructing elements of emotionalism, we no longer use the pictorial attachment that served us as a research element in the content analysis of individual newsmagazines, but we focus on clarifying the presence of elements of emotionalism in the individual analysed categories. In newsmagazine articles, emotionalism is built through the intentional encoding of emotions by journalists and the subsequent decoding of these emotions by readers, influencing their emotional responses and perceptions. According to Beckett and Deuze (2016, p.1), emotion can be considered a crucial building block of good journalism. Therefore, the emotionalism in newsmagazine articles is expected to be a result of deliberate journalistic practices. For this reason, we examined the individual elements from which the articles are constructed, in order to subsequently receive an answer, whether a topic such as the death and funeral of Queen Elizabeth II includes emotional elements in it and whether the construction of individual articles in three different newsmagazines is unique or similar.

The reader of the newsmagazine may not be aware of emotionalism as a structural element of the article, we will try to point out those elements which, from previous analyses of individual newsmagazines, showed the presence of emotionalism. We will explain their importance and then we will focus only on those parts in which they occurred and in what way.

Pictures in journalistic pieces, what means also in newsmagazine articles are important for several reasons. By drawing and holding readers' attention, they significantly increase public interest in current affairs and human-interest stories while also improving the publication's appearance and making it less boring. Additionally, they can give a narrative greater substance, assisting readers in seeing or comprehending the events being described. Furthermore, infographics and pictures are a great method to give a news item context, increasing the visibility and credibility of the news release. In summary, pictures in newsmagazine articles play a crucial role in engaging readers, providing visual context, and making the news more appealing and understandable.

In our research, we observed the frequency of publishing articles in selected newsmagazines – *Time*, *The Economist*, *.týždeň*. The comparison of histograms provides insight into the publishing landscape, specifically the distribution of articles over the examined time.





We observed a publication gap, with *The Economist* newsmagazine having the largest one, precisely on the dates around the funeral of Queen Elizabeth II, when we would expect the publication of online articles to multiply. However, the newsmagazine *The Economist* and *.týždeň* coincide in the time of the greatest frequency of online article publication, in the middle of the examined period - September 15, 2022, in *The Economist*, September 16, 2022, in *.týždeň*, while thematically these articles are diverse, therefore we cannot determine from the analysis, which caused the highest frequency in this period. *Time* newsmagazine, on the other hand, supports our assumption that most articles will be published on the day of Queen Elizabeth II's death, and the frequency will also increase on the day of her funeral.

Table 102 - Newsmagazine * Presentation Crosstabulation

Count

		Presentation			
		Text only	Text and image	Text, image and multimedia	Text and video
Name of the Newsmagazine	Time	0	6	29	11
	The Economist	0	14	17	0
	.týždeň	1	32	1	0
Total		1	52	47	11

The results from our research (Table 102) show that in the entire research sample of the three selected magazines, there was only one case in newsmagazine *.týždeň* in which there were no images in the article. When we take the research sample as a whole, the articles that are made up of only text and images predominate. However, articles that have another multimedia element in them, such as video, are almost equally used. If we focus only on the possibility of

creating articles from text and video, we see that only *Time* magazine uses this option, and only in eleven cases. The other two newsmagazines are more focused on static images. These findings confirm the importance of the presence of images in newsmagazines as a structural element. In the next parts of the analysis, we will show which visual elements were used in the newsmagazines during our case study time span.

Table 103 - Newsmagazine * Type of the Main picture Crosstabulation

Count

		Type of the picture			Total
		Photography	Illustration	N/A	
Name of the Newsmagazine	Time	13	1	32	46
	The Economist	26	4	1	31
	.týždeň	33	0	1	34
Total		72	5	33	111

Photos are generally better for revealing the outward appearance of the subject and showing specific examples as the use in newsmagazines show. The choice between an illustration and a photo depends on the subject matter, the message the creator wants to convey, and the artistic vision of the creator.

Of all three magazines, however, we also see the largest representation in the use of illustrations (Table 103) in *The Economist* newsmagazine, although it is still only 16% of the corpus (four articles in 25).

In the case of the selected newsmagazines, illustrations reveal the structure of the subject of an article, show a generalized concept, or represent forces that are not directly visible. In the case of the struggling monarchies in South-East Asia, the succession is represented by three cards (Picture 84), which are specifically selected as kings. The choice of this illustration gives the reader the impression that it is a game, so the illustration itself says more than a picture with portraits of individual monarchs that the distant reader may not know.



Picture 84

It follows that the visual part is an important element in newsmagazines, which contributes to the understanding of the context but also to the attractiveness of the entire text. The colour of an image in an article can significantly affect the reader's perception of the text. The way that colours affect our perception and the ease with which we can understand text makes reading a pleasurable and calming activity. Additionally, colour psychology plays a role in evoking emotions and influencing the overall tone and mood of the content, which can impact the reader's engagement. It is crucial to remember that people's subjective perceptions of colour vary depending on their individual characteristics, social backgrounds, and the attributes of the objects they are observing. Therefore, the impact of colour on the reader's perception is a complex interplay of biological and cultural factors.

Table 104 - Newsmagazine * Colour of the Main Picture Crosstabulation

Count

		Colour of the Main Picture				Total
		Colour image	B&W or sepia image	Mixed	N/A	
Name of the Newsmagazine	Time	11	3	0	32	46
	The Economist	24	6	0	1	31
	.týždeň	29	3	1	1	34
Total		64	12	1	34	111

In the articles of selected newsmagazines, mainly colour photos are chosen (Table 104). In this area, we do not find differences between the three newsmagazines. Photographs in colour

affect the readers' perception of the text in many ways. Colour in photography can evoke emotions and influence how people respond to images. A well-chosen colour photo can enhance the mood and atmosphere of the article, making the content more engaging and enjoyable for the reader. Colourful images can make the article more visually appealing and interesting, as they attract the reader's attention and create a more dynamic and engaging reading experience. The use of colour in the image can affect the readability and legibility of the text, as it can influence the contrast and visual hierarchy of the content. The colour of the image can also be influenced by cultural factors and individual preferences, which can affect the reader's perception of the text. For example, certain colours may have specific associations or meanings in different cultures, which can shape the reader's response to the image and the text. This brings us to our observation that the largest representation in the use of black and white photos is the newsmagazine *The Economist*, which has the closest relationship with our case study. *Time* and *.týždeň* newsmagazines used black and white photos to the same extent. As we mentioned colourful images can make the article more visually appealing and interesting, as they attract the reader's attention and create a more dynamic and engaging reading experience. On the other hand, black and white photos tend to evoke more sombre for example when showing mourning people around the world or introspective moods and can be used to create a classic or sophisticated feel like in the case of the Queen's Elizabeth II's past life. There is no possibility of talking about the sepia-coloured pictures as there were not any in the whole research sample. The mixed image is a subject of the newsmagazine *.týždeň*. It is rare and combines the actual event of remembering the Queen in colourful pictures by using her black and white portrait in combination. However, this is not the intention of the author of the article, who would make this image as a collage, rather it is his choice, which logically took into account the theme of Australia and the end of the reign of the Queen.

As we already mentioned, the image's use can impact the text's readability and legibility as well as the contrast and visual hierarchy of the information. However, in our case study, only the *Time* newsmagazine uses mostly articles with more than one picture logically placed in the text (Table 105).

Table 105 - Newsmagazine * Number of pictures Crosstabulation

Count

		Number of pictures				Total
		One on the top	More than one logically placed in the article	N/A	One placed in the text	
Name of the	Time	4	26	11	5	46
Newsmagazine	The Economist	24	6	0	1	31
	.týždeň	27	6	1	0	34
Total		55	38	12	6	111

Multiple images in these articles provide a more comprehensive visual representation of the subject, event, or story, allowing readers to gain a deeper understanding through visual content as it is in the articles talking about the life of Queen Elizabeth II. In this case, images present diverse perspectives or angles of the subject, event, or story, offering a more well-rounded view for the readers. Different images can be used to tell different aspects of a story, providing a more nuanced and detailed narrative through visual elements as it is in the case of the Queen's funeral, in which we found the sequence of the funeral narrated not only in the text but also in the images logically placed in it. These images not only refer to the actual event but also make the readers feel as if they are a part of it.

Tables and Infographics (Table 106) took the place instead of a picture used in the text of four of the articles – two in *Time* and two in *The Economist*. In the newsmagazine *.týždeň* there was no use of these elements at all.

Table 106 - Newsmagazine * Tables and infographics Crosstabulation

Count

		Tables and infographics		Total
		Yes	No	
Name of the Newsmagazine	Time	2	44	46
	The Economist	3	28	31
	.týždeň	0	34	34
Total		5	106	111

By utilizing visual components that complement the story, infographics have the power to arouse the reader's emotions. Moreover, the infographics in the articles are an excellent

resource for visual communication since they convey information swiftly and effectively by using eye-catching and captivating images. They were used to compare in an attractive way the differences in the changes in Britain during the 70-year reign of Queen Elizabeth II, they dealt with the length of life and reign of individual monarchs and, in *Time*'s case, the succession to the throne of other living members of the royal family. The use of infographics served to orient the readers in the text faster and not lose their attention in the amount of information provided.

We devoted an entire chapter to Queen Elizabeth II and her life story, from which it emerged that the Queen was an important person in the history of Great Britain but when we talk about her usually depicted personality traits she was known for her introverted, pragmatic, and disciplined personality, and while she was not known for showing a lot of emotion in public, she was able to show empathy in certain cases. This led us to investigate the depiction of the Queen as a dominant element of our research, on which emotionalism is built in individual research categories, especially in such an intimate situation as death and funeral is. The first important category is the prominence of the Queen (Table 107).

Table 107 - Newsmagazine * Prominence of the Queen Crosstabulation

Count

		Prominence of the Queen						Total
		Sole in the foreground	Accompanied in the foreground	In the Background	Absent	Other	N/A	
Name of the Newsmagazine	Time	2	3	1	7	1	32	46
	The Economist	9	3	3	11	4	1	31
	.týždeň	8	6	0	13	6	1	34
Total		19	12	4	31	11	34	111

The Economist and *.týždeň* made the most use of photographs during this period that showed the Queen in the foreground and sole. The Queen was represented sole and in the foreground nineteen times out of 111 which might be only 17% of all the articles of the three newspapers. However, if we exclude from the analysis, those where she is not present, the percentage ratio increases to 41%. This kind of prominence can, on one hand, represent the isolation or loneliness of a person photographed or a disconnection of this person. However, as the Queen was always known to be an independent person, the depiction of her after her death illustrates her independence and self-reliance. Moreover, the focus of the reader, in this case, is centred on the Queen as a personality of high importance. However, in combination of black

and white colour it evokes melancholy or approximates the atmosphere of the events to the reader. On the other hand, in the newsmagazine *Time*, during the examined period, the Queen most often appears in the foreground, but in the company of other people. Pictures depicting Queen Elizabeth II in front of other people show the human connection. No matter if she is photographed with politics or random people the connection is understandable for a reader. Moreover, the other people complete the whole narrative of the article's story and it increases the visual dynamism, since in the cases of all three newsmagazines it is usually shots in motion.

