

HOW DO WE FEEL ABOUT FACTS: EMOTIONALISM IN NEWSMAGAZINE COVERAGE OF QUEEN ELIZABETH II'S DEATH

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Schedule for publication

Paper Submitted: 08th February 2026
Accepted for Publication: 07th June 2026
Published Online: 30th September 2026

Abstract

The study, titled *How do we feel about facts: Emotionalism in Newsmagazine Coverage of Queen Elizabeth II's Death*, explores the construction and presentation of emotionalism in journalistic responses to the death of Queen Elizabeth II, examining 111 articles from three culturally and geographically distinct newsmagazines: *Time* (USA), *The Economist* (UK), and *.týždeň* (Slovakia). Using content and semiotic analysis, the research investigates the textual, visual, and structural elements that contribute to emotional engagement, sentiment construction, and potential audience influence. Emotionalism is defined as the deliberate insertion of emotional cues by journalists or content creators and the reader's interpretation of such cues within the narrative framework.

The selection of three distinct newsmagazines enables cross-cultural comparison, illuminating how editorial traditions, national perspectives, and media norms shape representations of mourning, legacy, and royal symbolism. The analysis examines headline formulation, article structure, visual design, multimedia presence, authorial voice, and nuanced elements such as image color, framing, and the Queen's prominence in photographs.

This perspective provides insights into emotionalism in journalism and shows how even restrained publications employ emotional cues. It contributes to understanding of journalistic text construction and the potential influence of media on public perception during national and international mourning, with applications in media studies, journalism ethics, and cross-cultural communication.

Keywords: *emotionalism, journalism, Queen Elizabeth II, semiotic analysis, newsmagazines, mourning.*

1 Introduction

The global reaction to the death of Queen Elizabeth II on September 8, 2022, marked a rare moment of near-universal reflection. Revered for her longevity, diplomatic poise, and symbolic continuity, Queen Elizabeth II was not only the monarch of the United Kingdom but a figure of worldwide recognition and significance. Her passing elicited widespread media attention, and news outlets across cultures and countries sought to frame the event in ways appropriate to their readerships and editorial identities. Emotions play a central role in media discourse by shaping collective experiences and public meaning, particularly during moments of crisis, transition, or national mourning (Wahl-Jorgensen, 2019, pp. 1–4).

This research investigates the role of emotionalism in news coverage of her death, with a focus on three diverse news magazines. Emotionalism, as explored here, refers to the methods by which media outlets incorporate sentiment, pathos, or affective tones into their narratives. Emotions in news media should not be understood as a deviation from rational journalism but as a constitutive element of media communication through which social meaning and relevance are constructed (Pantti, 2010, p. 3–5). It extends beyond overt emotional language to include visual symbolism, narrative framing, and subtle editorial cues that might guide reader response.

The aim of this study is to systematically analyze and compare how *Time*, *The Economist*, and *.týždeň* constructed emotionalism in their reporting. More specifically, the research focuses on how emotionalism was deliberately shaped and communicated in media narratives surrounding the death of Queen Elizabeth II, examining the textual and visual strategies through which emotion was framed, amplified, or restrained in the immediate aftermath of this globally significant event. These publications were chosen for their differing cultural lenses and editorial strategies—American, British, and Slovak,

respectively—which influence not only the topics emphasized but also the stylistic and visual choices made in the portrayal of Queen Elizabeth II's legacy.

This study asks several central questions: How do headlines guide emotional engagement? What role do visuals and multimedia play in evoking sentiment? Are there differences in how cultural proximity or political ideology affect the tone and framing of coverage? By exploring these questions through rigorous qualitative coding and semiotic interpretation, this research contributes to a nuanced understanding of how emotion is crafted and communicated in modern journalism.

2 Methodology

To address the research objectives, the study implemented a mixed-method approach, combining quantitative coding with qualitative interpretation. The sample includes 111 on-line articles published over a two-week period from September 8 to September 22, 2022. This timeline was selected to capture both immediate reactions and follow-up reflections related to the Queen's passing and funeral.

