TOPIC 'WEDDING' IN BRITISH AND SLOVAK JOURNALISM OF EMOTIONAL TYPE

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Abstract

Our article deals with the favourite topic of mass media because details of wedding description usually attract wide audience of readers. In the analysis of this topic we use different methods of analysis. We unite all the words constituting this thematic group into one, which we call lexico-semantic group. We claim that this topic is a good example of the journalism of emotional type and consider ways of its presentation in media: media reflection, media transformation, and media myth.

Keywords: wedding, concept, frame, semantic roles, media narrative

1. Introduction

This article is the continuation of our analysis of two most popular topics in mass media – WAR and WEDDING. As far as we have already thoroughly analysed the first topic [1], now we will concentrate our attention on WEDDING and in the end will show what they have in common and what makes them so different.

We would like to explain why we have chosen for our analysis these two opposite topics. WAR and WEDDING can be considered as two concepts, which form conceptual domain of any culture. Analysing conceptual domain of Russian culture, Maslova singles out such concepts, as the world including concepts of time, space, and number; the concept of future; natural phenomena; notions about a human being; social notions and relations including freedom, will, friendship, and war; moral concepts; emotional concepts and some others [2]. We guess that this classification is universal and can be applied to any culture and WAR and WEDDING definitely belong to social notions and relations.

Love, friendship, and family are eternal values, which are reflected in different cultures and religions in a specific way.

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The family has long been regarded as a stable and essentially unchanged institution that does not alter its shape, internal organization or habits and changes in their environment offsets. Family may be regarded as a **psycho-physical phenomenon**, because family consists of people of different sex, age, and temperament patterns, etc. Family is also a **social phenomenon**, because it is part of the society and this or that type of society is very closely connected with the historical stages of the mankind development: feudalism, capitalism, socialism, and so on. It is a **spiritual phenomenon** due to the important role of religion, as well as the moral and spiritual education of children. It can be treated as a **cultural-historical phenomenon**, because every generation has its own culture and system of family values [3].

Notwithstanding the fact that nowadays there are different types of family (and not all of them are approved by different religions) most of the families start with marriage registration accompanied by a wedding ceremony.

We would like to accentuate that wedding has a double character. In many cases, it is the continuation of the religious ritual of marriage. Russian Orthodox Church differentiates between official marriage (Russian − *брак – brak*) and (church) wedding ceremony (Russian *венчание – venchaniye*). A couple may be married for years without (church) wedding ceremony, which is allowed by the church only for the officially married couples. According to Hinduism there are eight different types of marriages. Not all of them have religious sanction and wedding ceremony is usually followed by traditional rituals for consummation. In fact, marriage is not considered complete or valid until consummation. It also joins two families together. Favourable colours are normally red and gold for this occasion [*Marriage in Hinduism*, https://en.wikipedia.org/wiki/ Marriage_in_Hinduism]. Wedding consummation definitely reflects remnants of Pagan rituals, where substantial meal was very important. In many religions, we also find the ceremony of a bride's or bridegroom's undressing, which also has Pagan roots. All these rituals are verbalized in the specific terms and words that describe the participants of wedding ceremony, wedding itself, etc. The examples that constitute the object of our research are given below.

We would like to specify our language material. As far as we live in the era of the Internet and mass media discourse has become an inseparable part of it [4-7] for our research we have chosen articles published online in the most well-known Internet sources covering the topics of WAR and WEDDING (40 articles, 20 in English and 20 in Slovak) published during the period March 2008 – April 2017 in British (BBC, The Daily Mail, The Guardian, The Huffington Post, The Sun, The Telegraph) and Slovak media (Aktualne.sk, Denník N, Noviny.sk, Nový Čas, Nový Čas pre Ženy, Pravda, SME, TASR, Teraz.sk). We analyse the lexicon of these articles, specify semantic roles found in them, consider wedding as such variety of frame as a script and describe varieties of media narrative: media reflection, media transformation, and media myth.

2. Journalism of emotional type

In our previous publication [8], we have already described in details types of journalism. Here we will only make a brief review of it. Journalism of rational type or analytical journalism includes brief news item, press report (parliamentary, of court proceedings, etc.), articles purely informational in character, investigative reportage, editorial, analysis, polemics, review and reflection, journalistic research [9]. Publicistic journalism of rational type is characterized by explicit evaluation, mainly logical-notional and factual presentation, which makes it different from the publicistic journalism of emotional type [8].

