

Comparative Analysis of Linguistic and Non-linguistic Methods of Projecting News Values in the Newspapers *Trud* and *The Times*

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Настоящата статия разглежда в компаративен план разнообразието от средства – отчасти езикови и в по-голяма степен не езикови – за придаване на значимост на новини в ежедневниците *Труд* и *Таимс*. Понятието ‘текст’ се дефинира като визуално структуриран чрез художествено оформление, пространствена подредба на блокове текст, снимки и други графични елементи на вестникарската страница. Особено внимание се обръща на конотативния характер на снимковия материал и неговата взаимовръзка с текстуалните елементи.

L’objectif du présent article est d’analyser, sur le plan comparatif, la variété des procédés – linguistiques, mais aussi pour la plupart non linguistiques – de mise en valeur des informations de l’actualité dans deux quotidiens: le bulgare *Troud* et le britannique *The Times*. Le “texte” est ici défini comme une structure visuelle comprenant la mise en page, le positionnement du texte en colonnes, les photos et autres éléments graphiques formant la page du journal. Une attention particulière est portée sur le caractère connotatif des éléments illustratifs et leur rapport avec les éléments textuels.

Introduction. Newspapers have been the object of study for many linguists and researchers in a comparatively recent field called *media studies*. An approach focused on purely linguistic categories, like style, word combination, and syntax, has been superseded by a more modern one using the term text in a more general sense. Text is viewed as "words printed in ink on pieces of paper and, in broader terms, speech, music,

sound effects and image "(Bell&Garrett 1998:3). Kress and Leeuwen (quoted in Bell&Garrett 1998:187) view the text as visually structured through layout, through the spatial arrangements of blocks of text, of pictures and other graphic elements on the newspaper page. Typography, the variation of fonts, quality paper, ink and colour photographs add metalinguistic meanings to the text (Stoyanov 1999:22).

Newspapers, as the concept self-sufficiently suggests, contain news. What this analysis focuses on, is news, and more precisely, *news values*, that is, what is graded as more important among the news reported on that day. For this purpose, the study applies a set of criteria to analyse newsworthiness. Another aim of this work is to attempt to study and analyse how texts, as defined above, variation of font, typography and photographs are utilised to signal the prominence of news values. The set goals foreground the inclusion of news stories and the exclusion of commentaries and feature articles due to their subjective nature as opposed to the objective news material (Hodgson1984:201).

What motivates this comparative analysis is an event that formed a number of front-page news and spread articles in the Bulgarian daily *Trud* and the British – *The Times*. The articles concern the earthquake in Turkey (17.08.99) and appear to be foregrounded in the media in both Bulgaria and Great Britain – a coincidental occurrence for the newspaper practices in both countries.

Theoretical Framework. *Newsworthiness* or *news values* is a term discussed by many linguists and researchers involved in the field of media studies. Stuart Hall states that

the media do not simply and transparently report events which are naturally newsworthy in themselves. News is the end product of a complex process, which begins with systematic sorting and selecting of events and topics according to a socially constructed set of categories.

Stuart Hall (quoted in Fowler1991:12)

Philo (quoted in Fowler 1991) goes on even further to maintain that news is not found or even gathered. It is a creation of a journalistic process, an artefact, and a commodity. As these definitions are succinct and do not offer a basis of detailed comparison, this study dwells on a widely accepted analysis of news values developed by Johann Galtung and Mari Ruge (quoted in Fowler 1991). Galtung and Ruge present

a detailed set of criteria according to which the news media select events for reporting. The list of criteria is as follows:

- *Frequency.* An event is more likely to be reported if its duration is close to the publication frequency of the news medium. Because newspapers are published once a day, a single event is more likely to be reported rather than a long process one. For instance, the publication of unemployment figures on a certain day is more newsworthy than the long-term phenomenon of unemployment itself.
- *Threshold.* Refers to the 'size' needed for an event to become newsworthy. For example, an accident involving a hundred people is more likely to be published than one involving two or three people.
- *Unambiguity.* Mysterious events as well as clear ones are newsworthy if they can be related to cultural stereotypes, where a stereotype is a socially-constructed mental pigeon-hole into which events and individuals can be sorted, thereby making such events and individuals comprehensible.
- *Meaningfulness.* Refers to a preoccupation with countries, societies and individuals perceived to be like oneself.
- *Cultural proximity.* Relates to geographical closeness of a country. Cultural proximity is founded on an ideology of ethnocentrism: a preoccupation with countries, societies and individuals perceived to be like oneself (Fowler 1991).
- *Relevance.* If Culture1 and Culture2¹ are geographically far away but in Culture1 it is likely to happen the same type of event, so Culture1 is affected in the same way as Culture2.
- *Consonance* with its two sub criteria *predictability* and *demand* refer to categories of events which people either expect to happen or want to happen, e.g. Royal weddings and births.
- *Unexpectedness.* An event is even more newsworthy if it happens without warning or is unusual.
- *Continuity.* Once an event is defined as news, it will continue to be news even though its amplitude may be less. Moreover, even 'non-events' which are part of the story