Table 108 - Newsmagazine * Framing of the Queen Crosstabulation

Count

		Framing of the Queen							Total
		Extreme Close-up	Close-up	Medium Close-up	Medium Shot	Medium Full Shot	Full Shot	N/A	
Name of the	Time	0	1	0	2	1	2	40	46
Newsmagazine	The	0	6	6	2	1	0	16	31
	Economist								
	.týždeň	0	3	4	2	2	2	21	34
Total		0	9	10	6	4	4	77	111

Again we find a match in the portrayal of the Queen in *The Economist* newsmagazine and the *.týždeň*. Despite the fact that this time it is about framing (Table 108) In the picture of the Queen, both newsmagazines use most often the medium close-up framing. A medium close-up shot, in the context of photography, captures the subject from just above their head to just below the chest, typically emphasizing facial expressions and body language while still including some background in the frame. This type of shot was used in *The Economist* and *.týždeň* to create a feeling of intimacy by showing a detail and at the same time it provides a balance between capturing the subject's emotions and including surrounding elements in the frame. *Time* weekly newsmagazine mostly framed the Queen in a medium shot, which is only slightly different from a medium close-up and it allows the reader to see a little more into the background of the Queen and her body language, allowing to understand the situation she is in and the reason why the author of the article chose her.

Table 109 - Newsmagazine * Positioning of the Queen - angle Crosstabulation

Count

		Positioning of the Queen - angle				Total
		Eye level	High	Low	N/A	
Name of the Newsmagazine	Time	5	1	0	40	46
	The Economist	13	1	1	16	31
	.týždeň	7	4	2	21	34
Total		25	6	3	77	111

The angle at which someone is photographed (Table 109) can convey various meanings and evoke different emotions. For instance, a high angle shot, where the camera is held above eye level and angled downward to the subject, can make the subject look smaller and is often used to convey a feeling of vulnerability or to exemplify a sense of dominance. This kind of shot was used the most in the newsmagazine *.týždeň*. On the other hand, a low angle shot, where the camera is closer to the ground and points up towards the subject, can make the subject look stronger, taller, or more threatening. The biggest presentation of this type of shot is again used in *.týždeň*. This means that the variability of the depiction of the Queen varies the most in the weekly *.týždeň* and so we cannot assume that the Queen's pictures were purposefully chosen by the author. An eye-level shot in which the Queen is most featured in all three newsmagazines during the specified time span provides a natural and neutral point of view. This angle was commonly used to create a sense of intimacy, allowing the viewer to connect with the subject and the scene. It helped the audience feel engaged and empathetic towards the subject in such a delicate period of time as the funeral of a person. Additionally, an eye-level shot is often used to dissolve the barrier between the reader and the subject and it creates a relatable perspective.

Table 110 - Newsmagazine * Direction of the Queen's look Crosstabulation

Count

		Direction of the Queen's look					Total
		Direct at the reader	Up	Down	Other	N/A	
Name of the Newsmagazine	Time	0	1	2	3	40	46
	The Economist	4	3	3	4	17	31
	.týždeň	6	2	1	4	21	34
Total		10	6	6	11	79	111

This imaginary barrier between Queen Elizabeth II and the reader is also dissolved by her direct look at the reader when reading the article about her death. This connection created by the Queen's look was the most used in *.týždeň* and in *The Economist* the reader can see her looking directly or to the side in the same amount. (Looking to the side or out of the picture was recorded in the Other category.) A direct look in the newsmagazine's pictures creates a sense of intimacy and vulnerability, as the subject is allowing the reader to see them directly and openly. Additionally, direct eye contact can be used to convey emotions and reactions, as the subject's facial expressions and body language are more visible and expressive and we compared them in the next category. Since *The Economist* uses photographs where the Queen seems to be looking out of the picture as if directly at the reader, we also find a link to *Time* newsmagazine here at the same time. When the Queen is looking out of the picture or to the side, it conveys a sense of detachment or introspection. She appears to be lost in her thoughts or focused on something outside of the frame, creating a sense of mystery or that there is something more that a reader cannot see but might make him feel that he might get the answer by reading the article. Additionally, looking out of the picture or to the side can create a sense of movement or direction.

Table 111 - Newsmagazine * Movement of the Queen Crosstabulation

Count

		Movement of the Queen			Total
		In motion	Motionless	N/A	
Name of the Newsmagazine	Time	3	3	40	46
	The Economist	3	12	16	31
	.týždeň	3	10	21	34
Total		9	25	77	111

However, we cannot assume that the look will determine the position or even the movement of the Queen. In the *Time* newsmagazine, there is an example of the picture, where the Queen's body position is directed to the opposite side of the Queen's look. In this newsmagazine the still or dynamics is in balance in depicting the Queen. On the other side in *The Economist* and *.týždeň* a reader can see the Queen mostly motionless and there are only a few cases where she is captured in motion, which is usually represented by waving hand. The meaning of a motionless photograph depends mostly in the case of the Queen on the context and the way the image is perceived. It evokes a sense of stillness, calmness, or serenity, as the subject is captured in a moment of portrayed contemplation or introspection. Alternatively, a

motionless photograph can also convey a sense of tension or unease, as the subject may appear frozen or trapped in a particular moment or situation. The sense of tension or unease might be supported by the Queen's facial expressions which we examined in the next category. (Table 112).

Table 112 - Newsmagazine * Facial expression Crosstabulation

Count

		.Facial expression					Total
		Smiling	Sad/ Concerned	Angry/ Tensed	Calm/Not showing emotions	N/A	
Name of the Newsmagazine	Time	3	0	0	3	40	46
	The Economist	6	2	1	5	17	31
	.týždeň	10	0	0	2	22	34
Total		19	2	1	10	79	111

Despite the fact that our case study is clearly a sad event, such as the death and funeral of an important person, she is depicted in most cases in all the selected newsmagazines with a soft smile or calm without any visible emotion to a laic reader without a specific proficiency. Depicting Queen Elizabeth II smiling looks like a tribute to her life highlighting the positive moments while talking either about her past or even about the future of the monarchy. This way not only journalists but also families honour their deceased ones. We can find Elizabeth II portrayed only in two cases with concerned or tensed facial expressions and only in *The Economist* newsmagazine. One of these pictures is captured at an official event and the other one is portrayed with a blurred background so that we are not able to identify the occasion and the probability of the connection between her facial expression and the occasion. However, in both photographs, she is dressed in clothes and accessories associated with her royal status.

Table 113 - Newsmagazine * Clothing of the Queen Crosstabulation

Count

		Clothing of the Queen			Total
		Formal	Clothing associated with royalty	N/A	
Name of the Newsmagazine	Time	6	0	40	46
	The Economist	9	6	16	31

.týždeň	9	4	21	34
Total	24	10	77	111

In the context of the British royal family, there are specific dress codes that dictate the level of formality for different events. For example, white tie is the most formal dress code and is expected for state banquets or royal events, while black tie is less formal. Additionally, the royal family follows established rules and guidelines regarding colour, fabric, cut, and accessories for formal attire. The royal status represented by the Queen's clothes in the pictures used in newsmagazines always created the sense of a fairy tale and something not reachable and on the other hand something disconnected from the reality of everyday life. Queen Elizabeth II wore clothes associated with her royal status on various occasions, including coronation, state openings of parliaments or royal events and celebrations. However, in her dressing in the selected sample of articles from newsmagazines, formal clothing dominates. When depicting clothing in connection with royal status, *The Economist* has the largest representation, while *Time*, on the other hand, did not use photos with this theme even if there is a historical royal connection between the United States and the United Kingdom.

As we can see, the Queen is never shown in casual clothes, which on the one hand is caused by the dress code of the royal family, but on the other hand, she is not shown in her walking clothes, which she often used in Balmoral, which became the place where she died. Since this garment fits thematically in the articles, but was not used, it might represent a kind of respect the journalists show even in the selection of photos.

An additional factor in photographs, which can also affect the presence of the image as an element of emotionalism, is the caption. A photo's caption has the potential to vary greatly and change the context, showing that different individuals may perceive and feel different things when viewing the same image with different captions.

Table 114 - Newsmagazine * Caption Crosstabulation

Count		Caption				Total
		Descriptive	Explanatory	Combination	N/A	
Name of the Newsmagazine	Time	16	15	0	15	46
	The Economist	0	0	0	31	31
	.týždeň	5	1	1	27	34
Total		21	16	1	73	111

When analysing the images in the newsmagazines, we did not find a single example where the image of Queen Elizabeth II, the funeral or mourning people, or any other was supplemented with a caption where emotionality prevailed or the informational part was omitted. However, we discovered that *The Economist*, unlike other newsmagazines, does not use captions at all. The representation of captions in the *.týždeň* newsmagazine is also limited and *Time* uses them in the largest amount. In this case, however, we cannot talk about the element of emotionalism, since, as we mentioned at the beginning, the subtitles used either describe or explain what the reader sees in the picture.

Another part of the articles in the newsmagazine where we looked for elements of emotionalism are the headlines. Based on the discovery of the different effects of photos, we focused on the colour of the headlines and its difference compared to the rest of the article's text. We also explored the purposeful use of capital letters in headlines. And finally, we focused on the wording and tone of the title.

Table 115 - Newsmagazine * Colour of the headline Crosstabulation

Count

		Colour of the headline The same as the whole text	Total
Name of the Newsmagazine	Time	46	46
	The Economist	31	31
	.týždeň	34	34
Total		111	111

All three selected newsmagazines use the same colour combination for their articles - red and black. This colour combination is a traditional one that has strong aesthetic qualities by nature. Black dominates all articles in newsmagazines and has not changed on any day within the specified time frame. Even if bright-coloured headlines can attract a reader's attention quickly, it can make them hard to read. Colour can highlight certain information in the data visualization, guide readers to focus on the most important points, or show the importance of the described event, but in the case of the selected newsmagazines, the colour difference was not discovered that's why we consider this element as structural. However, there was another graphic differentiation created by the purposeful use of capital letters in headlines (Table 116).

Table 116 - Newsmagazine * Headline in capital letters Crosstabulation

Count

		Headline in capital letters		Total
		Yes	No	
Name of the Newsmagazine	Time	1	45	46
	The Economist	0	31	31
	.týždeň	1	33	34
Total		2	109	111

In the case of the colour, it was a structural matter that was predetermined in all the newsmagazines. In the case of using capital letters, it can also be a structural matter or a customary sign as capitalization can make a headline more readable. However, capitalization can also make a headline stand out and become more noticeable to readers, especially when most of the text is in lowercase. *The Economist* did not use capital letters at all. However, we observed the use of capital letters onetime in *.týždeň* and once in *Time*. However, the use of capital letters has two meanings, and neither is structural. In the case of the *.týždeň* newsmagazine, the word *ONLINE* was highlighted, which attracts the reader. This is a common practice of journalists in Slovakia who, when covering an event throughout the day, write *ONLINE* in the headline so that the reader understands that it is an article that will be continuously updated. The word *ONLINE* is not used to make the reader understand that he is reading the article online. The reader is already aware of this when he or she comes to the newsmagazine page. The word *ONLINE* is used to attract the reader's attention and maintain this attention throughout the day. In the case of *Time* newsmagazine, it is a combination of wordplay, which is intended to interest and entertain the reader and brand identity. The headline reads *See Every TIME Cover Featuring Queen Elizabeth II*. *Every TIME* has a double meaning, as on the one hand, it points out that it includes all covers, and on the other hand, it is the covers of *TIME* newsmagazine. These practices are typically used to build brand awareness while the consistent use of capital letters and their style can help establish the brand identity and create a relationship with the audience.

