Framing Analysis of the News of King Charles after the death of Queen Elizabeth in French Media Le Figaro

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ABSTRACT

This study investigates how Le Figaro, a prominent French media outlet, framed King Charles III in the aftermath of Queen Elizabeth II's death. While numerous studies have examined the British monarchy's representation in Anglophone media, there is a scarcity of research exploring how republican media in non-English speaking contexts construct royal narratives during pivotal power transitions. Adopting a qualitative approach based on the framing analysis model by Zhongdang Pan and Gerald M. Kosicki, this research analyzes two key articles published on September 12 and 19, 2022. The analysis applies four structural dimensions: syntactic, script, thematic, and rhetorical. The results show that Le Figaro employed a hierarchical syntactic structure to emphasize King Charles III's evolution from a figure previously regarded with lesser favor to a potential leader capable of steering the monarchy forward. The script structure selectively prioritized emotional resonance and societal implications, using 5W+1H elements while downplaying geographical specifics. The thematic analysis uncovered a narrative of transformation, blending past critiques of Charles with a growing public acceptance, while the rhetorical strategies served to humanize him through evocative language and metaphors. Theoretically, this study contributes to cross-cultural media studies by demonstrating how a conservative republican media outlet negotiates the tension between institutional tradition and modern expectations. These findings highlight the unique role of ideological orientation in shaping the perception of a foreign monarch.

Keywords: British monarch; Charles III; framing analysis; French media; Le Figaro

INTRODUCTION

Online media has become a primary source of information, playing a pivotal role in constructing public perception of global events. Scholars argue that news is not merely a neutral reflection of reality but a product of ideological construction, where language and discourse serve as instruments to shape meaning (Eriyanto, 2002; Fowler, 1991). Consequently, the representation of a public figure often varies significantly across different media platforms, depending on the ideological lens through which the news is produced (Pawito, 2014; Rahmasari & Munandar, 2025). This perspective rejects the notion of objective reporting,

positing instead that every news story is an interpretation of reality tailored to specific viewpoints.

(Febriyanti & Karina, 2021:136)In the operational context, media outlets exercise the power to influence how audiences interpret information through specific mechanisms. Through the process of framing, they select, emphasize, and organize specific aspects of reality while obscuring others to align with their institutional values and editorial policies (Pan & Kosicki, 1993; Sobur, 2001). These strategies are not arbitrary but are intricately tied to the stages of news production, conceptual frameworks, and the routine practices of media organizations (Febriyanti & Karina, 2021:136). By emphasizing or excluding certain details, media organizations effectively direct the public's focus toward specific agendas.

Discourse analysis is a method for identifying and understanding the values, ideas, motives, interests, and ideologies embedded in or hidden behind communication messages. These messages can take the form of conversations, such as a journalist's interview with a political elite, or written texts, such as opinion articles in newspapers. Researchers position these communication messages as texts to be interpreted, allowing them to uncover the ideas or ideologies contained within (Pawito, 2014). In analyzing news discourse, van Dijk (1988) introduces three interconnected levels of discourse structure: macrostructure (main theme), superstructure (text framework or organization), and microstructure (choices of words, sentences, or other details). These elements collectively shape narratives that influence public opinion on specific issues, depending on the media presenting them. Each media outlet offers different representations of issues, reflecting its ideological and institutional interests, which in turn shape public interpretation of those issues. One approach within discourse analysis is framing analysis, used to examine how media text's structure and frame reality. As explained by Goffman (1974) through Sobur (Sobur, 2001:162), frames are conceptual tools that guide individuals in interpreting reality by providing standard categories that organize views on politics, policies, and discourses.

Framing, a concept widely utilized in communication and linguistics, describes how media select and emphasize specific aspects of reality to shape public perception (Sobur, 2001:161-162). Various models of framing analysis have been developed, including those by Robert N. Entman, William A. Gamson, Murray Edelman, and Zhongdang Pan and Gerald M. Kosicki (Eriyanto, 2002). On September 8, 2022, at 3:10 PM UK time, Queen Elizabeth II passed away at Balmoral Castle in Scotland at the age of 96, following a period of declining health after the death of her husband. The official announcement of her passing was made later that evening, ending her historic reign (BBC News, 2022a; Murray, 2022). Prince Charles immediately succeeded her as King Charles III, assuming leadership of the United Kingdom and fourteen other Commonwealth realms (BBC News, 2022b). His ascension, however, has raised concerns about the future of the Commonwealth, with predictions of potential fragmentation and the abolition of monarchies in former British colonies. These challenges reflect the complex dynamics King Charles III must navigate as he begins his reign, balancing the legacy of the monarchy with the evolving political and cultural landscapes of the Commonwealth (Berita Satu, 2022; France Bleu, 2022).