¹ Where Culture1 is the culture of the recipient of the information and Culture2 is the culture of the target country.

will be covered.

- *Composition*. Refers to the balance of a paper bulletin, that is, an item will be more or less newsworthy depending on what else is available for inclusion.
- *Reference to elite nations*. Encodes a ‘superpowers’ ideology of the dominating status of North America, Japan, Europe and Russia in world political and cultural affairs.
- *Reference to elite people*. Refers to media's infatuation of celebrities, e.g. Diana, Princess of Wales.
- *Reference to persons (Personalisation)*. Whenever possible events are seen as the actions of people as individuals. Personalisation varies from paper to paper being most striking in the popular press.
- *Reference to something negative*. It suggests that news take the normal for granted, and so is driven to make stories out of deviant: crime, dissidence, disaster. As Fowler (1991) points out, negativity is a value rather than anything more natural: there is no natural reason why disasters should be more newsworthy than triumphs.

News values are then to be viewed as qualities of potential reports and they are not simply features of selection but features of representation. News events, being systematically sorted and selected, are to be carefully worded, designed, projected and given prominence to on the newspaper's pages. Three basic means of giving prominence of news values have been established in the course of this study: *language, typography and visual support*.

Writing a newspaper story always implies making a choice – opting for one syntactic structure or another, selecting a formal or colloquial, even a slang word – the range depends on the character of the newspaper. The selection starts at headline level where space is an important factor because it is limited: shorter lexical items are favoured. Additionally, grammatical words (i.e. auxiliary verbs, linking words, pronouns and articles) are frequently omitted, thus forming the elliptical nature of headlines. Headlines contain key words that signal the prominence of the story they ‘head’ or, as Hodgson (1984:118) points out, their function is to catch the attention of the reader. As the author further suggests headlines form an element in the typographical pattern of a page. Stoyanov (1999:22) claims that typography displays a secondary representative system, which transfers spoken language from the field of senses into the field of vision, and that

font is a medium, which materializes and visualizes messages. Thus it might be assumed that language and typography work in conjunction as means of giving prominence to news values. Another element that deserves attention is the visual support – photographs which, according to Barthes (1991:506), represent literal reality.

A journalistic photograph is a message. The whole message consists of a transmitter (addresser), a transmitting channel and a recipient (addressee), (Barthes 1991:505). In the context of mass media and, more precisely the press, the transmitter is the editorial board of a newspaper or a magazine; the recipient is the readership of the newspaper and the channel is the newspaper. The channel in this case is a complex system of a sequence of messages, where the focus is the photograph surrounded by an article or articles, a headline, the text below the photograph and its projection in the newspaper page. Last but not least, the masthead is not less informative than the other constituents, because it can change the decoding of the message if it is published in different newspapers (Barthes 1991). The structure of a photograph is not an isolated one; it is connected with the text-headline, caption or article, which usually accompany a journalistic photograph.

Barthes (1991:506) defines a photograph as a “segment of the literal reality”. The image does not represent the whole reality, but at least it is its ideal analogue. Thus, he assumes, the photographic message is a continuum and it is a message without a code. The message is then denotative. Denotation is the mechanical reproduction on film of the object at which the camera is pointed. The application of secondary meanings to the denotative message of the photograph is the human part of the process. This Barthes calls connotation. It is the selection what to include in the frame, of focus, aperture, camera angle, and quality of film. Once a photograph is taken and selected for publication the stage that follows is to choose how much of it to use, so that it suits the content of the story it accompanies. The process is known as *cropping*, that is, the selection of the image of the picture for printing to exclude the unwanted areas, posture, objects and colours (Hodgson 1984). As it is again a human process, it adds a series of connotations. In other words, denotation is *what* is photographed; connotation is *how* it is photographed. Connotation is largely arbitrary, specific to one culture, though it frequently has an iconic dimension (Fiske 1990:87) .