The sample comprises:

- 34 articles from *tyždeň*, a Slovak weekly magazine known for in-depth cultural and political coverage.
- 46 articles from *Time*, a globally oriented American news-magazine recognized for its accessible writing and frequent use of multimedia.
- 31 articles from *The Economist*, a British publication known for its analytical and often understated editorial style.

A Code Book was developed to guide the analysis and ensure consistency across sources. It included detailed variables such as:

- Visual characteristics: image type (photo, illustration), color (color, black and white, sepia), presence of video/

multimedia, framing, angle, facial expression, clothing, and symbolism.

- Textual elements: headline structure, tone, use of capitalization, formulation style (informative, emotional, interrogative), and personalization.
- Structural features: descriptive, explanatory, emotional, or combined structure.
- Quotes and authorship: presence of direct quotes, highlighted quotes, enunciator identity (journalist, public figure, news agency).
- Cover analysis: symbolism, emotional tone, and cultural messaging in cover imagery.

Semiotic analysis was applied particularly to cover images of selected newsmagazines and prominent visuals to assess symbolic meaning, gaze direction, posture, lighting, and composition. Visual elements in media do not function as neutral carriers of information but as signs that, through culturally shared codes, generate secondary meanings and emotional connotations beyond their denotative content (Barthes, 1977, pp. 32–36). Articles were also categorized based on their primary and secondary themes, including the Queen's legacy, funeral events, personal traits, and societal impact.

The data was analyzed both individually and in aggregate to identify publication-specific patterns and broader trends. Cross-tabulations were used to connect textual and visual features, while qualitative excerpts provided context and depth. This methodology ensured that the findings were both measurable and interpretive, allowing for a rich exploration of emotionalism in international journalism.

The selection of the three news magazines was guided by both their international relevance and their contrasting editorial traditions. *Time* and *The Economist* are weekly publications with a long-standing global readership, while *tyždeň* represents a nationally focused but culturally influential Slovak

perspective. Their shared weekly periodicity allows for meaningful comparison within the same news cycle.

The higher number of articles from *Time* reflects both its greater publication volume during the observed period and its tendency to produce multiple thematic and multimedia-driven pieces around major global events. This quantitative difference is therefore understood as an expression of editorial strategy rather than sampling imbalance.

In addition, the analysis explicitly encompasses both online articles and magazine covers, which are crucial components of the emotional framing examined in this study. Covers were treated as distinct yet integral analytical units due to their heightened symbolic density, editorial intentionality, and prominent role in shaping audience perception. Although fewer in number than textual articles, covers play a disproportionate role in the construction and condensation of emotional meaning, and their semiotic analysis significantly informs the interpretation of results presented in subsequent chapters.

3 Frequency of Articles and Publication Timing

The comparative frequency and timing of published articles offer a revealing look into editorial priorities and national news rhythms. Each magazine approached the timing of its coverage in a manner consistent with its broader editorial strategy, target readership, and publishing cadence. By analyzing the timing and volume of articles released, we gain a better understanding of how each publication valued immediacy, reflection, and ceremonial framing in the wake of Queen Elizabeth II's passing.

.týždeň, a weekly Slovak magazine, published 34 articles over the designated two-week period. Its publication pattern reveals a clustering of coverage around September 16, 2022, a date closely aligned with post-death retrospectives and funeral preparations. This concentration indicates an editorial

inclination to reflect on events rather than provide live updates, in line with the magazine's in-depth and analytical approach. Moreover, many of *.týždeň*'s articles sought to contextualize the Queen's death in terms of Slovak public opinion, international diplomacy, and shared European heritage.

In contrast, *Time* published 46 articles, showcasing an immediate and sustained response, with peak activity on the day of the Queen's death and her funeral. This aligns with *Time*'s global editorial model, which values timely reporting, multimedia storytelling, and high-volume content tailored for a diverse and digitally engaged audience. By frontloading its coverage, *Time* emphasized the dramatic unfolding of events and sought to maintain real-time engagement across its platforms.