Table 117 - Newsmagazine * Formulation of headline Crosstabulation

Count

		Formulation of headline						Total
		Informative	Explanatory	Appealing	Expressive Formally	Interrogative	N/A	
Name of the	Time	17	3	13	5	8	0	46
Newsmagazine	The	9	3	9	4	6	0	31
	Economist							
	.týždeň	19	1	8	5	1	0	34
Total		45	7	30	14	15	0	111

Headline formulation is the most obvious determining element in detecting the presence of emotionalism in headlines. From Table 108., we can see that informational headlines predominate in newsmagazines and together with the explanatory formulation of the headlines make up the majority of the examined sample. If we look at the sample selectively, *The Economist* has the most diversified headlines and although informative formulation predominates, appealing headlines occur in almost equal numbers. However, elements of emotionalism in the case of our research sample are found in headings that are formulated as appealing, formally expressive, or interrogative.

As we see the interrogative formulation is never the most used one. The small frequency of its use ensures in our selected sample higher attention from a reader. Higher engagement levels can result from interrogative headlines since they frequently suggest that the content or piece is addressing a pressing issue or offering insightful information. We use three examples to explain interrogative formulation as part of the emotional construction elements of newsmagazine articles. *The Economist - What next for the British monarchy?* – Based on this headline the reader expects to obtain information about the future of the monarchy. At first, this formulation arouses curiosity. Subsequently, the emotions with which he starts reading the article reflect different attitudes. Readers who are supporters of the monarchy may feel hopeful that they will learn information that will reassure them of its continuity. On the other side are those who are opponents of the monarchy, but equally hope that the article will tell them that the monarchy will end. The example from the newsmagazine *.týždeň - Kto je nový britský kráľ?* (*Who is the new king of Britain?*) also arouses curiosity. Despite the fact that there is a high probability that the reader knows the name of the new king since his succession is predetermined, the headline implies that the article will bring him more information about the person of the new king. The headline from the newsmagazine *Time - Queen Elizabeth II Died*

After 70 Years on the Throne. Who Is the Longest Reigning Monarch? proposes the information that the Queen was on the throne for 70 years. Now when she passed away, the question arouses curiosity who can be the longest and for how long? It creates also a sense of competition and even if the article itself may not bring information that affects the reader or his life, the title suggests that it is interesting and, in a way, fun.

Formally expressive formulation uses quotations and slogans or common metaphors. While the *.týždeň* newsmagazine mainly focuses on quoting famous people, thereby trying to attract the reader's interest and targeting the focus group, *The Economist* and *Time* use a play on words in their headlines or quoting ordinary people who described the events after the announcement of the Queen's death. At the same time, *The Economist* also focuses on television production in headlines. For example - *Drama queen: Her Majesty on-screen, from "The Simpsons" to "The Crown"* or *"The Crown" will help shape the memory of Queen Elizabeth II.*

Appealing formulation states information about the current events in a dramatized way. We observed this kind of formulation in 27 cases out of 109 which is the second most used formulation in the whole research sample. Based on the research we found out that the dramatization in headline creation is not clearly indicated. We found out that the headlines are creative, eye-catching, generate a sense of curiosity, or encourage the reader to continue reading. Even though all of these elements are present, the use of dramatization was never in the research sample in any of the newsmagazines to such an extent that it was misleading or would cross the line of decency.

In summary, we can say that newsmagazines do not differ even when it comes to the formulation of headlines. In the research sample, they preferred informative formulation, but to a considerable extent they also use elements that go beyond the informative side. This was also confirmed by another category, which is the overtone of headlines.

Table 118 - Newsmagazine * Headline overtone Crosstabulation

Count		Headline overtone					Total
		Positive	Negative	Very Emotional	Neutral	Other	
Name of the Newsmagazine	Time	0	7	6	12	21	46
	The Economist	2	2	7	12	8	31
	.týždeň	5	2	5	21	1	34
Total		7	11	18	45	30	111

However, *Time* newsmagazine makes great use of the stimulation of curiosity (*Other* option in Table 118) caused by the formulation of the headline. Unlike *Time*, the newsmagazine *.týždeň* used interrogative formulation and the accompanying overtone of curiosity in only one instance. What caught our attention is the finding that in the case of *Time* newsmagazine, if there is a positive message in the headline, the overtone of the headline is very emotional. On the contrary, if the overtone of the headline is negative, it can also be without exaggeration. Moreover, headlines with very emotional overtones occurred to the same extent in individual research samples. Furthermore, we chose the enunciator or speaker of the headline as one of the elements under examination.

Table 119 - Newsmagazine * Enunciator/Speaker Crosstabulation

Count

		Enunciator/Speaker		Total
		Another person	Journalist or news agency	
Name of the Newsmagazine	Time	2	44	46
	The Economist	1	30	31
	.týždeň	4	30	34
Total		7	104	111

With this category, a cross-analysis is not possible in terms of comparing the three newsmagazines and finding out whether the enunciator is used in articles as a structural element of emotionalism since the conditions for obtaining information are not the same in newsmagazines. However, we might explain the differences observed. In the case of *The Economist* newsmagazine, it is not clear whether all the articles under which no one is signed are the work of a journalist or could be taken from a news agency. We can only assume that a newsmagazine with a long history has an extensive journalistic structure and since the events are also geographically close, the newsmagazine did not need to use the services of news agencies but was able to cover them with its own journalists. Moreover, there is only one example of an article written by somebody else – specifically by the Queen’s biographer A.N. Wilson and the headline has a positive emotional charge as he talks about *the art* of Queen Elizabeth II’s communication. On the other hand, *Time* newsmagazine states exactly who is the author of the article and in all cases, it is in line with the headlines. There was no example of the use of an article ready-made by news agencies and in two cases the author is neither a journalist nor a news agency. Both of these headlines are different but emotionally charged.

The first one written by Philip Eade, the author of a book about Prince Philip, announces in the headline the lonely childhood of King Charles III. The second one written by Caroline Elkins, a Pulitzer Prize-winning professor of history highlights in the headline that the violence was - even during the reign of Queen Elizabeth II - central to the Britain empire. The only newsmagazine where it is possible to find a difference in headlines written by the journalist and a newsagency is *.týždeň* newsmagazine. Finally, as part of the analysis, we found that up to 20 articles from Slovak newsmagazine were provided by news agencies.

Table 120 - Headline overtone * Author of The Article Crosstabulation

Count

		Author of The Article				Total
		One journalist	More than one journalist	News agency	Other	
Headline overtone	Positive	4	0	2	0	6
	Negative	1	1	0	0	2
	Very emotional	3	0	1	0	4
	Neutral	0	2	18	1	21
	Other	1	0	0	0	1
Total		9	3	21	1	34

The main difference between a headline written by a journalist and one written by a news agency lies in the purpose, style, and tone of the writing. Journalists in the case of *.týždeň* newsmagazine wrote headlines for news stories, which were more focused on capturing the reader's attention with an emotional or provocative overtone. On the other hand, articles provided by news agencies are usually prepared for all audiences and types of magazines so they have more formal or neutral overtone. Within this newsmagazine, the difference is obvious and the journalist as enunciator becomes a kind of mediated element of emotionalism. However, we are not able to compare this with the other two newsmagazines. Not forgetting that in *.týždeň* there are four examples (in fact three, as the one is used twice) of enunciators in the headlines who are neither journalists nor news agencies. Two of them possess emotional charge and one is neutral. The first one works with the emotion of nostalgia as it states that *we won't find* a monarch like Elizabeth II in the world. The second one uses shocking information and dramatization as it states that the scale of the funeral is *unimaginable*. And the last one, where the enunciator is the Slovak president, works with the information that the Queen represented peaceful stability. Based on these comparative findings, in which the speaker is someone other

than a journalist or news agency, we can say that if newsmagazines use third persons for headlines, 85.71% of them are an element that supports the emotionalism of the article.

Following previous information, we see that the author plays an important role in the article construction not only in connecting information and adding photos, or creating headlines, but it can also be a distinguishing element in the construction of emotionalism.

Table 121 - Structure of an Article * Author of The Article Crosstabulation

Count

		Author of The Article					Total
		One journalist	More than one journalist	News agency	N/A	Other	
Structure of an Article	Descriptive	13	1	13	5	0	32
	Explanatory	24	0	2	7	0	32
	Emotional	3	0	1	2	1	7
	Combined structure	13	5	5	13	3	39
Total		53	6	21	27	4	111

In the case of the author of the articles and the structure, we again encounter a problem with *The Economist* newsmagazine, where it is not possible to clearly determine the author. From the results of Table 121, we see that the emotional structure is mostly used when one journalist writes the article for newsmagazines however, this structure is not prevalent in any of the newsmagazines. Altogether, the emotional structure appeared in only seven articles. Two cases that just speak about the fact that this option is not applicable are from the newsmagazine *The Economist*. Moreover, we observed one article provided by a news agency, in which emotional structure was used. This article was published in newsmagazine *.týždeň* and even if the source is a news agency, the main source is the president of Slovak Republic and she is paraphrased in the whole article which highly influenced the structure of the article while the rest of the articles published by news agencies used more descriptive or combined structure.

When comparing the category of authors, we came across one more interesting fact. Despite the fact that neither *Time* nor *.týždeň* are British newsmagazines, their approach for obtaining information from the scene was different. As we already mentioned, the *.týždeň* newsmagazine published articles from news agencies, on the other hand, the *Time* newsmagazine had two journalists in Edinburgh and London to bring the latest information. They wrote eight articles from September 8, 2022 to September 19, 2022.

In fact, statistically, the research shows that the emotional structure of the articles is not dominant in the creation of articles in the newsmagazine. This fact does not affect how many journalists are working on the article or whether we can determine the author of the article at all. We also found that structure can be used as one of the elements of emotionalism. Newsmagazines are particular magazines with a strong connection to quality newspapers. The contained emotional approach of the three newsmagazines analysed in the coverage of the death of Elisabeth II demonstrates precisely this specific characteristic that is part of newsmagazines DNA.

Table 122 - Structure of an Article * Newsmagazine Crosstabulation

Count

		Name of the Newsmagazine			Total
		Time	The Economist	.týždeň	
Structure of an Article	Descriptive	13	5	14	32
	Explanatory	21	7	3	31
	Emotional	1	3	3	7
	Combined structure	11	16	14	41
Total		46	31	34	111

However, when comparing the newsmagazines, we came to the conclusion that *.týždeň* and *The Economist* use emotional structure in the same frequency, while *Time* dominates the explanatory structure in its long articles, where elements of emotionalism are not excluded but do not occur to the same extent.