Publicistic journalism of emotional type (or literary or belletrist or belle-lettres journalism) is very close to genres of scientific style. Reportage, feuilleton, feature, essay, gloss – comment, column are traditionally considered to belong to the journalism of emotional type [8]. Follríchová presents the following classification of emotional journalism: news report, feature, essay, feuilleton (its variety – besednica) column, causerie, italics, and entrefilet [10]. We have chosen articles, which include emotively charged words and thus can be attributed to the journalism of emotional type. These articles also serve good samples of hard news and soft news.

Mills-Brown [L. Mills-Brown, *Soft news*, https://www.britannica.com/topic/soft-news] claims that soft news usually centres on the lives of individuals and has little, if any, perceived urgency. Soft news is very often presented by female journalists and is addressed to women.

Wedding is an excellent example of soft news. Unlike hard news, it lacks timeliness: we can read about wedding of a famous person in a week or even more. Photos from Princess Diana's wedding and comments to them can still be found on the Internet nowadays. Before analysing our topic from linguistic point of view let us highlight theoretical background of our research.

3. Classifications of lexicon and approaches to its study

Any language can be presented as a system with interconnected, interrelated and yet independent elements. However, lexicon does not consist of a closed set of items; it contains various productive processes (like word-formation, metaphor, and metonymy) [11]. Each branch of linguistics is connected with specific type of vocabulary analysis: word meaning – semantics and semasiology – componential and semantic analysis; origin – etymology – etymological analysis; pronunciation – phonetics – auditory and acoustic analysis; word-building – lexicology – structural analysis; layers of the vocabulary – stylistics – stylistic analysis, etc.

Stylistic differentiation of the lexicon gives opportunity to single out special literary lexicon (terms, archaic words, poetic words, barbarisms, foreign words, exotic words, borrowings, and literary neologisms) and special colloquial

lexicon (slang, jargonisms, professionalisms, dialectal words, vulgarisms, neologisms).

The groups of words united by the general meaning have many a time come into the view of linguists [12-14; T.V. Shvedchikova, *Leksiko-semanticheskaya gruppa kak otrazheniye yazykovoy sistemy (na primere naimenovaniy zhyvotnykh v russkom yazyke)*, http://journal.sakhgu.ru/ archive/2005-04-7.doc]. These groups are traditionally called in lexicology the lexico-semantic groups (LSG). They represent the microsystem uniting a set of words and lexico-semantic versions of words by their lexical meaning [http://journal.sakhgu.ru/ archive/2005-04-7.doc]. The analysis of LSG includes a number of procedures, which, as Shvedchikova [http://journal.sakhgu.ru/ archive/2005-04-7.doc] claims are as follows: decomposition of the lexical meaning of the word into the features sufficient for the description of the considered semantic group; b) establishment of the invariant and differential features; c) identification of the structural-semantic organization of the group on the basis of those oppositions, which are observed between its members.

4. Semantic cases and frames in linguistics

A semantic case or a semantic role is the actual role a participant plays in some real or imagined situation; it is the underlying relationship that a participant has with the main verb in a clause [15]. Semantic roles appeared to be useful in the language analysis not only on the sentence level, but in the analysis of specific lexicon: law terms [16], phytonymic lexicon [17], in presenting the process of teaching as a frame [18, 19]. The number of roles is different in different classifications; as we have written in our previous publication [1] the most important for us are as follows:

Accompaniment is a semantic role of a thing that participates in close association with agent, causer, or affected in an event.

Addressee – an intended direct recipient of the speaker's communication.

Agent is the semantic role of a person or a thing that performs an activity or brings about a change of state; it is the doer of the event. In the sentence, it is usually the subject.

Beneficiary or Benefactive, the referent who benefits from the happening denoted by the verb in the clause, is advantaged or disadvantaged by an event; the addressee of the action may be animated/unanimated, a man/an animal.

Causer is the semantic role of the referent, which instigates an event rather than actually doing it.

Experiencer is the semantic role of an entity or referent, which receives, accepts, experiences or undergoes the effect of an action.