The Economist, with its established reputation for weekly, in-depth analysis, offered a more restrained release schedule. Publishing just 31 articles, its strategy seemed rooted in reflective editorial cycles. Notably, there was a gap in publication precisely during the Queen's funeral—a time when many other outlets increased output. This strategic editorial silence might be interpreted as a deliberate pause, intended to provide the distance needed for thoughtful synthesis rather than rapid coverage.

The observed differences highlight varying editorial philosophies: *Time* favors speed and saturation, *.týždeň* aims for contextual integration and national framing, and *The Economist* prioritizes strategic selectivity and analytical depth. These differences in frequency and timing are more than logistical; they represent ideological and stylistic commitments that shape how readers experience mourning and memory in public media.

4 Visual Elements

Visual media serve as a powerful emotional conduit in journalism, particularly in coverage of solemn and symbolically

charged events like the death of a monarch. Across the 111 articles analyzed, the deployment of photographs, illustrations, captions, and multimedia varied significantly by publication, reflecting each outlet's editorial ethos and cultural context.

Time distinguished itself by employing the broadest range of visual elements. Over 60% of its articles contained multiple high-resolution color photographs, often spanning across large parts of the screen or page layout. These images frequently depicted Queen Elizabeth II in iconic settings—official portraits, public ceremonies, or moments of personal warmth. The careful selection of these images conveyed reverence, dignity, and historical continuity. Additionally, *Time* incorporated video content in several articles, utilizing archival footage, funeral procession clips, and expert commentary to deepen emotional resonance and enhance narrative immersion.

týždeň, while lacking multimedia, demonstrated a consistent reliance on photographic material, integrating images in 33 of its 34 articles. These visuals ranged from contemporary press photos to archival imagery, including photos of the Queen with world leaders, in traditional royal regalia, or attending key European diplomatic events. The images were typically placed near the article's beginning, serving to visually frame the text and establish the emotional tone. Although captions were relatively rare and generally neutral in tone, their inclusion in select articles subtly enhanced emotional engagement.

The Economist, known for its minimalist layout and analytical content, employed a markedly different visual strategy. Most of its articles were text-heavy, with only occasional illustrative elements. When images did appear, they often took the form of symbolic illustrations or minimalistic portraits. The cover image—a stark white crown against a black background—epitomized this style: an austere, powerful image that evoked mourning through simplicity rather than visual saturation. This restrained approach underscored the magazine's commitment to reflective journalism and avoided overt sentimentality.

In terms of visual tone, color and composition played key roles. *Time*'s use of warm and sometimes vibrant hues created an atmosphere of reverence and nostalgia. *týždeň* favored images with muted tones or sepia filters that reinforced a historical dimension. *The Economist*, by contrast, relied heavily on monochromatic and negative-space aesthetics, invoking solemnity through visual minimalism.

Across all publications, the Queen's gaze and body language were crucial nonverbal elements. Direct gaze, upright posture, and formal attire were recurrent visual motifs symbolizing authority, composure, and tradition. These elements functioned as silent conveyors of emotional cues, subtly guiding the reader's perception of loss, legacy, and reverence.

Taken together, the use of visuals across these magazines illustrates how emotionalism in journalism is not always tied to explicit content. Instead, it is often embedded in visual selection, layout, and tone—inviting the reader to experience emotion through image as much as through word.

5 Headlines

Headlines are among the most immediate textual features readers encounter and serve as crucial entry points to journalistic narratives. Their structure, tone, and visual presentation play a key role in shaping expectations and emotional resonance. This section dissects how *Time*, *The Economist*, and *týždeň* crafted their headlines following Queen Elizabeth II's death, focusing on formulation types, emotional overtone, and graphic features.