As we discuss the photograph(s) in the context of the newspapers they cannot be

understood correctly in isolation from one another. A photograph is invariably affixed to a text and thus they form a unique domain. This image-text mutual dependence is called *anchorage*, where the connotative meanings of the image are limited by linguistic means. As visual images are polysemous words help 'fix' the chain of meanings they create. Anchorage simply helps us identify what a photograph is about and locate it accurately within our schemata. Words also direct our reading. They sometimes tell us why the photograph was considered worth taking by the transmitter and how it should be read. Barthes labels this as the *preferred reading*.

Corpora and Method. The study comprises the front pages as well as the spreads of one Bulgarian daily - *Trud* (issue 225/ year LIII) and one British - *The Times* (issue N 66,597). For the aims of the present analysis, it is vital that the subject matter is the same. This is the reason why both dailies are from the same date – 19.08.99. The data about the two newspapers are given successively, followed by a comparison.

Means of giving prominence of news values in TRUD.

Typography /Projection and Design/. Newspapers have adopted specific typographical devices to design their layout and format. The purpose of this technique is to enable and familiarize the readership they address with the location of specific information and the form in which it appears. There is also an order in the placing of the ingredients. Distinctive headings and labels are also used.

TRUD devotes its first pages to breaking news, current stories and news in brief (nib), which in most of the issues are home news items, excluding the front page. The last page is news loaded as well, reporting current crime rate and is easily distinguished by its label Синя лампа (Blue Lamp) typed in blue fairly large caps. The TV programme, the weather forecast and daily horoscopes are unified under the heading Справочник (Reference). Малки обяви (Classified) is a heading for short advertisements, including items for sale, announcements, job offers, educational courses etc.

Футбол (Football), Спорт (Sport), Общество (Society), Бизнес (Business), Икономика (Economy) are other page headings which contribute to the prolific informative content of this Bulgarian daily. On balance, *Trud* directly and clearly

addresses its readership applying self-selected typography, an element on which news values prominence depends.

Projection is a journalistic term concerning the display and headline treatment given to a story on the page. *Trud* treats the ‘earthquake’ news item publishing a part of an article, which cross-refers to inside pages. The story is headed by a large horizontal make-up headline(1): "Наши Турци се втурнаха към границата" ("Our Turks rush back to the border"), spreading as far as the whole page underlined with thick blue lines. If the display of a headline signals importance, then *Trud* gives this news item the respected credit. Another means that signals prominence here is the placement under the masthead. A sub-heading, syntactically structured, is incorporated in the banner (2): "Над 100 изселници от България са загинали..." ("Over 100 Bulgarian immigrants died..."). (1) and (2) are followed by a by-line (a line giving the name of the writer of an article or report) untypically projected as a sub-headline, heading an introduction.

Visualisation. Photos, cartoons, graphs and their projection on a newspaper page form an inseparable part of the text. They serve the role of ‘eye-catchers’ and quickly communicate the message they denote. As a means of communication pictures or photographs are much more ambiguous and abstract than language and convey a variety of meanings. In media practices an image (or images) is anchored by means of captions or headlines.

The manipulation of a photograph to convey certain connotative meanings is effectuated in at least two stages – first, before the picture is set in print and second, when it is set in print. The two add up to give a meaning which can be decoded by different viewers in different ways, unless the message of the photograph is very compellingly cropped to one unequivocal reading.

On its front page *Trud* visually supports its lead. A large photograph (16,5 x 10,5cm) is immediately juxtaposed under the headline. The denotative content of the photograph is a cluster of buildings in a city or a town residential area. A building in the very centre is wrecked. The bird’s-eye view photograph shows tiny human figures hardly visible in detail. The same applies to vehicles. The angle of the photograph focuses on the destroyed building amidst still erect ones. Colours seem natural but shades are toned up

thus giving the impression that the photograph has been cropped. The look of the buildings connotes a fairly affluent country, somewhere in Europe. The focus on the wrecked building implies either a natural disaster or a bomb scare. As for colours, hues of grey dominate in the scorching sun, so it must be a country with hot or at least mild climate. The scanty number of people at the background of this destroyed building suggests unhappiness and ordeal.