King Charles III has been at the center of various controversies both before and after ascending to the throne. Notable incidents include his affair with Camilla and accepting funds from Osama bin Laden's family (Pogrund, 2022). After becoming king, he proposed amending

royal laws and removing Prince Harry and Andrew as state counselors, which some referred to as a "royal cleanup" (Okezone, 2022). Additionally, his public gestures, such as his frustration over a cluttered desk or ink stains, drew criticism for lacking the poise expected of a monarch (Liputan6.com, 2022). Some perceive him as blunt and unrefined, leading to debates over his leadership and calls for certain Commonwealth countries to leave (Berita Satu, 2022). Media coverage of Charles III has been polarized; while outlets like the BBC and *The Guardian* emphasize his intellect and environmental advocacy (Coughlan, 2022; Booth, 2022), others, such as *The Express* and *Reader's Digest*, highlight his perceived shortcomings, such as impulsiveness and lack of charisma (Clase, 2022; Newsday, 2022).

French media offers a distinct perspective on King Charles III, influenced by historical rivalries and shared cultural moments, such as their admiration for Princess Diana (Allen, 2022). French outlets, including *Le Monde*, *Le Figaro*, and *L'Humanité*, frame Charles differently based on their ideological leanings, ranging from center-left to far-left socialism, reflecting their broader stance on monarchy (France Bleu, 2022). This research examines how these framings align with or diverge from British media narratives, which themselves are diverse. For instance, BBC depicts Charles as approachable and knowledgeable (Coughlan, 2022), while critics question his readiness for the throne (The Postpedia, 2022). By analyzing French media's ideological framing of King Charles III during this pivotal monarchical transition, this study aims to provide Indonesian readers with deeper insights into the linguistic and discursive construction of royal narratives in a cross-cultural context complementing existing research on the representation of local political figures (Rahmasari & Munandar, 2025).

METHODOLOGY

This study employs a qualitative descriptive approach using the framing analysis method developed by Zhongdang Pan and Gerald M. Kosicki (1993). This constructivist paradigm is chosen to dissect how media discourse organizes reality and shapes public perception through specific narrative structures.

The data source for this research is the digital platform of Le Figaro (lefigaro.fr), a prominent French conservative newspaper. The data collection focused on news articles published in the immediate aftermath of Queen Elizabeth II's death, spanning from September 8, 2022, to September 19, 2022. Through a purposive sampling technique, two primary articles were selected for in-depth analysis based on their relevance, depth of coverage regarding King Charles III, and high reader engagement. The selected articles are:

1. Article I: "Quelle sorte de roi sera Charles III ?" (What kind of king will Charles III be?), published on September 12, 2022.
2. Article II: "Royaume-Uni : le «soft power» du roi Charles III en action" (United Kingdom: King Charles III's 'soft power' in action), published on September 19, 2022.

The analytical method used in this research is framing analysis, specifically adopting the model developed by Pan and Kosicki (1993), which is further elaborated by Eriyanto (2002). This model examines four structural dimensions of news texts: syntactic, script, thematic, and rhetorical

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TABLE 1. The framing analysis devices of Pan and Kosicki's scheme

Structure	Framing devices	Observed unit
Syntactical (How the journalist arranges the issues)	News Schemes	Headline, lead, background, quotes source, statement, closing
Script (How the journalist narrates the facts)	The completeness of the News	5W+1H
Thematic (The journalist's way of writing facts)	1. Details 2. Coherence 3. Sentence form 4. Pronouns	Paragraph, propositions, sentences, relationships between sentences.
Rhetorical (The way journalist emphasizes facts)	1. Lexicon 2. Graphic 3. Metaphor	Words, idioms, pictures/photos, graphics

Source: Framing Analysis (Eriyanto, 2002)

The syntactic structure focuses on how the news content is organized, analysing components such as headlines, leads, background information, quotations, and statements. The script structure explores the narrative pattern within the news coverage and identifies the actors involved in the events. The thematic structure reveals the central themes that emerge throughout the reporting. Lastly, the rhetorical structure investigates the use of language, including metaphors and other rhetorical devices that may influence the portrayal of King Charles III. Data were collected through documentation techniques by selecting, classifying, and analysing news texts related to the transition of power in the British monarchy.