5.1 Formulation Types

The majority of headlines across all three publications followed the informative model, delivering factual, concise information such as "Queen Elizabeth II Dies at 96" or "Britain Mourns a Monarch." This approach aligns with traditional

journalism standards, where the headline functions as a summary rather than an interpretive tool. Informative headlines were particularly prevalent in articles republished by news agencies, as seen in *.týždeň*, which published 20 such pieces. These headlines often aimed for neutrality and clarity.

Appealing or dramatic formulations came next in frequency. These headlines, while still rooted in fact, utilized emotional or value-laden language to enhance their draw. For example, *Time* featured titles like “The End of an Era” and “A Queen Remembered,” both of which evoke nostalgia and finality. *.týždeň* occasionally used dramatic phrasing when quoting prominent figures or summarizing editorial reflections, which added a layer of subjectivity and emotion to otherwise factual reporting.

Interrogative headlines were rare, appearing in only a few instances but having a noticeable impact when used. For example, *.týždeň* asked, “Kto je nový britský kráľ?” (“Who is the new British king?”), which invited readers into a narrative of discovery. These headlines functioned not only as informational hooks but also as rhetorical tools that subtly guided emotional engagement by stimulating curiosity and concern.

5.2 Emotional Overtone

The emotional tone of headlines varied considerably across publications. *Time* leaned into emotional storytelling, frequently using language that conveyed reverence, loss, or admiration. Headlines such as “The Queen’s Last Journey” or “Her Majesty’s Enduring Grace” were intentionally evocative, aimed at establishing an emotional connection with the audience before they engaged with the main content.

.týždeň maintained a more balanced tone. While many of its headlines were neutral or purely informative, several incorporated emotional or reflective elements, especially when attributed to national or religious leaders. Titles like

“Prezidentka Čaputová: Kráľovná Alžbeta bola symbolom stability” (President Čaputová: Queen Elizabeth Was a Symbol of Stability) signaled the importance of linking positions of power with emotional pointing to personality traits.

The Economist, true to its analytical style, consistently utilized neutral, succinct headlines. It avoided overt emotional cues in favor of understatement, allowing the emotional content of the article to emerge gradually. Even so, the simplicity of titles like “Elizabeth II” or “The Queen” carried emotional weight through context and cultural resonance, demonstrating that emotionalism can arise from minimalism when paired with meaningful subject matter.

5.3 Graphic Features

Visual manipulation of headlines—such as use of color, font variation, or typographical emphasis—was minimal across all publications and it was focused more on functionality than on content attractivity. This suggests a preference for content-driven emotional engagement over visual spectacle. However, some use of capitalization was observed, particularly in *.týždeň*, which published live update articles under the format “.týždeň ONLINE: Kráľovnú Alžbetu II. pochovali...” (“.týždeň ONLINE: Queen Elizabeth II Was Buried...”).

This minor use of graphic emphasis helped delineate article type or urgency rather than intensify emotional tone. Across all three magazines, headlines were visually uniform, typically appearing in bold face without additional stylization. The restraint in graphical headline treatment mirrors the broader editorial tone of each magazine—emphasizing clarity and consistency over emotional flair.

Taken together, these headline strategies reveal a complex interplay between content, context, and editorial philosophy. While *Time* used its headlines to establish immediate emotional resonance, *The Economist* preferred an austere

approach, and *.týždeň* straddled the line between neutrality and sentiment, depending on the article's origin and focus.

6 Citations and Authorship

The attribution of articles and use of quotations play a pivotal role in shaping journalistic authority in connection with an emotional tone. Across all three magazines, patterns in authorship and the integration of quotes varied, reflecting both editorial practice and the intended impact on the reader.

Time and *.týždeň* consistently credited individual authors. In *Time*, articles were typically written by staff journalists or contributors specializing in history, politics, or international affairs. This allowed for a more personal tone and contextual framing, especially when the authors embedded personal observations or interpretations. *.týždeň* followed a similar pattern, often naming Slovak journalists and editors, and in some cases, prominent figures such as politicians or theologians, who contributed op-eds or reflective pieces.