Such description depends heavily on the culture of the reader of the photograph and draws upon her understanding of architecture, colours etc. It is culture specific, both in encoding and decoding.

The abundant connotative content and its probable interpretations are limited by a textual anchorage printed directly under the photograph:

"Сгради рухнаха до основи в турския град Адапазаръ при катастрофалното земетресение във вторник. Спасителните работи са още в началото и жертвите може да се окажат много повече от извадените до 21ч. вчера под руините над 3800 мъртъвци." ("Buildings razed to the ground in the Turkish city Adapazari by the catastrophic earthquake on Tuesday. Rescue work is still in its initial stages and the casualties may appear much more than the 3800 dead pulled out of the ruins by 8p.m. yesterday.)

The caption restricts the superfluous images and anchors explicitly to three connotative interpretations: people (although not clearly seen, are most probably underground), they are Turks, and were not only left homeless but also many died dramatically and the situation is catastrophic. With this preferred reading *Trud's* news value focal point is the size (threshold) of the event and its intense increasing reinforced by the modal "may". Needless to say, the event is negative in nature.

Typeface. The principal variation in type use, and the one which indicates the relative importance of various items, is the size of the headlines (Hodgson 1984:100). The standard measure of the type is the point. *Trud* employs fairly matching types. It uses a regular reading body type (9pt.) and a variety of headline typefaces. What appears on its front page is as follows:

- **Наши турци се втурнаха към границата (48 pt)²**- Our Turks rush to the border
- ***Митничари в бели премени (20 pt)- Custom officers in white garments***
- **Вдигат застраховките за автомобилите (20 pt) – Automobile insurance premium rise**
- **Националите правят 1 : 1 срещу Украйна (18 pt) – The national team against Ukraine – 1:1**
- **Американец открил безсмъртието (16 pt) – An American discovered immortality**
- **Над 100 изселници от България са загинали... (14 pt) – Over 100 immigrants from Bulgaria died...**

It is obvious that *Trud* has adopted a typographical method to signal the eminence of news value. The most important is marked by the use of the largest type, which is reduced according to the significance of the events. Judging by the size of headline letters, one can assume that the news stories are ranked in importance in the way listed above.

Headline key words. Apart from the visual codes of giving prominence to news, on which newspapers have become increasingly dependent, they predominantly rely on linguistic means. As Fowler (1991:59) notes, "conventional linguistics regards language as consisting of set varieties of different sorts: a set of registers, a set of dialects and a set of modes, namely printed and spoken". He goes on to say that deixis comprises the devices which link a text with the time and places of communication and with the participants. The leading headline in *Trud* is self-informative. The deictic marker "Our Turks" is an ethnocentric attitude of one culture to another. The verb "rush" connotes past action related to the present on the one hand, and manner, on the other (Sanderson (1999:262) states that The Present Simple in headlines is often used to refer to events which happened in the past). The object "to the border" indicates place in terms of target, not in starting point. If we continue reading critically, we will discover that this is an

² It must be noted that the type used above is scaled to match the real type. The real type, in points, is given in parenthesis. The Bulgarian-English translation has been suggested by a professional translator.

active sentence, the 'doer' has been placed first rather than passivised, which makes its involvement in the situation topical. The semantic of the verb "rush" presupposes emergency and, being placed next to the photograph, connotes danger which is directed with the preposition "to" the border. The headline creates ambiguity. The reader wonders where "our Turks" rush – back to or from Turkey. The ambiguity is further clarified in the introduction.

Juxtaposition. In the electronic media the news flow is sequenced: the most important piece of news comes first. Technically, all news items cannot be covered at once, although an attempt has been made to present the most important of the day (or time of the day) by means of a synopsis lead – the news in brief. What makes a newspaper advantageous in this sense is its technical capability to juxtapose a number of events, according to their news value on one page. This juxtaposition is perceived in a parallel manner by the readers, which is due to the peculiarities of human visual perception, where several headlines enter its field at once (Stoyanov 1999:44). The overall 'look' of the front page creates the impression of cultural proximity. The message that emerges is Bulgaria's involvement with neighbouring countries. This is achieved by means of juxtaposing several headlines. *Trud* juxtaposes its lead with the following news items:

- The editorial is projected directly under the lead, accompanied with a mug shot of Exarh Yosif. Its headline says: "Митничари в бели прѣмени" ("Custom officers in white attire"). The emphasis is on "custom officers" and, purely psychologically, it is associated with "the border" (the last word from the lead) because this is where custom officers usually work. " Косово промени света" (" Kosovo changed the world") is another headline that strengthens the notion of involvement. This coincidence, being accidental or deliberate, reinforces the value of cultural proximity of the bigger problem – the earthquake. Thus, it might be assumed that *Trud* uses imprinting techniques to give prominence to news values.
- Another adjacently projected news item succumbs to the criteria consonance with its subsection demand (something that people want to happen). The story is headed by a smaller typeface headline (16pt) saying: "Американец открил безсмъртието" ("An

American discovered immortality"). The remaining two news items score the criteria frequency and composition: " Вдигат застраховките за автомобилите" ("Car insurance premium rise") and "Националите правят 1:1 срещу Украйна" (" The national team against Ukraine – 1:1").

They must be viewed as fillers of the front page with relative newsworthiness for the day.

Cross reference (Spread). Cross reference is a line of type referring to matter elsewhere in the paper (Hodgson 1996:199). *Trud* covers six stories by more than one article in the paper. All of them begin on the first page and continue on the inside pages. The earthquake is given the entire folio on pages 24 – 25. Three of these stories concern the earthquake. The heading of the inside pages bears the same title "earthquake", which forms an exceptional rubric for the daily. A large BOB (Black-on-Blue) headline crosses the two pages, thus forming a spread (a main story that crosses two pages) – “ГНЕВЪТ НА ЗЕМЯТА " ("The rage of the earth"). This headline overarches news stories representing the event from a variety of angles. One of the articles reports the number of casualties; the wounded and the estimated number of people still buried under the ruins. A central concern for the readers would be the identification of the victims. This story is projected above a photograph, which illustrates the consequences of the catastrophic natural disaster – a ruined road overhead has collapsed over many innocent travellers. An adjacent story depicts the efforts of “our rescuers in Bursa" who jeopardize their lives to save the victims, thus becoming national heroes. Their heroism is supported by an illustration showing the happy rescuers and a saved young child. Another article describes the personal tragedy of Bulgarian immigrants in Turkey. The text is printed next to a photograph, which brings into focus the dead body of a young girl. Further, the President of Turkey is interviewed while paying a personal visit to the ruined towns. His photo is printed next to an interview taken from the Bulgarian ambassador in Turkey, who reports current data and evaluates the situation as a whole. The interview is framed in a blue line with his mug shot placed in the top right corner. A graph gives geological representation of the slabs and fault borders. It is surrounded with some news in brief, which add to the earthquake domain. This shows an involvement with the tragedy from all possible angles. Three kinds of approach to the earthquake story can be distinguished.

First, most articles have been contributed by either news agencies or own correspondents, the latter demonstrate a total commitment to the earthquake story. Second, official information from the presidency has been obtained that speaks about the seriousness of the situation. Thus, *Trud* reveals a (broad-sheet) scientific coverage, addressing a learned audience presenting scientific data (geological graph).

Means of giving prominence of news values in *THE TIMES*.

Typography /Projection and design/. *The Times* uses a word-oriented presentation of its constituents. It offers a well-organized content frame projected both on the front and the inside pages. Its rubrics are clearly marked on the top of the page. *The Times* contains the following rubrics: News, Business, Features, Opinion, Comment, Letters, Obituaries, Sport, Arts and Radio & TV. The front page is dedicated to the most important ones. The inside stories are summarized and then cross-referred to inside pages.

The 'earthquake' news is presented with a large photograph (25,5 x 15,5 cm) followed by a headline and an article. The photo is projected in the very centre to the left and, in terms of size, outweighs the headline. As far as the masthead-headline relation is concerned, it is given less prominence.

Visualization. The photograph denotes a woman among ruins and three men struggling to help her. She is lying down with her head backwards so that one's eyes rivet on her open mouth. A gloved hand attempts to put away the stones around. The connotative meaning is again abundant. A number of signifiers are found. She is wearing a multicoloured shawl around her head, which connotes an oriental ethnical identity. Her facial expression signals for suffering and anguish and the open mouth speaks for her crying. The men dressed in crimson jackets with exclamation marks printed on their backs, stand for 'a helping hand'. A balance is struck between grey and crimson colours. On one side, the scene is ashen and gloomy and, on the other – bloody and gory.