Instrument is the semantic role of an inanimate thing that is used by the agent to implement an event. It is also the means, by which an activity or change of state is carried out.

Locative is the semantic role which identifies place, location of the state or event, but it does not imply motion to, from or across the location.

Manner is the semantic role that notes how the action, experience, or process of an event is carried out.

Objective – the semantically most neutral case, the case of anything representable by a noun whose role in the action or state identified by the verb is identified by the semantic interpretation of the verb itself; it is the entity that is not the agent but is directly involved in or affected by the happening denoted by the verb.

Resultative is an entity that comes into existence as a result of an action; it testifies to the positive or negative results of some action.

Temporal or **Time** is the noun phrase that designates the time of the action or state.

The number of roles is different in different classifications; we can claim that the most important for us are as follows: **Agent, Beneficiary, Experiencer, Instrument, Locative, Objective, Resultative, and Temporal.** We may connect some of semantic roles with basic questions:

- **Who?** (the name of participant, of situation, of phenomenon, of event);
- **What?** (the event, act, statement, phenomenon, situation);
- **Where?** (the place of event or of the course of events);
- **When?** (the date, time, period, time framework of phenomenon concerned);
- **How?** (the way how the story or event took place);
- **Why?** (indicating causes, reasons, background or more concrete circumstances of story, phenomenon or event) [20].

The connection of semantic roles and basic questions looks like this:

Who? – **Agent**, What? – **Objective,** When? – **Temporal,** Where? – **Locative,** Why? – **Reason,** How? – **Manner**. Below we will show how these cases are connected with our topic.

Now a few words about the frame theory [M. Minsky, *A framework for representing knowledge*, 1974, http://hdl.handle.net/1721.1/6089]. A frame is a data-structure for representing a stereotyped situation, like being in a certain kind of living room, or going to a child's birthday party, visiting a doctor, having dinner in a restaurant, etc. We can easily reconstruct the next slot, because these cases are typical of this or that culture. If we take as an example a restaurant and present it as a frame, it has such components, as the dressing room, the dining hall, the kitchen, the waiter, chief cook, etc. Frame model can also be considered as systematized psychological model of a human memory and consciousness [18].

We build the frame with the help of given information correlation, with the help of sum of knowledge about the world we have. When we come across this or that situation we automatically extract from our memory "ready" frame, which lets us act in such a way.

The variety of frame is script. Schank [21] together with the psychologist Abelson [22] created the system of knowledge presentation based on so called "scripts". Script in its essence is a mini-scenario of some kind of event, such as

wedding ceremony, diploma defence, birthday party, etc. The scripts have such a drawback as limited list of standard situations. We must take into account cultural aspect: wedding ceremony and birthday party may considerably differ in Europe and, say, in India or Africa [18]. We present WAR as a frame [1] and WEDDING as a frame and as a script.

5. 'WEDDING' and its typical features

5.1. Wedding as a lexico-semantic group and a script/frame

As we have already mentioned above, the topic WEDDING belongs to the emotional journalism and represents a good sample of soft news. Describing codes of linguoculture Maslova and Pimenoiva mention behavioural codes with specific rituals, scenarios, scripts, etc. [23]. We would like to state that wedding definitely belongs to culture specific script. Dun Zhan' [24], e.g., has marked out the following features of wedding: 1) nature, 2) functions, 3) participants, 4) reasons, 5) attributes, 6) consequences and results, 7) behaviour of participants, 8) atmosphere, 9) venue. In different religions these features are displayed in a specific way.

WEDDING considered as a LSG includes different parts of speech; the most frequent are nouns, verbs, and adjectives.

<div align="center">

LSG WEDDING

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Nouns: Eng. *bride, groom, ceremony, cake, nuptials*; Sk *ženích, nevesta, sobáš, torta, svadobné šaty, družička.*

Verbs: Eng. *to marry, to celebrate, to kiss, to cry with happiness*; Sk *vydať sa, hádzať kyticu, dostať sa pod čepiec.*

Adjectives: Eng. *happy*, *beautiful*, *unforgettable*, *expensive*, *dreamy*; Sk *rozprávková, drahá, exotická, nezabudnuteľná.*

Now we will consider WEDDING as a script and illustrate it with the examples found in British and Slovak journalism of emotional type.