In contrast, *The Economist* maintained its longstanding practice of anonymity. None of its articles were signed, reinforcing the magazine's collective editorial voice. This impersonal style created a tone of institutional authority and detachment, which minimized the role of individual emotion in favor of collective analysis. While this reduced overt emotionalism, it also allowed for a calm and unified editorial stance, especially in articles that addressed constitutional implications or historical evaluations.

Regarding quotations, direct citations from Queen Elizabeth II were notably scarce. Among the 111 articles reviewed, only one quote from the Queen was identified, and it was not highlighted. This omission likely stems from editorial choices to focus on her public legacy rather than personal expressions. More commonly, quotes came from political leaders, royal

experts, religious figures, and in *.týždeň*, from local Slovak authorities.

Highlighted quotes—those visually separated or emphasized—were infrequent, appearing in only 10 of 111 articles. Of these, seven carried emotional undertones, expressing admiration, solemnity, or reverence. In *Time*, these themes were often reinforced. *.týždeň* used them to convey national sentiment, as seen in quotes from President Čaputová or European diplomats. *The Economist*, consistent with its style, did not use highlighted quotes at all.

In summary, authorship and quotation practices serve as both structural and emotional tools. By selecting whose voice is heard—and how prominently—editors influence both the authority and emotional atmosphere of an article. The varying uses across these three publications reflect differing approaches to reader engagement, emotional resonance, and journalistic identity.

7 Structural Analysis of Articles

The structure of an article—the arrangement and prioritization of its content—not only shapes how information is delivered but also influences the reader's emotional journey through the text. In the case of coverage surrounding Queen Elizabeth II's death, the three magazines demonstrated marked differences in structural tendencies that aligned with their respective editorial missions and audience expectations.

The majority of articles in all three publications were either descriptive or explanatory. Descriptive articles typically recounted events in a chronological or thematic manner, summarizing key developments such as the Queen's passing, the official response, and the details of the funeral. These were especially common in content sourced from news agencies, as seen frequently in *.týždeň*. In contrast, explanatory articles went a step further, placing these events in historical or

political context, evaluating their significance, and exploring the implications for the monarchy and broader society.

Articles that employed an emotional structure—those that foregrounded sentiment, reflection, or personal tone—were less common but particularly impactful. Contemporary journalism has undergone an emotional turn in which emotions have become a legitimate narrative and professional resource rather than a violation of journalistic norms (Wahl-Jorgensen & Pantti, 2021, pp. 2–4). In *týždeň*, three notable examples stood out: a personal letter from Pope Francis, a message from Slovak President Čaputová, and an editorial reflection by a columnist. These pieces were characterized by a softer, more reverent tone, emphasizing themes such as continuity, dignity, and the monarchy's moral symbolism. Their structure often began with a personal or philosophical statement, followed by praise of the Queen's virtues and a broader reflection on leadership and legacy.

Time exhibited a hybrid structure in many of its articles, combining factual recounting with reflective analysis. For instance, pieces would open with a timeline of events, then transition into a discussion of the Queen's impact on global diplomacy or her representation in media. These structural shifts allowed for a blending of emotional and analytical elements, inviting readers to understand both what happened and its human and historical significance.

The Economist, adhering to its established editorial voice, favored a reserved, analytical structure. Articles typically opened with a brief acknowledgment of the Queen's death, followed by a deep dive into constitutional implications, political traditions, or comparing monarchs. Emotional engagement was more often implied than stated, emerging through carefully selected vocabulary or historical references. Even in its more reflective pieces, *The Economist* prioritized argumentation over sentiment.

The strategic use of structure, therefore, served multiple purposes. It dictated the pace at which information was delivered, influenced the article's emotional rhythm, and revealed the underlying editorial intent—whether to inform, interpret, or memorialize. By examining these patterns, we gain insight into how emotionalism is embedded not only in what is said but in how it is said.