The answer to why the authors or journalists chose the topics they covered in the articles is provided by the news values analysis. News values serve to clarify what is newsworthy, and what are the topics that have better chances to be chosen and become news. During the initial investigation, we discovered that the news values we set appeared in various combinations in all articles. In none of the newsmagazines happened that the article was not selected on the basis of at least one of the news values determined by us.

As it could be expected, the power elite was the news value that had the largest representation in all three newsmagazines. The power elite news value refers to the significance given by the media to events involving powerful individuals. As our case study is focused on Queen Elizabeth II, her death, and her funeral, there is a direct connection with this news value.

The second most observed news value was magnitude. A news value of magnitude refers to the perceived significance of a story or event, either in the number of people involved

or in its potential impact. The news value of magnitude is confirmed by the very fact that information about the death of the British Queen was covered by the American and the Slovak newsmagazines that are part of our case study. In their articles, all three newsmagazines focus on the impact of the Queen's death on the future of the monarchy, and its former and current overseas territories. And also the impact on the future of the political relations between the United Kingdom and other countries. The influence on the church, or the emotional impact on people around the world who are fascinated by the life of the royal family are other two topics explored under the news value magnitude.

However, the period of the Queen's death does not bring, as we could see in the previous parts, only articles describing the events. On the contrary, during a period of two weeks, we had the opportunity to read about what happens to her corgi dogs, what was her connection to various famous people, how her death is perceived emotionally by ordinary people, how she was portrayed in the series or even about how royal names translated into different languages. However, the Queen, as a well-known personality, brings a human story that was not only described on the basis of her death in this period but on the basis of what she did during her life, the connection to other personalities, or world events. Also, for this reason, entertainment became the third most detected news value.

Other news values as good news and bad news, were represented to approximately the same extent in individual newsmagazines articles. If there was a news value of bad news, it meant that bad news was considered more newsworthy than good news. This was a widely recognized principle in the articles directly involving death or the funeral of the Queen. On the other hand, articles that talked about King Charles III mostly represented the good news category.

We observed a difference only in the news value proximity, which significantly dominated *The Economist* newsmagazine which is a British newsmagazine. In terms of follow-up and celebrities, on the contrary, we find the greatest dominance in the news magazine *Time*. The newsmagazine *.týždeň*, on the other hand, was not dominant compared to other newsmagazines in any of the mentioned news values.

News values determine whether a topic becomes newsworthy. The basis for determining news values is the topic. We therefore focused on the analysis of primary and secondary themes that dominated the selected articles. Although the topic cannot be a structural element of emotionalism in newsmagazine articles, because it is given, its selection and combinations are an important part of the comparative analysis of selected newsmagazines.

The most dominant topic for *Time* newsmagazine was the funeral of Queen Elizabeth II, as well as articles related to the royal family. Despite the fact that our case study is focused on the period of the death and funeral of Queen Elizabeth II, the topic of her death was only the third dominant topic in the articles of this newsmagazine. In contrast, the religious role of Queen Elizabeth II, society's perception of the Queen, or even a future without a Queen did not appear as a major topic in *Time* newsmagazine. In addition, the results showed that *Time* is the only one of the selected newsmagazines to deal with the Queen in connection with the colonial past as a primary topic. As for secondary topics, the Queen's death appeared most often in *Time* newsmagazine. And many of the themes that did not appear as primary had a large occurrence as secondary. For example, society's perception of the Queen or the future without the Queen. However, the religious role did not occur even as a secondary one. But the *Time* was also the only newsmagazine that wrote about the royal scandals during this period even if it was just a secondary topic.

The Economist was dominated by articles about current events and writing about the life of the British queen. The death of Queen Elizabeth II and her past became the most relevant main topics. The Queen's funeral and the future without her became as well other major topics. The topic of a future without the Queen was the main topic only in *The Economist*, the other two newsmagazines only had it as a secondary topic. This also supports the news value of proximity as the future without the Queen will be the most influential for British people. On the other hand, the royal family, the religious role of the Queen, and the Queen in relation to the colonial past did not appear as primary topics in *The Economist*. Among the secondary themes, society's perception of the Queen, the Queen's death, the Royal Family, and the Queen's political role predominated.

During the examined time period, the *.týždeň* newsmagazine focused its articles primarily on the topic of the funeral of Queen Elizabeth II, as did *Time*. Just after this topic, the reader most often encountered the Queen's past, the royal family, and society's perception of the Queen in the articles of *.týždeň*. Once again, we encounter the fact that the Queen's death occurred as a main theme, but it was not very frequent. The Queen's political role, her connection with the colonial past, or the future without the Queen was never used as a main topic in the *.týždeň* newsmagazine. On the other hand, *.týždeň* was the only newsmagazine to use the Queen's religious role as the main topic in its article. The Queen's death was the most dominant secondary theme, as with *Time*. Subsequently, the reader could most often encounter topics such as the funeral of Queen Elizabeth II and then her political role. However, during the

period under analysis, this newsmagazine did not use even once royal scandals as a secondary topic or the Queen in connection with the Britain colonial past.

The highlighted attributes of the Queen are also directly linked to the category of the main themes. Although we also included funeral and death as attributes in this section, it was about incorporating those articles that would be a blunt description of the events. After excluding the options of funeral and death, which are not direct attributes of Queen Elizabeth II, but appeared in as many as 27 articles, we can talk about the attributes that were highlighted in the articles of selected newsmagazines. In the case of attributes, there was an unequivocal agreement, when the newsmagazines *Time*, *The Economist*, and also *.týždeň* most often depicted the Queen as a woman in power. However, the *.týždeň* after that most emphasized the Queen's personality traits, her connections with other famous or powerful people, and family matters. *The Economist* focused on her royalty and the remaining selected attributes were evenly distributed across the articles. *Time*'s focus was on royalty and family issues.

Since one of the conditions was that the analysed sample must have a connection to Queen Elizabeth II, and this fact is also evident from the main and secondary topics of the articles, we also examined and subsequently compared the personalization of the Queen in the headlines and articles.

Table 123 - Newsmagazine * Personalization of the Queen in Headline Crosstabulation

Count

		Personalization of the Queen in headline							Total
		The Queen	Elizabeth II	Title and the name	Title and the country	Commonly known term replacing the name or title	Other	N/A	
Name	Time	1	0	37	0	0	1	7	46
of the	The	4	6	4	1	0	2	14	31
NM	Economist								
	.týždeň	4	16	3	1	1	0	9	34
Total		9	22	44	2	1	3	30	111

Table 124 - Newsmagazine * Personalization of the Queen in the Article Crosstabulation

Count

		Personalization of the Queen in the Article				Total
		The Queen	Elizabeth II	Title and the name	Combination	
Name of the	Time	0	0	5	41	46
Newsmagazine	The Economist	2	0	4	25	31
	.týždeň	1	4	2	27	34
Total		3	4	11	93	111

There is a difference in the way Queen Elizabeth II is presented in the headlines of newsmagazines, depending on the context and the specific article. When *the Queen* is mentioned in headlines, the focus is often on her as the monarch, her death, or her legacy. In these cases, headlines refer to her as Queen Elizabeth II or just the Queen which evokes a sense of authority, tradition, and royalty in the reader. When Queen Elizabeth II is used in headlines only as Elizabeth II, it implies that the focus is on her as a person, rather than her role as a monarch. The use of Elizabeth II in headlines suggests that the article is about her personal life, experiences, or opinions, rather than her official duties or accomplishments as a monarch. So we found that the personalization of the Queen in the title indirectly evokes in the reader what the thematic focus and the overtone of the entire article will be. But we found that it doesn't work universally for every personalization of the Queen. When we look at *Time* newsmagazine, its personalization of the Queen in headlines is in line with most of the articles, but it may be more a matter of customary address in the American newsmagazine or a cultural connection since we see a deviation in only two cases. But these findings are also confirmed by the headlines of *The Economist* and *.týždeň* newsmagazines caused by their diversity in the presentation of the Queen in the headlines. In addition, the *.týždeň* newsmagazine called the Queen little Lilibet what evokes a sense of familiarity and affection. The name Lilibet was a childhood nickname for Queen Elizabeth II, coined by her grandfather, King George V, and used by close relatives, including her late husband, the Duke of Edinburgh. The nickname is heavy with personal history for Her Majesty and is a symbol of the intimate and familial side of the Queen. The author of this headline proves that personalisation can be an element of emotionalism even in newsmagazines. On the other hand, the personalization of Queen Elizabeth in newsmagazine articles is a combination of the words the Queen, Queen Elizabeth II, or only Elizabeth II. In this category, however, we did not find a formula that would confirm the author's intention. Rather, it is a stylistic variety that is a characteristic of journalistic texts.

However, the personalization of the queen can also consist of quoting or paraphrasing her in the article, i.e. whether her passive or active voice is used.

Table 125 - Newsmagazine * Voice of the Queen Crosstabulation

Count

		Voice of the Queen			Total
		Active	Passive	N/A	
Name of the Newsmagazine	Time	6	2	38	46
	The Economist	8	3	20	31
	.týždeň	1	11	22	34
Total		15	16	80	111

From Table 125, we see that *the Economist* quoted the Queen most often, and the newsmagazine *.týždeň* used paraphrases the most. However, most articles from the period of the Queen's death and funeral do not use her quotations or paraphrasing. Since the Queen's voice in the article or her citation or paraphrasing may not be emotionally charged, based on the findings from the headlines, we further focused on those that are highlighted and their wording. Highlighted citations were chosen because these graphical changes help the reader orientate in the text and focus on them when skimming. However, from the entire examined sample, we found that only in 10 cases out of 111 (less than 10%) were citations highlighted (Table 126)

Table 126 - Newsmagazine * Quotes highlited Crosstabulation

Count

		Quotes highlited			Total
		Selected quotes	No, none of the quotes	N/A	
Name of the Newsmagazine	Time	3	36	7	46
	The Economist	2	18	11	31
	.týždeň	5	26	3	34
Total		10	80	21	111

Additionally, none of the highlighted quotes were quotes from Queen Elizabeth II in any of the newsmagazine's articles, and the *Time* newsmagazine quotes did not even have a direct link to Queen Elizabeth II. However, when examining overtone on highlighted quotations, we found that emotionality prevails in seven out of 10. Despite the fact that there was not a connection with the person of Queen Elizabeth II, we found that highlighted quotes are used as an emotional element in newsmagazines.

4.2 Semiotic Analysis - The death of Elisabeth II on the covers of *Time*, *The Economist* and *.týždeň*



Picture 85

In the pre-set research period, we examined four covers (Picture 85) of the *.týždeň*, *The Economist* and *Time*. All of these newsmagazine's covers depict the Queen in different ways. The first one which was analysed was retrieved from the newsmagazine *.týždeň*, after that the two of the *Economist* were analysed and at the end, we analysed the cover of the *Time*. This order was chosen based on the chronology of the publication of selected covers. For each of the covers, we first described its elements and then analysed their meaning. In the summary, we finally compared the obtained results.