Dobronichenko [25] has in details described wedding as a script. She defines **the list of the participants of the communicative situation** (*bride, groom, their parents, best man, guests, musicians*, etc.; **the place and time of a situational wedding event** (structuring wedding ritual space): *in the house of the groom, in the house of the bride, in the registry office, in church, at restaurant, cafe, etc.*; **functions and roles of participants of a situation of wedding ritual communication** (*the bride and the groom are being married, witnesses of the groom and the bride confirm their marriage*, etc.); she makes **forecasting of result of wedding ritual communication** (*peace, love in a new family, the child's birth, a divorce*, etc.); **optional forecasting of actions in the case of unsuccessful wedding ritual communication** (*the run-away bride, cancellation of a wedding, a divorce and a new wedding*, etc.), and some others.

The author considers presentation of wedding in mass media as a media narrative, which has specific features, content, linguopragmatics, and structure [25, p. 4]. She offers the following types of the wedding ritual narrative

presentation in modern media discourse: **wedding media reflection** – the most exact, the closest to reality reproduction of wedding events in mass media (news about a wedding), which is characterized by objectivity and reliability of their coverage, lack of the analytical commenting and estimated components, though occurrence of the quotation speech and also by the references to the source; **wedding media transformation** – the narration about the wedding ritual in mass media, which is characterized by big freedom of interpretation from media when the real wedding event "is anew designed" in media space thereby is transformed on the basis of these or those ideological installations; a big representativeness in a media discourse; existence of the analytical commenting and ideological and estimated elements; and **wedding media myth** – an image of a wedding event, purposefully created, often distant from reality, when media narrate about the wedding cases, which didn't have under themselves a real basis of events with formal preservation of basic elements (characters, an event, the place and so forth) [25, p. 16-17].

Among the functions of media narrative the author offers the following ones: cultural-cognitive, image creating function, emotive-expressive, regulative, entertaining-hedonistic, harmonizing, and integrative [25, p. 13-16]; the most important for us is emotive-expressive function, which proves that wedding narrative really does belong to the journalism of emotional type.

The research conducted by Dobronichenko has appeared to be very inspiring and useful for our research. The last item, which is important for us is her classification of code structure of wedding ritual in media narrative. These are: **personal code** (participants of a wedding: two central characters and peripheral characters) – the lexemes designating performers, addressees, and subjects to wedding ritual actions; **actional code** (stages of wedding ritual actions: prior to a wedding, a wedding, after the wedding) – the lexemes designating wedding ritual actions; **local code** (the place of a wedding) – the lexemes designating the place of commission of wedding ritual actions; **temporal code** (wedding time) – the lexemes designating time of commission of wedding ritual actions (*wedding time; autumn weddings*); **subjective/objective code** (attributes of a wedding) – the lexemes designating the objects applied in the course of commission of wedding ritual actions and having the status ritual; **intentional code** (purpose of ritual action: general functional and specific actional) – the lexemes designating the purposes of a wedding ritual [25, p. 18-19].

We can try to connect these codes with semantic roles, which are presented in English and Slovak wedding media narrative in the following way:

Personal code – Agent – answers the question **Who?** – the status of agents (central characters) preceding the wedding ceremony: Eng. *bride, future wife, groom, future husband*; Sk *ženích, nevesta, nastávajúci manžel, nastávajúca manželka;* during the wedding: Eng. *bride; groom; the young people marrying*; Sk *nevesta, ženích, snúbenci*; right after the wedding: Eng. *newly married*; Sk *mladomanželia*; later after the wedding: Eng. *husband, spouse; wife, spouse*; Sk *manžel a manželka; muž a žena*; and the second group

of agents (peripheral characters): Eng. *best man, bridesmaid, parents, guests, priest, musicians, children*; Sk *svedok, družička, rodičia, svadobčania, kňaz, oddávajúci, kapela, deti*, etc.

Actional code – here we may offer **Reason** – answers the question **Why?** – explains why wedding has taken place: Eng. *acquaintance, love, parental blessing, engagement, betrothal, courtship*; Sk *známosť, randenie, láska, dvorenie, rodičovské požehnanie, vzťah, zásnuby,* etc.; and **Resultative** – events, which usually take place after the wedding ceremony: Eng. *wedding night, honeymoon, honeymoon trip, divorce, death*; Sk *svadobná noc, svadobná cesta, rozvod, smrť*.