These connotative messages are anchored by the following text: "Rescuers pull a woman out of the rubble of her home in Sakarya, Turkey, where the Government has been accused of doing too little, too late to find survivors of the quake"

The linguistic message here changes the photographic one. The woman is a

representative of an ethnic group who has been treated badly by the Government and this member of the group speaks on behalf of a whole society. Thus, her anguish is modified into anger. With this preferred reading *The Times* underlines the relevance of this news item.

Typeface. In contrast with *Trud*, *The Times* uses a regular reading body type and a subtle variety of headline typefaces.

- Straw in storm over 'criminal Gypsies' (26pt)
- Schools accused of manipulating A-level entries (24pt)
- Turks turn on Ecevit as toll nears 4, 000 (24 pt)
- Aitken fights raid on his pension fund (20 pt)

A succinct examination of the inside pages reveals similar typefaces used. Therefore, *The Times* has adopted a standardised system for grading its news. On the one hand, the size of headlines seems to be dependent on visual support. For instance, the earthquake story is supported by a big photograph, which outweighs the size of the headline. Contrastively, the juxtaposed article is not visualized and that is why it is compensated for by a large headline. On the other hand, the typeface slightly varies, which leads to an assumption that the daily is less contingent on its size to signal the importance of news stories.

Headline key words. Headlines work in conjunction with the other visual aspects of the newspaper text, in particular – with the pictures. The word, which carries the strongest semantic component, is "toll". Together with the image of the woman in the photograph it creates the feeling of danger. It is a strong, emotionally loaded noun with a shade of meaning that connotes 'loss of life'. It adds another news value criterion – threshold (size).

Juxtaposition. *The Times* has placed the 'earthquake' news item in relation with three pieces of news – all of them home. The lack of overt marking as *a lead* is

compensated by the space devoted to it and the extraordinary size of the illustration. *The Times* leads with an article on education (“Schools accused of manipulating A-level entries”). It comments on the high percentage of successful A-level entries due to schools' manipulation educational fraud. In terms of news value it is relevant to the criterion threshold. The earthquake story is immediately below. The right column is devoted to ethnic tension; the bottom slot is filled with other home news items that are culture bound. Both deal with leading figures – the Home Secretary, Jack Straw and the ex-MP, Jonathan Aitken. The ingredients on the front page and their juxtaposition anchor the overall message of something unexpected, surprising or intriguing. Therefore, the earthquake appears in the most central slot accompanied by an exceptionally big picture. Catastrophe looms large and unexpected disaster gives the news its centrality.

Cross reference (Spread). The subject matter of *The Times* is summarized in an "index" column. The daily contains two clear-cut cross references on its front page from which one concerns the ‘earthquake’ item. The material is continued in two adjoining *news* pages and, thus, forms a spread. Advertisements cover half the size of the pages. Both pages are given a rubric: Earthquake in Turkey. A large banner runs through the pages and unites five stories. The type is roughly the same: 26 pt for the banner headline and 24 pt for the separate stories. Two of the stories are given prominence in an exceptional fashion. A short text is framed in 1-point rule that merges into a 12-point one on the top and forms a WOB (White-on-Black) headline (500 Britons listed as “missing”). This ‘box’ is incorporated in a text, which is juxtaposed with a black-and-white photograph. The photograph denotes five uniformed men amidst rubble, two of them in action, three sitting down. The focal point is on the latter trio with eyes closed and bowed heads. This imprinting technique creates the impression of a country in grief, bereft of its sons. Another photograph, again black and white, focuses on a corpse and two mourners. A headline below says: "Tourism takes a battering". The message that stems from it can be interpreted as a piece of good advice (Don't dare travel!) to those who intend to visit that devastated country. The British anxiety is contrasted with the more personified Turkish struggle. Turks are individualized and their tragedy is depicted in details. The visual support denotes personal grief as well. The photographs are colour

and zoomed.

The 'earthquake' event scores high on most of the criteria developed by Galtung and Ruge. It is an extremely negative sudden event of great intensity, abnormal for this part of the globe involving an elite nation meaningful for both Bulgaria and Great Britain. However, the dailies use different methods to distinguish what is prominent to each culture.