The content analysis of the selected articles pointed to patterns that create emotionalism in online newsmagazines. During the analysis, we found that emotionalism is largely represented in the visual elements of the articles, whether it was *Time*, *The Economist*, or *.týždeň*. This analysis supported our research aim, to find out whether newsmagazines in the selected period published a cover that was focused on the events surrounding Queen Elizabeth II and to perform a semiotic analysis on it. Despite the fact that we focused on online articles, our analysis, as mentioned in the methodology, also includes the newsmagazine covers understood as a communication dispositive that has its own and autonomous narrative or narratives. Although covers are the first page of the paper magazine, the selected newsmagazines consider this dispositive so important that all three display it on their websites like if it was its “business card”, the same that can be seen on newsstands. That is why, not considering the newsmagazines covers published on the death of Elisabeth II would leave our case study analysis incomplete.

The semiotic analysis of newsmagazine covers is focused on the identification and interpretation of signs and symbols that create a whole. In order to comprehend the unconscious

patterns that influence how the reader reacts to textual messages, thematic content, and images, it entails examining these signals and symbols. For the semiotic analysis, we considered the four covers that we found on Elisabeth II's death published online on the websites of the newsmagazines *Time*, *The Economist*, and *.týždeň*. Two of the covers are from *The Economist* (a main cover and secondary cover in the same issue) and the other two are one from *Time* and the other from *.týždeň*.

The first cover (Picture 86) connected to the case study that we found was from *.týždeň* and was published on September 16, 2022.



Picture 86

Cover description:

The central character of the cover is Queen Elizabeth II at a young age. She has a crown on her head and is looking towards the viewer. She smiles softly and has bold red lipstick on her lips. Her look is completed with a black off-shoulder dress and simple pearl earrings. The background is simple black, from which emerges a headline announcing *The Queen of the 20th Century*. The name of the newsmagazine is written in red in the background behind the crown.

In the upper part, there is information that after opening the newsmagazine, the reader will find, in addition to the Queen, an interview with the new Minister of Economy. The Queen's portrait is bordered by a thin white line and the entire newsmagazine is in a blue frame. At the bottom, we find information about the release date, price, website, and barcode.

Cover semiotic analysis:

The newsmagazine *.týždeň* is characterized by a red frame around the cover. It is not as typical for *.týždeň* as for *Time*, but if it is used, it is red. Most recently, in connection with the elections, it also appeared in a version of the Slovak tricolour - white, blue, and red but not in any other option. Therefore, we consider the blue frame to be a deliberately chosen colour as it is a so-called royal blue shade. The colour is frequently associated with authority and is even nowadays included in a lot of uniforms. Moreover, the term royal blue is directly associated with England's royal family, specifically with Queen Charlotte whose robe became a part of competition. The royal blue was the chosen colour for her new robe and it became known as royal blue. It is therefore not a surprise, but rather a logical outcome, that this colour frames Queen Elizabeth II on the cover of the newsmagazine *.týždeň*. The white line separating the frame and the image creates the impression of greater plasticity and realism of the image.

The background of the portrait is black, which blends in with the Queen's dress and in this way gives the picture more intimacy, as if the reader were in the dark with the Queen. The black colour is in the professional manner not considered as a colour and it is known for its possibility to absorb the light. In the time when people said last goodbye to Queen Elizabeth it is a unique metaphor which shows that even though the light of her life has gone out, her person and the memory of her continue to shine from this darkness.

A white headline emerges from the dark background, which does not explain or describe anything, it just announces - *Queen of the 20th century*, as if nothing more needs to be said, because everything has already been said. However, the Queen was not only in power during the 20th century. Elizabeth II brought the monarchy into the 21st century. This simple headline therefore leads the reader to question whether the 21st century will have a more significant king, leaving the Queen's historical significance only for the 20th century. But there is also a lot of discussion about whether the monarchy will continue even after the death of Queen Elizabeth II. So the headline may also indicate that the 21st century will no longer have a royal monarch of Great Britain. At the same time, we see a connection between the headline and the photograph of the Queen, which is more of a painting of a portrait of a young Queen from the 20th century. Therefore, this headline also evokes the opposite feeling, that the Queen has been

here forever, many do not remember another one, and her reign, which began in the previous century, represented stability and a constant unchanging point even in bad times.

On the contrary, the name of the newsmagazine is in the background, covered by a crown, as if it was not important at that moment. But on the other hand, its red colour again contrasts with the black background. Newsmagazine *.týždeň* does not usually use an entire red headline. Usually, only a dot is red and the rest is black or white. In this case, however, it is all red and, in combination with a white headline and a blue frame, uses the colours of the British flag, thus paying respect to it. On the other hand, these colours are also part of the Slovak flag which also connects these two countries (and also USA), but to emphasize national issues, it usually uses the tricolour in the frame.

The framing of the Queen in the shot partially shows us a dress that is elegant and festive and complements her royal appearance. The Queen in the photo has a determined look, complemented by bold lipstick on her lips, which evokes self-confidence, strength and passion. Completed with a royal crown and a gentle smile we see a warm person who is still a princess but at the same time, she carries the power a responsibility represented by the crown suddenly on her shoulders, or better said on her head. However, her gaze is not directed at the reader, there is something naïve in her look what makes an observer smile back at her. This portrait is kind of idealistic creating the connection between the Queen and the reader. The colourful photo emphasizes her femininity, bringing her closer to the common reader, who no longer sees her only as a Queen, but also as a woman. Moreover, the drawing-like quality of the image can help the viewer connect with the subject on a more personal level, as the photograph appears to capture the essence of the person's character and emotions.

The Economist is the only one of the three magazines that took Elisabeth II's death to the cover twice but both on the same date - September 17 - 23, 2022. On the first cover, the Queen did not become the dominant topic on the cover of this British newsmagazine. Elisabeth II's death appears on the cover only as a secondary topic, part of "a special section on the British monarchy and its future". The war in Ukraine was at the centre of attention and is the cover's main topic. However, we discovered a second cover from the same date, completely different from the previous one, as Picture 88 shows. Cover, as a dominant element and as a tool to attract and engage the reader, is selected very carefully while the importance of all topics is assessed. Having two covers, *The Economist* gives events an equally important status and warns the reader that important events are taking place affecting social events and the lives of many.



Picture 87

First cover description:

This cover shows Queen Elizabeth II at a young age with a royal crown on her head. The portrait is simple black and white and graphically separated from the rest of the military themed cover. The young Queen Elizabeth II is photographed from the side, looking at the reader. The background is simple black and lets the Queen come to the fore with a crown on her head and a gentle smile. The Queen's framing does not allow us to see what she dresses, leaving her neck and shoulders bare. She has a soft smile on her face highlighted by lipstick. The photo is complemented by white text, which predetermines what will be the dominant theme of the entire specialized section. Graphically, the headline *After Elizabeth* is differentiated from the rest of the text by the font.

Second cover description:

On the second cover, King Charles III becomes dominant on it, with the Queen graphically depicted in the background illustration drawn from the side in the colour combination of red and blue. King Charles III is depicted walking towards the reader on the Queen's sash. He is a combination of a black and white photograph - head and hands and an illustration – of the rest of the body. The background is simple, black, just like the Queen's

photo on the cover of the newsmagazine. A white headline emerges from the background announcing the beginning of the Carolean era. At the top left is a red rectangle with The Economist written in white. In the upper right part, we find information about other topics that the newsmagazine deals with and the date.

First cover semiotic analysis:

Although the Queen is depicted on the first cover, she is not dominant, as the first thing the reader notices is footage from the war in Ukraine. However, the importance of this theme is shown through the small photo of the Queen at the top of the cover. None of the other topics in this newsmagazine are visually represented. The small portrait of the Queen is in black and white which highlights the Queen's person emerging from the black background and at the same time contrasts the portrait as a whole with the colourful footage of the war in Ukraine. This evokes as if the events in Ukraine are current events and the Queen, who is already deceased, is an important memory and a part of the past.

In the small portrait, the Queen has a determined look, complemented by bold lipstick on her lips which is visible even in the black and white image, and it evokes self-confidence, strength, and passion. Her young appearance also supports the idea that the image should be a memory of a strong and vital princess who became the longest-ruling monarch. The royal crown on her head is a sign of the power and responsibility that was entrusted to her and even if she was still young and judging by her gaze still a little bit naïve, she was determined enough to accept this commitment. The gentle smile on her face creates a warm feeling of closeness in the reader while remembering the time when the princess became the Queen. The black and white tone promotes nostalgic feelings in the reader. And even exposed shoulders, which are an example of a noble female appearance, do not disturb the tone of the idealized image of the princess. On the contrary, they show that the Queen is as much a woman as she is a ruler.

Remembrance nostalgia is also underlined in the title next to the picture - *After Elizabeth*. It means that the article is focused on the future, and that the future will be without Queen Elizabeth II. This headline evokes mixed feelings. On the one hand, it arouses the reader's curiosity about what a monarchy without a Queen might look like, since most readers have not experienced another monarch on the British throne. On the other hand, it causes feelings of anxiety about the changing situation and about the future, which is uncertain. In addition, the Queen is not personalized with a title in the headline. At the moment of publication of the cover, she is no longer the Queen. However, she is addressed by the name - Elizabeth, which again underlines the nostalgia of when a person loses someone close to them. Addressing

by name, as we already mentioned in the content analysis, evokes a close relationship with a person and the author supports the idea that someone close to the readers has left, someone who was there for them all their lives. Since *the Economist* is a British newsmagazine, the Queen was not only metaphorically close to the people, but also geographically and politically.

Second cover semiotic analysis:

The focus of the second cover shifts to King Charles III. Even if the Queen is present she becomes a kind of outline in the background. But the Queen's silhouette is disproportionately larger compared to King Charles III. She surpasses him in every way and he walks on her sash, which evokes the feeling that King Charles III will never reach her grandiosity in the public eyes and he is using the way Queen Elizabeth II created for him, even if he is going in a different direction. This different direction means that even the monarchy can change direction or it can become just a memory, like Queen Elizabeth II.

The face of Charles III seems tensed, tired, and old. In connection with the illustration of Elizabeth II, even if only her silhouette, she appears to be more vital than Charles III. The reality is that Charles III ascends the throne much later than his mother, so this combination of the vital silhouette of the former Queen and the tired and worried King creates in the reader the feeling of anxiety that Charles III will not have time to achieve the "greatness" of his mother depicted in her large silhouette and he is aware of it. Furthermore, nothing in the depiction of Charles III suggests that he became a king. Unlike the late Queen, whose silhouette is visibly wearing a crown on her head. The new King Charles III, on the other hand, is not shown anywhere with a royal crown, which might be understandable, since his coronation has not yet taken place. However, he is dressed in a black suit, which looks formal and elegant but at the same time, Charles looks like a regular man walking on the red carpet displayed by his mother. His body is in motion which represents a dynamic element of the picture and is directed towards the reader as if he is trying to be one of the people (of the crowd) who are currently looking at him and trying to predict where his next steps will lead. Moreover, the combination of a black-and-white photograph with an illustration creates an image of a puppet with its own head and hands, which may mean that even when various people try to control him, he will retain his opinions and work on them. On the other hand, his illustrated part of the body can also mean a close connection with the memory of his mother, who is also illustrated in the title.