Local code – **Locative** – answers the question **Where?** – Eng. *the house of the groom, house of the bride; registry office, wedding palace, church, altar, restaurant, café, hotel, house of newlyweds*; Sk *rodičovský dom, miesto obradu, obecný úrad, kostol, oltár, reštaurácia, hotel, recepcia, dom mladomanželov.*

Temporal code – **Temporal** – answers the question **When?** – it may contain semantic component indicating a certain time period: time prior to a wedding: Eng. *an engagement* (the period between the decision to marry and the beginning of a wedding); *a bachelor party / hen night* (a day before the wedding); *time in the course of the wedding, time of a wedding, wedding lunch / dinner, first marriage night, second wedding day; time after the wedding: honeymoon;* Sk *zasnúbenie, rozlúčka so slobodou, svadba, svadobná hostina, svadobný deň, svadobná oslava, svadobná noc, svadobná cesta*.
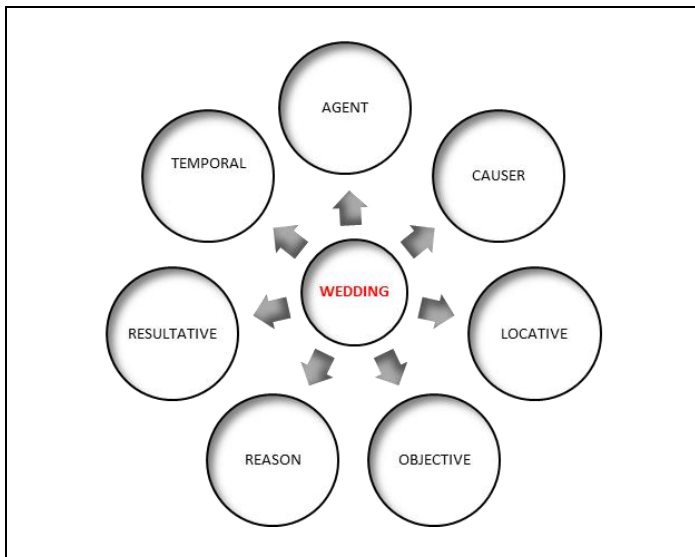

Figure 1. WEDDING as a frame.

Subjective/objective code – **Objective** – answers the question **What?** – Eng. *engagement ring, wedding ring, wedding dress, veil, bridal bouquet, wedding cake, marriage contract, wedding photos, wedding video, wedding train, wedding limousine*; Sk *zásnubný prsteň, snubný prsteň, obrúčka, svadobné*

šaty, závoj, svadobná kytica, svadobná torta, sobášny list, svadobné fotenie, svadobné video, svadobná limuzína.

Intentional code – **Causer** – answers the question **Why? What for?** – mainly presented by different verbs: Eng. *to marry the girl, to receive parental blessing, to become engaged, to redeem the bride, to go to the registry office, to arrange a wedding feast, to go to a honeymoon trip*; Sk *vydať sa, oženiť sa, dostať rodičovské požehnanie, zorganizovať svadbu, ísť na svadobnú cestu*, etc.

We present WEDDING as a frame with the following slots (Figure 1).

6. Case study of 'WEDDING'

6.1. Topic WEDDING in British and Slovak media

The analysis of the articles in British and Slovak media shows that different techniques are used by the journalists. The translation of the Slovak examples into English is done by the authors.

Wedding media reflection – Eng. *Singer Sam Hunt married his long-time girlfriend Hannah Lee Fowler* (The Daily Mail, April 16, 2017). Sk *V prípade sobáša vo vybranej krajine je potrebné sa vopred informovať, aké sú v nej podmienky uzavretia manželstva a aké sú potrebné dokumenty, ktoré treba predložiť na konkrétnom matričnom úrade či v kostole, aby páru udelili povolenie.* [In case of a wedding in a particular country, it is necessary to inform yourselves beforehand what the conditions for marriage are, and what documents are needed to provide for the church or city council in order for the couple to get a wedding licence.] (SME, March 08, 2017)