Two days after the actual earthquake in Turkey the event 'holds' the front pages of *Trud* as well as those of *The Times*, thus forming a running story. It is still considered the leading news in the Bulgarian daily since the headline is placed immediately under the masthead. This must be due to the geographical and cultural closeness of Bulgaria and Turkey, which presupposes the meaningfulness of the event. In terms of masthead-headline relationship *The Times* gives priority to a home news item shifting the earthquake story to second place. The displacement is compensated for by the large photograph (25,5 x 15,5 cm) as compared with the relatively smaller one (16,5 x 10,5 cm) in *Trud*. It might be assumed that *The Times* prefers a visual representation to give prominence to this news because it is more of a human sympathy story – pictures are important, whereas for Bulgaria the factor *proximity* adds a specific urgency, the need to expound into detail.

Variation in typeface use is observed as well. *Trud* tends to use Helvetica with a frequent change of font size – there are five variations on the front page alone. Helvetica belongs to the sanserif type family contemporarily preferred by tabloids. Bold and Italic are also favoured. The wide range of readership the Bulgarian daily addresses probably justifies this disharmonious typeface character and the tabloid format it uses. We may also assume that the readership is open to such 'playful' typography. By contrast, *The Times* demonstrates preference for Times Roman with systematic alteration of size with occasional Bold use for the headlines of leading news items and page labels. As Hodgson notes the 'quality' papers tend to use older types to conform with the news printing traditions (Times Roman dates back from Roman times and belongs to a more 'conservative' type family – the Serif), whereas type variation is a priority for tabloids. A succinct study of the inside pages as well as other issues of *The Times* reveals that the

broadsheet tends to stick to its typographical devices, while *Trud* frequently introduces its readers to approaches more in line with the practices of the 'gutter press'.

What both dailies share is the visual support of the event. The photographs are central in terms of page layout. Both are professional, purchased from an authoritative institution – Reuters. Naturally, their content and technical codes differ. *Trud* prefers a bird's eye view photograph – a prerequisite for smaller images and lack of human presence. Colours are bleached and faded. Graphologically, no semantic link is found between the headline and the photograph. It is contingent on text content and anchorage. Thus, *Trud* seems to address the implied reader(s) created in the text, i.e. "our Turks". *The Times* uses a low-key angle, which determines the zoomed images. Human presence is distinguished with bright, deep colours at the background of grey, smeared rubbles. The magnified female image works in collaboration with the headline and especially its key word "toll".

Conclusion. The earthquake story is newsworthy for *Trud* as well as *The Times* as it scores high on the criteria list designed by Galtung and Ruge. It forms an exceptional rubric in both dailies where the story is featured in several articles. The articles give prolific information both as text and surface structure. Particularly beneficial is the text approach where all features are treated in conjunction – the linguistic, the typographical and the visual codes.

The use of language is dependent on the news value of the story. Hence, *Trud* employs deictic references, which are in keeping with the value cultural proximity. *The Times*, on its part uses strongly connotative lexis that is contingent on the news value – unexpectedness.

Photographs are central in both newspapers; on the one hand, they act as 'eye catchers' and, on the other, they quickly communicate the message they denote. Their connotative content is abundant and adds meanings that contribute to the news values of the story. The flow of connotations is anchored by the transmitters to guide preferred readings.

Typography, font and typeface are widely exploited by the dailies. *Trud* tends to diversify its headline font size, which is an idiosyncratic feature of this daily, to give prominence to news. By contrast, *The Times* holds a traditional attitude to font variation

to rank news items.

Finally, one can conclude that to understand news values is really to interpret all the features in their complex relationship. Omitting one aspect means misunderstanding the whole. That is why learning to understand news values is, indeed, learning to understand a text in its entirety. In addition, several features of media analysis can be beneficial to learners of a language. On the one hand, it develops general skills to understand the media (in our case the press) in the learner's own language. The comparison with the same feature in a foreign language only improves analytical skills. Further, the media are rich sources of information about the value systems of the target culture (on the analogy with target language). What is a human interest story and what focus is given in its representation in the mass media can orientate the learner about one of the most elusive aspects of the foreign culture – values and attitudes. Dealing with the press throws light on language in its contextualised use. This is the language that modern Foreign Language Teaching should focus on. Several of the methods for analysing the media can be adapted for the purposes of class room tasks, e.g. understanding headlines, ranking them according to the typeface, describing the denotations of pictures, looking for the connotations. News values present a very complex and challenging feature. Learning to detect them is difficult in one's mother tongue, let alone the guidance and practice it takes to learn about them. That is why media studies should be given great prominence in teacher education.

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