The use of colours is also unique on this cover as illustrations give more space to transfer meanings into visual elements. We see the Queen emerging from the black background in a combination of colours, but in the foreground is King Charles III whose black suit sinks back

into the background as if he was unable to assert. On the contrary, the Queen is depicted in a combination of the colours red and royal blue which represent the national colours and at the same time underline her royalty. The combination of blue and red colours is typical for Britain, as it also appears on the flag. Just as inseparable as these colours was the Queen, whose image was everywhere from money to stamps. Elizabeth II, dressed in a garment that reflects her royal status, used to be depicted with a sash crossing her body. However, as we have already mentioned, the red sash evokes the red carpet in connection with Charles III. The red carpet is used mainly at film premieres. The red carpet can thus mean the transformation of the monarchy from a power apparatus to a presentation apparatus, which will attract people not because it has any decisive word, but because of its shine and story, as the royal families, albeit fictional ones, have in the movies. In addition, the royal blue, typical for the British royal family, makes up most of the royal silhouette. It seems that the Queen is imbued with royalty, that she represents the monarchy and is completely devoted to it. On the contrary, in the case of the King, the royal blue colour is only shown on his tie. The tie is not an inseparable part of the King, it is only an accessory that binds him, but it is a necessity for official appearances. So the royal blue tie can be a metaphor for the fact that the king has been entrusted with his royal position, he does not feel that he should be part of the monarchy, rather it is an acquired habit that accompanies him throughout his life and is used to represent the monarchy in public.

As we already mentioned, the dynamic element of this cover is the incoming Charles III. We see him coming, which is directly connected to the headline that states the arrival of a new era with the accession of King Charles III to the throne – Into the Carolean era. With the passing of Queen Elizabeth II, we leave the Elizabethan era and enter the Carolean era. Originally, the Carolean era was associated with Charles II. This time period was associated with the flourishing of the arts, however, the reader might be aware of that only if he knows the historical background. Otherwise, this inscription can evoke mixed feelings of curiosity and anxiety that something new, unknown, is coming.

Based on the analysis of both covers from *The Economist* we find common elements or even related elements. The black colour of both of the backgrounds in European countries represents grief, mourning or death. It is the typical colour of clothes that people wear to a funeral. On the other hand, black is used to create contrasts with other colours and, as a background, makes things in the foreground stand out. The young Queen in the foreground from the first newsmagazine cover turns into her older illustrated version in the background of the second cover of this newsmagazine. Thus the unifying element is the Queen, who is not a

dominant element on any of the covers. At the same time, she is depicted as a Queen with the crown on her head on both covers, albeit at a different age, although with her death, her son Charles becomes king. However, Charles is not depicted as a king but as a regular man walking on the red carpet provided by his mother leading us into a new era of monarchy. This is also supported by the formulation of the headlines. If we combine the two headlines, we create one that provides a comprehensive meaning: “After Elizabeth...into the Carolean era.” Together it makes perfect sense as it talks about the future of the British monarchy. The white font of the headlines and the name of the newsmagazine, like the red rectangle, is a typical graphic element that has not changed, even on this special day for Britain as the death of the British Queen. This fact, on the one hand, may indicate constancy in the structure of the newsmagazine, but on the other hand, the fact that despite the fact that the monarch has changed, the country will maintain its standards. However, the overall tone of the covers does not indicate that the monarchy would be preserved in the form in which it was represented by Elizabeth II. As the first cover brings anxiety about what is going to be the future like, the second cover is profoundly negative representing King Charles III condemned to be a regular person that will live forever on his mum, The Queen, shadow.

Time newsmagazine used the picture of Queen Elizabeth II on the cover (Picture 89) of a double issue from September 26, 2022/October 3, 2022. *Time* newsmagazine's cover has changed over the years, but it usually sums up the essential elements in a clear, impactful, and straightforward manner.



Picture 88

Cover description:

The cover is simple, clean in design, and composed of only a few elements. It is a stylised portrait of the Queen, who stands in the foreground veiled in a long black coat. Even though this is a 2022 cover, the Queen is significantly younger in the photo. She stands motionless, while the only dynamic is created by her head, which is turned in a different direction than the whole body. Likewise, her gaze is directed out of the picture and does not look directly into the photographer's lens, or to the reader. She has a soft, hardly noticeable smile on her face. A turn of the head draws attention to the glittering earring in the ear, which contrasts with the shadowed side of the face. She is dressed in a long coat that covers her entire figure and creates a complete line ending with the edge of the cover. The coat is complemented by gold elements – the buttons and a chain. The dark colour of the coat and her flawlessly combed hair is in sharp contrast with the background, which is uniformly made up of different shades of pale blue. The inscription *The Queen - Elizabeth II* and the dates of her birth and death in black colour emerge from the background. In the background, at the level of the queen's head, is the name of the newsmagazine *Time*. The letters of the newsmagazine's name are white,

partially transparent, and indistinct. The pale blue background colour is framed in white and the overall frame of the cover is in a pale grey colour. Information about the publication of the newsmagazine, its publication date and web address appear from the grey frame.

Cover semiotic analysis:

Despite the fact that the design of this cover is simple, its complexity is immense. The first change that the reader will notice is that the typical red colour that borders the *Time* newsmagazine has changed to pale grey. The contrast of these two colours at first glance evokes that this is a significant event. The grey colour is typically associated with several meanings, including intellect, elegance, but also formality and detachment and it stands between black and white. On the contrary, the red colour is associated with strong emotions, whether positive or negative, such as passion, vitality, danger, aggression and, in some cultures, luck. Therefore, the pale grey border can have multiple meanings. The first is that it makes the figure of the Queen stand out with its brightness and thus emphasizes her impressiveness. On the other hand, how the pale grey colour is described is in many ways clashing with how the Queen was described. Without a doubt, she was an intelligent and elegant woman, but as many described her she did not show strong emotions in public, which could also cause people to feel detached. Moreover, just as grey stands between black and white, so she too was a personality who for many was the link between the monarchy and the people, the former colonies and Britain, and had to learn to combine private life with public life, despite the fact that she was not born to be Queen one day.

The white colour between the background and the frame creates a transition and adds plasticity to the overall image, which makes it sound realistic, and more 3D, this element is also found in the other covers of *Time* magazine.

Time could have chosen the royal blue, connected to the British royal family, to paint the background of the cover on Elisabeth II's death. Instead, the American magazine chose a pale blue background colour that can be associated with calmness and serenity. We have the same feeling when looking at the Queen's face, which is calm, and balanced with a gentle smile. The pale blue colour is often referred to as sky blue, which might have a connection to spirituality. We know that there is an article inside about the Queen's passing away, and this colour can represent the connection with the information inside.

The semi-transparent name of the newsmagazine, with its white colour, looks as if it did not want to disrupt the entire emotional construction and it almost disappears like a shy cloud that does not want to disturb the blue sky. Red is the usual colour used in *Time's* title, matching

the red used in its cover's frame, but in this composition, it would be disrupting. On the other hand, the inscription *The Queen* is in black and in bold. Although it is small in size, the contrast with the other elements of the cover makes it distinctive and dominant. It is especially interesting that the Queen's name (Elisabeth II) as well as her birth and death years (1926 – 2022) are displayed below in regular and smaller letters. It seems that her name does not matter, it does not matter when she was born or even when she died – and the truth is that everybody knew that fact when this cover was published. To *Time* what matters, and it matters beyond her death, what will history remember according to this cover is that she was “The Queen”. Not any queen, but “The Queen” only.

By having the Queen photographed alone, all the attention is focused on her. Her flowing coat seems to have no end and covers everything. This coat can be understood as a kind of metaphor for the reign of the Queen, which many people did not see and did not want to see the end of, while as a woman in power, she covered many areas of public life. The Queen is dressed elegantly, stylishly, and appropriately for her position, with only the gold buttons standing out on her clothes. The gold colour is associated with royalty, material wealth, and high social standing. The clothes seem to evoke that she is one of the people, as the black coat is not something eccentric and ostentatious, and one only discovers on closer inspection that she is different, but in many ways, both her buttons and her royal status were functional in nature. Interestingly, the Queen in the *Time* online articles analysed is always dressed formally and in no photos does she have any accessories that would indicate her royal status. The same happens on this cover. At this point, it may be a cultural factor. Even if American and British history is tightly connected, Americans do not view the Queen as a head of state but as a celebrity. They are fans of the royal family, but more like tourists who are interested in the royals' celebrity lifestyle. Another accessory that subtly emphasizes the Queen's position is the sparkling diamond earrings. The earrings are not big and expressive, but despite their small size, they have the power to attract attention.

The Queen stands calmly, upright with relaxed shoulders, which visually completes the overall calm expression of the cover. The only dynamic in this image is created by the position of her head, which is turned in a different direction than the rest of the body. This movement suggests that she is still on the alert, interested in something, but her gaze does not indicate that anything serious is involved. This position evokes that the Queen is not only looking at what is in front of her but is also interested in the world and the people around her.

Time newsmagazine is known for its headlines and for featuring successful people on them. Success is when a person hits the cover at least once in a lifetime. Queen Elizabeth II managed to do it eleven times. The first time even as a three-year-old, in 1929, and the last cover before the one in analysis, depicted her on her 60th birthday on the throne, in 2012.

4.3 Understanding the Results Obtained and Summary of the Findings

Emotionalism in newsmagazine articles can be created through various elements that newsmagazine articles consist of. We have broken down the selected articles into individual parts, whose presence and specific characteristics determined the presence of elements of emotionalism. As we found out, emotionalism is not only in the text and is not expressed only in emotionally charged words, but is formed by elements such as the headline its construction and overtone, the structure of the article, the highlighted parts of the article, and its emotional tone, the presence of a photograph, its colour design and object, which displays. The presence of the Queen, as the dominant subject of our research sample, indicated whether the emotional side is completed by the way she is depicted in photographs and her presentation in the text. Moreover, the representation of the Queen also gives us an answer to the question of whether the media events theory was applied.

We observed and separately explained that emotionalism is constructed by several elements in the selected newsmagazines – *Time*, *The Economist*, *.týždeň*. We found that all three newsmagazines use photos as part of the structure of their articles, considering them as an integral part. But if we talk about the typology of photographs, *The Economist* stood out, as it was the only one to replace the photograph with an illustration in several cases. The illustrations in *The Economist* provided the reader with more information, metaphorically represented, than a photograph could.

In our research, all the selected newsmagazines mainly used colour photos which enhanced the mood and atmosphere of the article, making the content more engaging and enjoyable for the reader. But again, we encountered a small difference in *The Economist* newsmagazine, which uses black and white photos to the greatest extent compared to other newsmagazines, which evokes the greatest sadness for the passing of Queen Elizabeth II, as this British newsmagazine is culturally closer to this event. However, when we talk about the number of images that complement the text, *Time* newsmagazine uses the most photos providing a more nuanced and detailed narrative through visual elements as it is in the case of the Queen's funeral.

On the other hand, we found that captions that are connected to the images and supplement them are not an element of emotionalism in the case of the selected newsmagazines within the examined sample. In fact, according to our findings, *The Economist* does not use captions at all.