Wedding media transformation – Eng. *Pippa went skiing for her hen do, taking a small group of her friends – including sister Kate – to the French resort Meribel on a private jet* (The Telegraph, April 04, 2017). Sk *Aby sa ukázal ako správny muž, ktorý si ich dcéru váži, bolo potrebné dať to aj patrične najavo. Na svadbe sa predsa nešetrí, a preto k nevestinmu domu prišiel zástup nablýskaných luxusných automobilov.* [In order to show off his ability to be a good man that respects their daughter, he needs to provide a sufficient proof. A wedding is not an event for being greedy and that is why a group of shiny and luxurious vehicles arrived to pick up the bride.] (Pravda, February 22, 2017)

Wedding media myth – Eng. *Lionel Messi will have TWO weddings to longtime girlfriend Antonella Roccuzzo… because pals can't travel from Barcelona to Argentina* (The Sun, February 18, 2017). Sk *Slávna herečka sa tajne vydala! Po obrade išla na prechádzku so psom.* [Famous actress got married in secret! After the wedding, she went to walk her dog.] (Pravda, March 17, 2017)

Above we have described various personal codes used in wedding media narrative. Now we present some examples to illustrate it.

Personal code – Agent: Eng. *...and the bride and groom were asked to kiss over the top of it* (The Sun, February 16, 2017). Sk *Skôr, ako sa nadíde deň „D, budúci novomanželia podstúpia viacero úkonov.* [Before the big day, future newlyweds need to undergo several procedures.] (Pravda, February 22, 2017)

Actional code – Reason: Eng. *It was a blissful event for the 32-year-old star and his new bride, who were making things official after 10 years together* (The Daily Mail, April 16, 2017). Sk *Obľúbení moderátori sa rozhodli zbytočne nečakať a svoj sedemmesačný vzťah posunúť o krok vpred.* [Popular TV-hosts have decided not to wait and take the next step in their seven-month relationship.] (Nový Čas, March 25, 2017) and **Resultative**: *He stood guard outside the bedroom door on the wedding night as the newlyweds consummated their marriage* (The Sun, April 13, 2017). Sk *Ukázalo sa, že po troch rokoch od svadby sa až 45 percent párov, ktorí si povedali svoje áno práve na Valentína, rozviedlo.* [It appears that up to 45% couples that said their I do on Valentine's day, got a divorce.] (Pravda, February 21, 2017)

Local code – Locative: Eng. *Pippa and James are to wed at St Mark's Church in Englefield, Berkshire, just six miles from the quaint village of Bucklebury where Pippa grew up with elder sister Kate and younger brother James* (The Telegraph, April 04, 2017). Sk *Predstavy o svadbách v zahraničí bývajú často romantické – páry sa neraz vidia hovoriť si áno priamo na pláži, na jachte či pod altánkom v prírode v exotickej destinácii.* [Ideas about weddings abroad are often romantic – the couples see themselves saying I do on the beach, on a yacht or gazebo in nature in exotic destination.] (SME, March 08, 2017)

Temporal code – Temporal: Eng. *Barcelona star will get married in front of 600 guests in Argentina before holding a second ceremony in Catalonia* (The Sun, February 18, 2017). Sk *Potom prichádza na rad svadobná hostina, najdôležitejšia časť celej svadby.* [Then it is the time for wedding lunch, the most important part of the whole wedding.] (Pravda, February 22, 2017)

Subjective/objective code – Objective: Eng. *Designers for leading high street brands are finally bringing affordable wedding wear to what has traditionally been one of fashion's priciest niche markets* (The Guardian, April 16, 2017). Sk *Torty so sezónnym ovocím a kvetmi sú jednoducho nádherné.* [Cakes with seasonal fruits and flowers are simply beautiful.] (Pravda, April 13, 2017)

Intentional code – Causer: Eng. *James and Pippa are reportedly heading there for a pre-wedding break to top up their tans ahead of their big day* (The Telegraph, April 04, 2017). Sk *Páry sa môžu spoľahnúť na to, že im bude agentúra asistovať s úvodnými svadobnými dokumentmi až po záverečné preklady sobášneho listu, zaistia právoplatný svadobný obrad, vybavia výzdobu, oddávajúceho, fotografa, hudbu a podobne, všetko podľa ich želania.* [Couples can rely on the agency with the help and assistance with wedding documents up to final translations of wedding licence, they arrange a legal ceremony, decorations, arrange minister, photographer, etc., according to the couple's wishes.] (SME, March 08, 2017)