RESULT AND DISCUSSION

TABLE 2. Le Figaro I "*Quelle sorte de roi sera Charles III?*" (Le Figaro, 2022a)

Structure	Framing devices	Observed unit
Syntactical	Headline, lead, background, quotes source, statement, closing	The headline, *"Quelle sorte de roi sera Charles III?"* ("What kind of king will Charles III be?"), evokes curiosity and reflection. The lead highlights Charles' transition from *mal aimé* (unloved) to a respected monarch. Quotations from historians offer perspectives on his institutional challenges.
Script	5W+1H	Focuses on "What," showcasing Charles' transformation into a more accepted figure, and "Why," linked to his ambition to reform the monarchy. "Where" receives less emphasis.
Thematic	Paragraph, propositions, sentences, relationships between sentences.	The overarching theme portrays leadership transition, emphasizing Charles' past unpopularity and efforts to reform his public image. Information is cohesively structured to present a comprehensive narrative.
Rhetorical	Words, idioms, pictures/photos, graphics	Lexicon such as *mal aimé* (unloved) and metaphors like *imprimer son sceau* (leave his mark) depict Charles as a leader trying to establish a positive legacy. Visual elements, such as interactions with the public, emphasize his human side.

The syntactic structure demonstrates a hierarchical arrangement, emphasizing key narrative elements such as the headline, lead, background information, quotations, statements, and conclusion. The headline, "*Quelle sorte de roi sera Charles III?*" ("What kind of king will

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Charles III be?"), effectively frames the article with a succinct and reflective question, inviting curiosity while avoiding unnecessary elaboration. The lead provides an overview of Charles III's transition, portraying him as a previously unappreciated figure who has begun to gain recognition during his early reign. Background information situates this portrayal within the broader context of a nation navigating between historical continuity and the future, emphasizing both the challenges and symbolic nature of the monarchy. Quotations from sources like historian Frank Prochaska and others reinforce the narrative, offering insights into the balance Charles must strike as a monarch within a constitutional framework. Statements and opinions throughout the article reflect Charles' previous image as "*mal aimé*" ("less loved") while highlighting his efforts to reframe public perception through his actions. The conclusion subtly invites readers to reflect on Charles III's potential legacy, demonstrating how *Le Figaro* constructs its narrative to engage readers critically and thoughtfully.

The script structure of *Le Figaro I* applies the 5W+1H framework to present the news comprehensively, though certain elements are more emphasized than others. The "What" focuses on Charles III's successful initial steps as a monarch, portraying him as a figure transforming from being "*mal aimé*" (unloved) to capable and competent. The "When" situates the events temporally, highlighting key moments like his first public speech 24 hours after Queen Elizabeth II's passing. However, the "Where" remains less detailed, with locations such as Clarence House mentioned superficially. The "Why" and "How" elements are given particular prominence, discussing Charles' ambition to reform the monarchy and the narrative of his evolving public image. This emphasis reflects *Le Figaro's* focus on the socio-political implications of Charles' actions rather than merely documenting events. The use of this framework ensures a balanced yet analytical approach to framing Charles III's early reign, catering to readers' interest in both factual updates and reflective insights

The thematic structure of *Le Figaro I* is centered on presenting Charles III as a figure navigating public perception and institutional expectations. The main theme is the transition following Queen Elizabeth II's death, framed through Charles' efforts to assert his leadership. Detailed information includes his past unpopularity, the public's mixed opinions, and his actions post-accession. The text predominantly uses active voice to position Charles as the central subject, although passive constructions are also present to reflect broader institutional or societal views. Temporal framing varies, with a mix of past and present tense to connect historical context with current developments. This thematic approach highlights both Charles' personal challenges and the symbolic evolution of the monarchy, creating a reflective and multifaceted narrative.

The rhetorical structure of *Le Figaro I* employ a combination of lexicon, graphics, and metaphors to frame Charles III as both a reformist and a relatable monarch. The lexicon is carefully chosen to evoke emotional responses, using terms like *réussi* (successful), *mal aimé* (unloved), and *rassembleur* (unifier) to illustrate Charles' journey from a controversial figure to a unifying monarch. Graphics, such as images of Charles engaging with the public or fulfilling royal duties, reinforce his dedication and accessibility. Metaphors play a critical role in shaping his narrative; for example, phrases like *jardinier inspiré qui parle à ses arbres* (an inspired gardener who talks to his trees) personify his environmental commitment, while *imprimer son sceau* (to leave his mark) signifies his impact as a leader. These rhetorical

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strategies collectively aim to humanize Charles, highlight his transformation, and engage readers on both emotional and intellectual levels, presenting a nuanced image of his monarchy.