Moving on to the text part, we focused on the headlines, citations, and structure of the articles during the analysis. In the colour of the headlines, we did not notice an element of emotionalism in any of the newsmagazines. The headlines did not change their colour even on the day of the Queen's death or burial. Regarding the use of capital letters in the headlines, despite the fact that there was one headline containing capital letters in *.týždeň* and one in *Time*, which just seemed more attractive to the viewer thanks to this use, we cannot say that this is a structural element of emotionalism since in the examined sample it occurred in only 1.8%. However, in the formulation of the headlines, we can see that informative formulation dominates in all newsmagazines, but the appealing formulation is the second most used. But when we focus on the headline overtone, we see the stimulation of curiosity most often in the newsmagazine *Time*. On the contrary, *The Economist* and *.týždeň* have a neutral overtone. As for highlighted quotations, we can see that they are also not a structural element of articles in newsmagazines. But in cases, in which they were used, we observed, on the contrary, that the emotional overtone prevailed to a high degree.

Furthermore, we found that the emotional side is not predominant in the structure of the articles. In newsmagazines, explanatory (*Time* newsmagazine) or descriptive in combination with emotional elements (*The Economist* and *.týždeň* newsmagazines). But the structure was also influenced by whether the article was taken from a news agency while these articles used the most descriptive structure. However, the findings in this category were largely imprecise, since we could not determine the author of the articles in the newsmagazine *The Economist*, and the newsmagazine *Time* did not take articles from news agencies. Therefore, this analysis could not be considered comparative. On the contrary, if newsmagazines used a person as an author who was not a journalist but an expert on the royal family, the structure of the articles deviated from the explanatory and strictly descriptive, and the emotional side was given more space. But it was still not dominant.

In all of these structural parts, that were examined we observed the presence of emotionalism. The only categories in which the emotionalism did not occur were captions and the colour of headlines. The emotional rate slightly differs in selected newsmagazines, however, the diversity is not significant.

When selecting articles, the determining element is news values. The power elite was the news value that had the largest representation in all three newsmagazines. However, in not a single case was there an article that did not include at least one of the pre-set news values it was usually a combination of them (power elite, magnitude, celebrity, entertainment, bad news, good news, surprise, proximity, follow-up). We observed a difference only in the news value proximity, which significantly dominated *The Economist* newsmagazine which is a British newsmagazine. In terms of follow-up and celebrities, on the contrary, we find the greatest dominance in the newsmagazine *Time*.

We investigated further how the Queen is presented either in the visual or in the textual part of online articles. According to the Media Events theory, journalists try to avoid traumatic or negative information when covering this specific type of event and focus more on the emotional side. Despite the fact that we found out from the structure of the articles and from the individual elements that the emotional side does not prevail, its presence was confirmed. Focusing on the Queen, we therefore determine whether the media event theory is confirmed in the portrayal of the Queen. The Queen, if she was shown in the photo, is standing in *The Economist* and *.týždeň* newsmagazines in front and sole. Although she is also in the foreground in *Time* newsmagazine, she is in the company of other people. Her position is at eye level with the reader and this angle creates a sense of intimacy, allowing the viewer to connect with the subject and the scene. Examining her look, we see that *The Economist* and *.týždeň* try to underline the sense of connectedness with the reader by, in most cases, using photographs where the Queen looks the reader in the eye. On the contrary, *Time* newsmagazine creates a sense of curiosity by having the Queen look out of the picture. The fact that the Queen is captured mostly without movement evokes a sense of stillness, calmness, or serenity, as the subject is captured in a moment of portrayed contemplation or introspection. A person also has similar emotions when remembering someone close to the deceased, so these photos evoke that the reader becomes part of a larger whole and shares similar emotions with others who are directly involved, either at the funeral or during mourning at important places where the memorialists have gathered people.

Respect for the late Queen is also seen in the selection of photos with facial expressions. *Time* and *.týždeň* newsmagazines do not show the Queen with any expression other than smiling or calm. With *The Economist* newsmagazine, we encounter a worried and tense expression, but the photos with a smile or a calm expression on her face also predominate. Moreover, her depiction in formal clothes represents a kind of respect the journalists show even in the selection

of photos. We found that the personalization of the Queen in the headline indirectly evokes in the reader what the thematic focus and the overtone of the entire article will be. In addition, the *.týždeň* newsmagazine called the Queen little Lillibet evokes a sense of familiarity and affection. The author of this headline proves that personalisation can be an element of emotionalism even in newsmagazines. On the other hand, the Queen is personalised variously in articles such as Elizabeth II, the Queen, and Queen Elizabeth II, which is more of a stylistic matter than emotional. However, she is never presented in a defamatory or negative way.

The reader's connection with the Queen was also presented through her "voice in the article". But the Queen's voice was heard in an active or passive form in 27%, while it was graphically represented in only 9% of all articles. In the case of the Queen's attributes, the newsmagazines *Time*, *The Economist*, and also *.týždeň* most often depicted the Queen as a woman in power. However, the *.týždeň* after that most emphasized the Queen's positive personality traits. *The Economist* focused on her royalty and *Time*'s focus was on royalty and family issues. *Time* disrupts media events theory in its articles, as it writes about negative matters such as family issues. *Time* also disrupts media events theory in the selection of the topics. Although in most articles, as well as in the newsmagazine *The Economist* and *.týždeň*, the death and funeral of the Queen dominates. During this period, *Time* does not avoid negative, inflammatory, or scandalous topics, such as the colonial past and royal scandals.

In the analysis of Media events theory, we further wanted to focus on the comparison of newsmagazine articles on the day of the Queen's funeral. But the paradox is that *The Economist* does not have a single article on this day. Comparing the histograms, we see that *The Economist* newsmagazine published the most articles on September 15, 2022, and the second largest number on the day of the Queen's death (September 8, 2022). The newsmagazine *.týždeň* published the most articles on September 16, 2022, and approximately the same amount of articles on the day of the Queen's death and the two following days. *Time* newsmagazine published the most on the day of the Queen's death, the day after the death, followed by the day of the Queen's funeral. Because of this paradox, we focused on the entire sample and investigated the application of media events theory in the articles about the Queen's funeral.

According to Katz & Dayan's theory, media events are pre-planned events, and this is underlined by an article in the newsmagazine *Time* from September 16, 2022, entitled *Here's the Full Schedule for Queen Elizabeth II's Funeral and What to Expect*. But the article is not just a listing of successive events, the author describes places and ceremonies to create in the reader the feeling of preparation for upcoming events together with those who will actually take

part in them. *Time* and *.týždeň* brought information on who among the important personalities will and who will not attend the funeral. On the contrary, *The Economist* focuses on describing the feelings of ordinary people about the death of the Queen and how they grieve. All three newsmagazines unite the audience in the common emotion of a kind of silent observer, while the description draws the reader into the plot already in the preparatory phase of the funeral.

On the day of the funeral, *Time* newsmagazine presents in the article *Queen Elizabeth II's Funeral in Photos: The Biggest Moments* a photo report from the scene of the event, which is supplemented with information invisible to the reader. *Time* describes the extraordinary situation, saying that "*millions of people watched the funeral proceedings*" and adding that "*It was the first time in history that cameras were allowed to record inside the funeral of a British monarch, capturing the impressive formalities and gravity of the day*". Once again, Elizabeth II innovated, as her coronation ceremony had already been the first to be televised - and was also one of the first examples of media events. The *.týždeň* newsmagazine started bringing events to readers at 8:51 a.m., with new information coming approximately every half hour and accompanying the reader through a funeral ceremony in current information. The narration and photographs of these two articles create a sense of intimacy caused by the events in the comfort of the reader's home. Although not on the day of the funeral, *The Economist* brings in the article *The state funeral of Elizabeth II came off without a hitch* information "*A coffin is a heavy weight on any shoulder but this one—English oak and lead-lined—looked heavier than most*".

We knew that newsmagazines, even on their websites, wouldn't have the capacity of television to follow Elizabeth II's funeral live and ceremonially. However, the details of the photoreportage indicated, that the up-to-the-minute coverage of the Slovak magazine, as well as the headlines referring to the details of the Queen's funeral, transport the reader to the scene, helping them to (re)experience the event as if they were there too. We could even say that the newsmagazines have constructed a kind of deferred media event.

Thanks to the examination of the entire sample, we found that the elements of the Media Events theory appear in articles before the funeral. As an example, we cite *The Economist's* article from September 12, 2022, *The Queen's confused mourners*, where the author describes how media coverage has changed: "*The news channels had abandoned normal programming, presenters had changed into black ties and the crowd was waiting for some kind of sign that would make the news official.*" Moreover, the author also describes how the journalists are searching for the right story that would describe the emotion connecting crowds: "*Journalists and photographers prowled in search of the right kind of mourner. Alongside the legacy media,*

Tik-Tokkers with ring-lights stood under plastic umbrellas conducting interviews”. Emotion and its common and equal understanding is what unites people from different countries in the media events theory. An emotion understood by the readers of Great Britain, the USA, and Slovakia, which was brought to the reader through articles about the death and burial of the Queen on the websites of newsmagazines *The Economist*, *Time*, and *.týždeň*.

With the semiotic analysis findings, that focused on the covers featuring Queen Elisabeth II during the time span in analysis, we discovered that in each of the newsmagazines, the cover serves as a communication device, which, in addition to its primary meaning, hides the story of the individual details that create the cover. The elements from which the covers are made up intermingle, while we are not talking about the presence of Queen Elisabeth II, which was a prerequisite for choosing a specific cover for analysis. The cover of the Slovak newsmagazine *.týždeň* seems to visually connect to the American *Time* and at the same time to the British *The Economist*. *Time*’s cover and *.týždeň*’s cover use image framing usually in red colour. However, on the selected covers an atypical colour was chosen for both newsmagazines – royal blue for *.týždeň* and grey for *Time*. The usual colour of the names of these two newsmagazines was also changed underlining this special event, the death of Queen Elisabeth II. The typical red in *Time* newsmagazine changed to semi-transparent white and the white with a red dot typical of newsmagazine *.týždeň* changed to red.

The most striking connection between the newsmagazine *The Economist* and *.týždeň* is seen in the use of the same photo of the Queen but in different depictions. While in *The Economist* the photo is black and white, small and the framing does not show the Queen's clothes, in the newsmagazine *.týždeň* the image is in colour, more like a painting and we see more of the Queen which complements the whole narration of the cover. The Queen is depicted on all covers as a vital woman full of strength and determination. Also on the covers of the newsmagazine *.týždeň* and the first cover of the newsmagazine *The Economist*, her personality is portrayed in a positive way, although with a slight touch of naivety. Even in the case of the second examined cover of *The Economist* newsmagazine, where the Queen is depicted only as a silhouette, her royal status and devotion to the monarchy is undeniable. On this cover, as on the only one of the examined covers, King Charles III is shown, but not as a king, but as an ordinary man in a suit. On the contrary, the Queen is shown as a Queen on both covers of *The Economist* newsmagazine, although she was no longer the reigning Queen at the time of publication. The newsmagazine *.týždeň* also uses a photo with a royal crown on her head. Only

Time does not depict Elizabeth II as a Queen, but only in subtle hints, the reader can notice her higher social status.