7. Concluding remarks

Of course, WEDDING is a very interesting topic especially considered from the point of view of different religions and cultures. But our aim was to see how it is reflected in media journalism taking into account mainly linguistic aspect. If we present WEDDING as a LSG, its most typical elements will be the following ones (emotive words are marked in bold red):

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LSG WEDDING

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Nouns: Eng. *wedding, couple,* **bride, groom/fiancé, fiancée,** *family, ceremony, church,* **bridesmaids,** *wedding day, wedding dress, friends, the big day, husband, wife, ring, wedding gown, wedding cake, bride-to-be, nuptials,* **romance,** *family occasion, best man,* **festivities,** *newlyweds, speech, guests, reception, parents, maid of honour, hen do, pair, venue*; Sk *svadba, pár, šaty, obrad,* **nevesta, snúbenci,** *veľký deň, zásnuby, deň D, sobáš, farár, nastávajúci, zaľúbenci, svadobčania, hrdličky, snúbenec, partnerka, manželka, obrúčka, kňaz, manželstvo, svadobná hostina,* **ženích,** *slávnosť, priatelia, príbuzní, svadobná agentúra, vysnívaný deň, kytica, svadobné menu, hudba,* **bozk,** *novomanželia, rodičia, mladí, svedkovia, deti,* **medové týždne**, *sobášny list, torta, ceremónia.*

Verbs: Eng. *to tie the knot, to marry, to walk down the aisle, to be engaged, to wed, to be set to marry, to invite, to attend the wedding, to become family, to start a family,* **to celebrate,** *to organize a stag do, to look after the ring, to make a speech, to exchange vows, to get married, to hold a reception, to pop the question, to propose, to date, to choose a venue, to write vows, to host a ceremony, to gather*; Sk *konať sa, uzavrieť manželstvo, sobášiť, povedať si áno, vydať sa, zosobášiť sa,* **nosiť šťastie,** *oženiť sa, vziať sa, tvoriť pár,* **zasnúbiť sa,** *osláviť, plánovať svadbu, rozviesť sa, fotografovať sa,* **sľúbiť si lásku**, *vymeniť si prstene, pozvať, organizovať svadbu.*

Adjectives: Eng. **beautiful, bridal, happy,** *new,* **the best,** *the closest, wonderful, traditional, special, intimate,* **emotional,** *full-skirted, custom-made,* **blissful,** *blushing,* **elegant,** *affordable, modern,* **pretty, sparkling**; Sk *vysnívaný, slávna, svadobný, tajne, prominentná, formálny, biela, významná,* **veselá,** *čierna, špeciálny,* **krásny,** *rodinný, dokonalá, najbližší, mladý, slávnostná,* **šťastný**, *zosobášený.*

Detailed analysis of LSG WAR [1] and WEDDING shows that nouns prevail in both languages and verbs prevail in Slovak. The number of emotional words found in 40 articles under consideration, is approximately equal either in verbs or in nouns but in English LSG WEDDING verbs are not so numerous as adjectives.

Presenting WAR and WEDDING as a frame shows that most popular semantic roles are identical in both of them: **Agent, Instrument, Locative, Objective, Reason, Resultative,** and **Time** though they are used to describe different things. **Benefactive, Patient** and **Source** are used mainly in the frame of WAR [1]. These semantic roles are connected with the following types of media narrative: reflection, transformation, and myth. **Reason, Benefactive, Patient,**

and **Source** can be used in transformation and myth narrative when it is necessary to contort or to hide the real reason of aggression or beginning of the war conflict and to conceal the existence or number of victims. Semantic roles **Agent, Locative, Objective,** and **Time** can be found in the samples of such media narrative, as reflection.

Having analysed the functions of media narrative in our examples we may state that they are different. In media highlighting the topic WAR the narrative performs the emotive-expressive function; in the topic WEDDING the narrative performs also the emotive-expressive function as well as entertaining-hedonistic, and image creating, because these are sample of soft news connected with yellow press.

All the changes, which take place in the society, all the interesting events inevitably find their reflection in media and have a strong influence on public opinion. War conflicts usually evoke a wave of indignation and condemnation. Though unusual weddings do sometimes take place in general the reaction to their media narrative is interest, curiosity, and admiration.

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