8 Covers and Semiotic Analysis

The cover of a news magazine is arguably its most iconic visual element, offering a distilled representation of editorial sentiment and setting the emotional tone for the entire issue. In the two-week period following Queen Elizabeth II's death, all three publications—*Time*, *The Economist*, and *týždeň*—dedicated at least one cover to her memory. These covers, though visually distinct, shared common thematic threads and carried significant semiotic weight.

Time chose a full-color portrait of Queen Elizabeth II that radiated warmth and solemnity. The Queen's expression was calm and dignified, her posture upright, and her attire formal. The background was subtly lit, drawing attention to her face and regal bearing. This choice of image communicated stability, respect, and reverence. The absence of any cover text, apart from the magazine title, allowed the image to speak for itself—an editorial decision that magnified its emotional impact. Moreover, *Time's* historical trend of featuring iconic figures in statesmanlike poses was clearly continued here, reinforcing its visual storytelling tradition. The Queen's facial expression, which could be interpreted as serene and wise, was likely chosen to evoke both feelings of loss and admiration.

The Economist adopted a starkly artistic approach. The central image features a monochrome figure of King Charles walking forward, superimposed on a red-and-blue silhouette of the late Queen's profile—symbolizing both continuity and

change within the British monarchy. The use of the Queen's outline in national colors (blue and red) evokes a strong sense of identity and legacy, while the black background signifies mourning and solemnity. The headline "Into the Carolean era" not only announces the new reign but also references historical echoes of past King Charleses, subtly suggesting a mixture of uncertainty, tradition, and expectation. The composition's minimalism and stark contrast reinforce *The Economist's* tone of analytical gravitas. Altogether, the cover encapsulates the cultural and political significance of this royal transition, positioning Charles as both heir to a historic legacy and the figure stepping into a new, possibly uncertain future. This was in line with *The Economist's* traditional visual language, which often relies on symbolic abstraction to comment on complex events. Such abstract imagery invites readers to reflect rather than react emotionally in an overt way. The lack of text, photography, or decorative detail amplified the cover's symbolic nature, placing full emphasis on the monarchy as an institution and on its transition.

týždeň selected a historical photograph of the Queen, one in which she appeared engaged and approachable. The muted color palette and retro aesthetic reinforced a sense of continuity and historic reflection. This cover seemed intended to resonate emotionally with a Central European audience, connecting them to the broader narrative of European monarchy and tradition. The choice of image underscored the Queen's long-standing diplomatic role and her interactions with world leaders, subtly including Slovakia within her sphere of influence. The visual decision to present her in a setting that suggests both formality and approachability helped the audience feel included in a moment of global mourning.

From a semiotic standpoint, several visual elements across the covers reinforced emotional themes:

- **Gaze:** In covers where the Queen's face was visible, her direct or upward gaze projected calm authority and emotional poise. It functioned as a nonverbal signal of connection, strength, and resolve.
- **Color:** Darker backgrounds and muted tones were used to signify mourning, while touches of gold, white, or blue



Figure 1 The Queen. The picture was retrieved on May 27, 2025 - <https://api.time.com/wp-content/uploads/2022/09/Queen-Cover-Final.jpg?quality=85&w=840>



Figure 2 Getting the job done. The picture was retrieved on May 27, 2025 - <https://www.economist.com/weeklyedition/archive?year=2022>



Figure 3 Into the Carolean era. The picture was retrieved on May 27, 2025 - <https://www.economist.com/weeklyedition/archive?year=2022>



Figure 4 Kráľovná 20. storočia. The picture was retrieved on May 27, 2025 - <https://static.tyzden.sk/data/media/issues/ab6fb169f64d2ee8e83bd86893a2ad59.jpg>

symbolized dignity, stability, and legacy. These choices were not accidental; they communicated specific cultural associations with grief, leadership, and reflection.

- **Composition:** Centered imagery and symmetrical layouts conveyed balance and reverence, subtly reinforcing the monarch's stabilizing presence in times of uncertainty.