The difference in the portrayal of the Queen between the selected newsmagazines can also be seen in the fact that the Queen is not the central theme of the covers of *The Economist* newsmagazine - in the first case, she was pushed into the background by photos from the war in Ukraine, and in the second case, King Charles III is in the foreground. Conversely, in the case of *Time* and *.týždeň* newsmagazines, the Queen is the central, dominant, and only visualized topic or person on the cover. In all three newsmagazines the usage of colours, the Queen's pose, her look, facial expression, make-up, clothes, or accessories, are all elements that bring a different tone to selected newsmagazines. In addition, we see the connection of headlines with visual elements that complete the overall picture, so the cover tells a story without the reader having to read a single line of the articles about the Queen

Conclusions

The objective of our thesis was to understand how emotionalism is used in contemporary journalism. To fulfill this goal, we designed a case study around media coverage of a special emotionally charged event: the death of Queen Elizabeth II. We chose an international media format, the newsmagazine, and crossed the media coverage on the websites and the covers of the American *Time*, the British *The Economist*, and the Slovak *.týždeň*, being the first two international magazines and the third a national one. The results of this international comparative analysis show that emotionalism is an important construct in the three newsmagazines. Based on the findings from the content analysis of the articles and semiotic analysis of the covers, we concluded that emotionalism, as a structural element of articles and covers, is an inseparable part of journalism, even in no tabloid media, as it is the case of newsmagazines. Elements of emotionalism, especially the visual ones, serve to entice the reader to read the article in the first place. However, emotional elements also enhance the reader's experience and engagement with the content. When readers can recognize and interpret the emotions expressed in an article, they can better understand the message and the author's perspective. We can say that emotionalism serves as a connecting element. However, not only between the author and the reader but also between the content of the article and the reader, thanks to which the reader better understands the issue and this connection makes the information more relatable and memorable. For example, within our research sample, there are articles that discussed a personal experience of mourning persons after they found out that Queen Elizabeth II died. It is an emotional event and readers who can relate to those emotions may find the content more engaging and meaningful. Further, we found out that the individual elements - visual, graphic, or textual - are connected in the selected articles by a unified emotional tone, whereby, again, emotionalism serves as a link between these building blocks, while being one of these blocks. Last but not least, emotionalism in the selected newsmagazines also connects readers to each other, albeit not consciously while sharing the same emotions. Based on these findings, we confirmed our hypothesis that the elements of emotionalism in newsmagazine's covers and articles are made of textual and visual elements and are interconnected with facts, creating a unified composition.

The content analysis of the newsmagazines' articles uncovered patterns in emotionalism, revealing the prevalence of specific emotions and its use in the three selected newsmagazines. Emotionalism in newsmagazine articles is created through various elements, including headline construction, article structure, highlighted parts, emotional tone,

photographs, colour design, and object displays. The presence of the Queen in the research sample indicates whether the emotional side is completed by her depiction in photographs and text. All three newsmagazines use photos as an integral part of their articles, with *The Economist* replacing photographs with illustrations in some cases. All three use colour photos to enhance the mood and atmosphere of the article, with *The Economist* using black and white photos to evoke sadness for Queen Elizabeth II's passing. *Time* newsmagazine uses the most photos, providing a more nuanced narrative through visual elements.

However, the results show that captions, headlines, citations, and article structure do not indicate emotionalism in selected newsmagazines. Headlines remained unchanged even on Queen's death or burial and capital letters were only used in 1.8% of headlines. Headlines were primarily informative, with appealing formulations being the second most used. *Time* stimulated curiosity most often, while *The Economist* and *.týždeň* had a neutral overtone. Highlighted quotations were not a structural element of articles, but their emotional overtone prevailed in some cases. The study also found that emotional aspects are not dominant in article structure in newsmagazines, with explanatory (*Time* newsmagazine) and descriptive (*The Economist* and *.týždeň*) structures predominating. The structure was also influenced by news agency sources, with *the Economist* and *Time* not being comparative. However, if an expert author was used, the emotional side was more prominent. Emotionalism was found in all structural aspects of newsmagazines, except for captions and headline colour. The emotional rate slightly differs in selected newsmagazines, but the diversity is not significant. News values were the determining element in selecting articles, with the power elite having the largest representation in all three. However, articles often included a combination of pre-set news values, such as power elite, magnitude, celebrity, entertainment, bad news, good news, surprise, proximity, and follow-up. *The Economist* newsmagazine significantly dominated in news value proximity, while *Time* had the greatest dominance in follow-up and celebrities.

In our study we also investigated the portrayal of Queen Elizabeth II in online articles, focusing on the emotional side of the event. The Queen is often shown in front and sole positions in *The Economist* and *.týždeň* newsmagazines, creating a sense of intimacy and connection with the reader. *Time* newsmagazine creates a sense of curiosity by having the Queen look out of the picture, evoked by her contemplation or introspection. Respect for the late Queen is also evident in the selection of photos with facial expressions. Selected newsmagazines show the Queen with smiling or calm expressions. Personalization of the Queen in headlines indirectly evokes the thematic focus and overtone of the article. However, we also

observe in the *.týždeň* newsmagazine personalisation of Queen Elizabeth II as little Lilibet, evoking a sense of familiarity and affection. By comparing the patterns of emotionalism in selected newsmagazines, we found that there is only a small difference in reporting on media events by journalists from different countries even if the event they report on – the death and the funeral of Queen Elizabeth II was the same.

All the articles of the three magazines were united by respect for the deceased eminent person, respect for the mourners, and curiosity about what the future holds and whether there is any future at all for the British monarchy. We did not find a significant difference in the extent of information. In some cases, newsmagazines even carried the same information, explaining British traditions at the funerals of monarchs or describing who would attend the funeral and who would not. The difference in reporting is more apparent in the way events are communicated to a reader, which led us to question whether the newsmagazine coverage of the Queen's death and funeral may be subject to Media Events theory.

According to the Media Events theory, journalists covering ceremonial events broadcast live on television avoid traumatic or negative information and focus more on the emotional side, as if they were ringmasters describing what they see rather than journalists reporting on it. We applied the media events theory looking for those characteristics in the online newsmagazine articles on the Queen's funeral day. However, *The Economist* does not have a single online article on this day, we therefore focused on the whole research sample, not just the day of Queen Elizabeth II's funeral. *Time*'s article - *Here's the Full Schedule for Queen Elizabeth II's Funeral and What to Expect* provides information on the places and ceremonies for the Queen's funeral, creating a sense of preparation for the event. *Time* and *.týždeň* provide information on who will attend the funeral, while *The Economist* focuses on the feelings of ordinary people about the Queen's death and their grieving. All three newsmagazines unite the audience in the common emotion of a silent observer, while the descriptions draw the reader into the plot already in the preparatory phase of the funeral. Furthermore, *Time* newsmagazine published a photo report on Queen Elizabeth II's funeral, capturing the event's most significant moments. The article highlights the extraordinary situation, with millions of people watching the proceedings and the first time cameras were allowed to record inside the funeral of a British monarch. The *.týždeň* newsmagazine was bringing new information approximately every half hour on its website. The narration and photographs created a sense of intimacy in the comfort of the reader's home or whatever the reader was because the access to online information is possible on any smartphone. *The Economist* also reported on the state funeral of Elizabeth II,

by saying that the coffin was heavier than most. Although newsmagazines may not have the capacity to follow Elizabeth II's funeral live and ceremonially, the photoreportage, up-to-the-minute coverage, and headlines about the Queen's funeral transport the reader to the scene, helping them re-experience the event as if they were there. These findings led us to the conclusion that journalists - even online - turn into commentators during media events coverage and largely try to avoid news with negative or traumatic ones. This happened not only during the funeral coverage but also during the period from the death of Queen Elizabeth II to her funeral.

The last part of our research focused on the covers of newsmagazines *Time*, *The Economist*, and *.týždeň*. The semiotic analysis of Queen Elizabeth II's covers in various newsmagazines revealed that the covers serve as a communication device, hiding the story behind individual details. The Slovak newsmagazine *.týždeň* visually connects to American *Time* and British *The Economist*. *Time* and *.týždeň* use the same visual structures and the colours for cover framing and the names of these two newsmagazines were changed to highlight the death of Queen Elizabeth II. The most striking connection between *The Economist* and *.týždeň* is in the use of the same photo of the Queen in different depictions. The Queen is depicted on all covers as a vital woman full of strength and determination. The differences in the portrayal of the Queen between the selected newsmagazines were observed in the fact that the Queen is not the central theme of the covers of *The Economist* newsmagazine. In the first case, she is pushed into the background by photos from the war in Ukraine, while in the second case, King Charles III is in the foreground. Conversely, in the case of *Time* and *.týždeň* newsmagazines, the Queen is the central, dominant, and only visualized topic or person on the cover. The connection of headlines with visual elements completes the overall picture, telling a story without the reader having to read a single line of articles about the Queen and it is very rich in metaphors hiding emotions which is consistent with our hypothesis that covers can be used to portrait particular emotionally-charged narratives in a complex and rich way. Moreover, the similarities in the three magazines' coverage of the death and funeral of Elisabeth II demonstrate that the newsmagazine concept is cross-borders and applies equally nationally and internationally at least when we are in the presence of global events.

However, it is necessary to acknowledge that the study had several limitations, even in spite of the encouraging outcomes. The first and very important limitation was that we did not have information about who was the author of the articles in *The Economist* newsmagazine. Despite our assumptions that the articles were written by journalists and not taken from news

agencies, we could not base the research on our assumptions. This disrupted research in the field of finding out how the author's description of events affects the occurrence of emotionalism in articles and the comparison of selected newsmagazines. Following on from the previous limitation, we also consider as a limitation that the newsmagazine *.týždeň*, the only national magazine analysed, used articles from news agencies, maybe because its human and financial resources are fewer than those of the two international newsmagazines. However, given that these articles did not appear in the remaining two newsmagazines, we considered them as a part of the research sample but at the same time we admit that these articles can distort the results. Another limitation was that *Time* magazine replaced the primary photo in many cases with video, the composition of which would need to be explored more deeply, in which case we would consider it more appropriate to conduct research that would focus exclusively on the visual elements of newsmagazines. A final limitation is that our research sample from *The Economist* newsmagazine did not include articles from the day of the Queen's funeral. We are convinced that the article would bring more extensive material for the application of Media Events theory. As for personal limitations, the author of this research admits that the researcher may be biased in an analysis such as semiotic analysis. When explaining the metaphors, the author of the covers could disagree with her claims, but all the claims used in the work are supported by factual elements and it is possible to discuss them on their basis.

Despite all the aforementioned limitations, the research we developed brought light on emotionalism and its position in the online articles of the newsmagazines *Time*, *The Economist*, and *.týždeň*, about the covers of these newsmagazines as a communication device, and about journalists and their work when reporting on the death and the funeral of an important person. We believe that our research could be followed up by other researchers who would focus on the analysis of multimedia elements. Another possibility to follow up on the research would be to examine the frequency of use of emotionally charged words or commonly used phrases. The research could also be developed by adding another country that would be more distant either culturally or geographically. Last but not least, our research could also be followed up by reception studies' researchers who are engaged in determining the impact of emotionalism in journalism on their publics. We are also persuaded that not only journalists trying to improve their work but also the public could draw from the acquired findings to better understand how emotionalism is part of contemporary journalism.

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