From a semiotic perspective, such visual strategies operate as systems of signification that produce meaning through composition, symbolism, and cultural codes rather than through explicit textual explanation (Barthes, 1977, pp. 38–41). In addition to visual symbolism, the covers reflect each publication's editorial priorities. *Time's* focus on emotive human expression matched its broader tendency to emphasize narrative and personal connection. Its use of portraiture created intimacy. *The Economist's* preference for symbolic abstraction echoed its analytical stance, encouraging contemplation rather than emotional release. *.týždeň's* decision to use an archival photo highlighted its focus on cultural memory and historical continuity, offering a tribute grounded in European experience.

Furthermore, the Queen's visual representation aligned with the archetype of the monarch as a source of unity and permanence. The framing of her image on each cover functioned as a visual metaphor for the role she played in public life. Upright posture, regal attire, and composed facial expressions communicated strength, serenity, and leadership without the need for accompanying text. In this way, visual minimalism served as a powerful editorial tool. By choosing restraint over excess, each magazine reflected its national and institutional character.

Collectively, the covers functioned as cultural artifacts. They preserved a specific moment in time through curated imagery and design. Each one captured a different angle on collective mourning—personalized through *Time*, universalized through *The Economist*, and contextualized nationally through

.týždeň. In doing so, they illustrate how emotionalism can be embedded not only in what is shown but in how it is framed, colored, and symbolized.

These visual strategies worked in tandem with the textual content to create a comprehensive emotional experience. Even in the absence of emotive language, the cover designs themselves served as powerful conveyors of editorial tone, national identity, and collective grief. Through semiotic analysis, we see how emotionalism in journalism can be constructed as much by silence, symbolism, and design as by words and images.

9 Key Findings

Through the comparative analysis of 111 articles across three news magazines, this study identified a range of editorial strategies used to construct emotionalism following the death of Queen Elizabeth II. While the emotional tone varied in intensity and expression, all three publications used a combination of visuals, structure, and subtle language choices to guide readers' emotional engagement.

One of the most prominent findings was the differential use of emotionalism through editorial framing. *Time* emerged as the most emotionally expressive, leveraging high-impact visuals, personal narratives, and reflective editorials to connect readers to the Queen's life and legacy. *Time's* coverage frequently began with vivid descriptions or symbolic headlines and continued with embedded quotes and emotional references, fostering a deeply immersive experience.

.týždeň displayed a blend of informative and reflective content, with a tendency to contextualize events in Slovak or European perspectives. Its emotionalism was often more restrained, surfacing in pieces authored by public figures or moral authorities. This hybrid approach enabled *.týždeň* to maintain journalistic integrity while still engaging with the

emotional weight of the moment. As we have already mentioned, quotations from national leaders, cultural commentators, and religious figures enriched its coverage with a localized emotional context.

The Economist, true to its editorial identity, opted for a more analytical and distanced approach. Yet even within its reserved prose and structured analysis, emotional undertones were detectable. Through symbolic imagery, minimalist headlines, and historical reflection, it crafted a tone of quiet reverence. Its choice of a stark cover with symbolic imagery underscored its commitment to subtlety while still acknowledging the cultural and historical gravity of the Queen's death.

Visuals were found to be powerful carriers of emotion. The strategic use of color, composition, and historical imagery helped each magazine shape its own narrative. *Time* favored bright, high-resolution photography and multimedia; *.týždeň* preferred solemn and archival photos; *The Economist* used abstract visuals to communicate mood. Despite their differences, all three used imagery as a primary means of constructing affective responses.

Headline analysis revealed that while informative structures were most common, emotional and appealing headlines—especially in *Time*—played a crucial role in engaging readers. In contrast, *The Economist* used sparse and succinct titles, while *.týždeň* combined informative styles with occasional emotional or nationalistic expressions, particularly when quoting official figures.

Emotions and affect should be understood not as individual inner states but as socially organized practices that emerge within specific cultural and discursive contexts (Wetherell, 2012, pp. 4–7). This study also showed that emotionalism was more frequently constructed through article structure and editorial selection than through direct expressions of sentiment. This suggests a strategic layering of emotion

within journalistic storytelling, one that aligns with each publication's cultural, political, and professional identity.

Overall, these findings emphasize the importance of editorial tone, national context, and journalistic tradition in shaping how emotionalism is conveyed in media narratives. The presence of emotion was not uniform but emerged through a careful balance of language, visuals, and structure.

10 Conclusion

The coverage of Queen Elizabeth II's death by *Time*, *The Economist*, and *.týždeň* provides a compelling case study in the nuanced construction of emotionalism in journalism. While these publications differ in language, geography, readership, and editorial style, they each engaged in processes of emotional storytelling, whether through evocative visuals, reflective structures, or symbolic cues.

Time employed a rich, multimedia-driven narrative that directly engaged emotions. It drew readers into a shared space of public mourning, memory, and admiration. By doing so, it affirmed its editorial approach centered on human interest, visual engagement, and emotional accessibility. The use of bold visuals and sentimental framing positioned *Time* as the most affectively immediate of the three.

.týždeň presented a balanced editorial voice. Its dual commitment to informative reporting and cultural reflection resulted in a layered emotional landscape. When emotionalism was present, it often came from attributed voices—leaders, intellectuals, and religious figures—rather than from journalists themselves. This created a tone of respectful solemnity, aligning well with the magazine's mission to blend public discourse with civic engagement.

The Economist, while most emotionally reserved, demonstrated that emotionalism need not be overt to be effective.

Through symbolic covers, selective phrasing, and historical retrospection, it conveyed a powerful sense of significance without departing from its traditional analytical format. Its understated tone encouraged readers to reflect rather than react, offering a more contemplative form of emotional engagement.

Together, the three magazines illustrate the diversity of emotional journalism and the editorial decisions that shape it. They highlight how emotion can be constructed through visual design, structural pacing, and narrative framing—even when not explicitly expressed. Emotionalism in journalism, as evidenced here, is not solely about sentimentality; it is about evoking a response that resonates with audience expectations, cultural norms, and the occasion's magnitude.

This analysis underscores the vital role of media in shaping collective emotional experiences during historic events. As journalism continues to evolve in a digital and globalized world, understanding how emotional narratives are constructed, moderated, or amplified becomes essential not only for journalists but also for scholars, media educators, and informed readers.

Furthermore, the study reveals that emotionalism can serve various journalistic purposes—from fostering national solidarity and historical remembrance to reinforcing editorial values and identity. The subtle balance between fact and feeling, between narrative and neutrality, is, based on researched journalistic practice, a defining feature of quality journalism during moments of public grief. As seen in the articles and covers analyzed, the emotional tone is rarely accidental; it is curated and embedded through decisions about imagery, authorship, language, and structure.

In this light, emotionalism is not a weakness or lapse in journalistic integrity, but rather a strategic and often necessary tool in communicating the depth of human experience. Whether through the solemn black crown of *The Economist*, the dignified portrait in *Time*, or the contextual resonance in *tyždeň*, each magazine made editorial choices that acknowledged the collective emotional weight of the Queen's passing.

Looking forward, continued research into emotional framing in journalism can expand our understanding of how different audiences respond to emotionally charged content and how those responses shape democratic dialogue. It also invites deeper reflection on the responsibilities of the press—not only

to inform, but to help society process and honor moments of global significance.

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List of Figures:

[1] The pictures were retrieved on May 27, 2025, from the following sources:

Picture 1: <https://api.time.com/wp-content/uploads/2022/09/Queen-Cover-Final.jpg?quality=85&w=840>

Picture 2: <https://www.economist.com/weeklyedition/archive?year=2022>

Picture 3: <https://www.economist.com/weeklyedition/archive?year=2022>

Picture 4: <https://static.tyzden.sk/data/media/issues/ab-6fb169f64d2ee8e83bd86893a2ad59.jpg>