TABLE 3. Le Figaro II "*Après la mort d'Elizabeth II, la popularité de Charles bondit*" (Le Figaro, 2022b)

Structure	Framing devices	Observed unit
Syntactical	Headline, lead, background, quotes source, statement, closing	The headline, *"Après la mort d'Elizabeth II, la popularité de Charles bondit"* ("After the death of Elizabeth II, Charles' popularity soars"), is direct and positive. The lead emphasizes the dramatic rise in his approval ratings. Quotations provide contrasting views, balancing criticism and praise of Charles' leadership style.
Script	5W+1H	Focuses on "What" with Charles' increased popularity and "Why," linking it to public empathy after the Queen's death. The "How" highlights his solemn demeanor and accessibility, which resonated with the public. Spatial details ("Where") are minimal.
Thematic	Paragraph, propositions, sentences, relationships between sentences.	Themes center on Charles image transformation, combining past controversies with current public acceptance. The narrative emphasizes emotional appeal and continuity in leadership. Coherence is achieved through logical connections between public sentiment and Charles' actions.
Rhetorical	Words, idioms, pictures/photos, graphics	Lexicon such as *solennel* (solemn) and *rassembleur* (unifier) highlight Charles' evolving public persona. Metaphors like *éclipsé par l'aura de Diana* (eclipsed by Diana's aura) underline his struggle and redemption. Visuals depicting Charles' engagements with the public reinforce his humanizing efforts.

The syntactic structure of *Le Figaro II* highlights a distinct arrangement comprising the headline, lead, background information, source quotations, statements, and conclusion. The headline, "*Après la mort d'Elizabeth II, la popularité de Charles bondit*" ("After the death of Elizabeth II, Charles' popularity soars"), captures attention with a direct and positive framing. The lead provides a concise summary of the public's changing perception of Charles III, noting a significant shift in approval ratings from 32% in May to 63% after his ascension. The background information contextualizes this popularity shift by reflecting on Charles' historically low favourability due to being overshadowed by Diana's legacy and his perceived detachment. Source quotations are strategically used to present contrasting opinions, with critics describing him as "self-centred" and "uncompromising," while supporters emphasize his modern and reformist character. Statements and opinions throughout the text discuss his evolving image, highlighting his past controversies while also acknowledging his efforts to rebuild trust. The conclusion reaffirms Charles' potential as a transformative leader, focusing on his ability to adapt to modern expectations of the monarchy.

The script structure of *Le Figaro II* uses the 5W+1H framework but places emphasis on specific elements to frame the narrative. The "What" highlights Charles III's rise in popularity, moving from being overshadowed by Princess Diana to achieving a 63% approval rating, a significant increase from 32% in May. The "When" provides a temporal context, referencing his public proclamation as king shortly after the death of Queen Elizabeth II on September 8. However, the "Where" is notably less detailed, as the focus is more on the broader implications of these events rather than specific locations. The "Why" delves into the emotional impact of the Queen's passing, portrayed as a turning point that shifted public opinion in favour of Charles. The "How" emphasizes his demeanour during key events, describing him as

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solemn, unifying, accessible, and visibly moved by his mother's death, qualities that resonated with the public. This focus on emotional and societal dynamics over spatial specifics reflects *Le Figaro's* approach to framing Charles as a figure of transformation and relatability.

The thematic structure of *Le Figaro II* focuses on presenting King Charles III's evolving popularity and the public's shifting perceptions. Details such as his historical unpopularity due to Diana's legacy and recent polling data showing a rise from 32% approval in May to 63% after his proclamation are emphasized. The themes address societal perceptions of Charles, contrasting past criticisms with his growing acceptance. The narrative employs both explicit and implicit meanings, using statements to highlight his qualities like solemnity and accessibility during key moments, such as his proclamation as king. The article maintains thematic cohesion by interweaving public sentiments, statistical insights, and Charles' personal characteristics, framing him as a modernizing figure within the monarchy. Active sentence constructions dominate, portraying Charles as a dynamic and central figure in the narrative, with a varied use of tenses to connect past challenges to present accomplishments and future expectations.

The rhetorical structure of *Le Figaro II* employs a combination of lexicon, graphics, and metaphors to shape Charles III's narrative. The lexicon emphasizes contrasting characterizations, such as *mal aimé* (unloved) and *avoir changé la donne* (changed the situation), reflecting his transformation in public perception. Terms like *solennel* (solemn), *accessible* (approachable), and *rassembleur* (unifier) highlight his adaptability and dedication to unity, while phrases such as *sa liaison secrète* (his secret affair) and *entachée* (tarnished) recall past controversies, showcasing his complexity. Metaphors like *éclipsé par l'aura de Diana* (eclipsed by Diana's aura) underline his struggle to emerge from his late wife's shadow, reinforcing the narrative of redemption. The graphics and visual elements in the article complement this framing by portraying Charles in moments of public engagement and solemn reflection, enhancing the emotional resonance of the text. These rhetorical devices collectively frame Charles III as a figure of personal and institutional transformation, balancing his past challenges with his evolving role as a modern monarch.

CONCLUSION AND RECOMMENDATION

The framing of Charles III in *Le Figaro* following Queen Elizabeth II's death reflects a transformation narrative, emphasizing his evolution from a historically unappreciated figure to a promising monarch. Through the application of Pan and Kosicki's framing analysis, it is evident that the media outlet utilized a sophisticated combination of syntactic, script, thematic, and rhetorical structures to guide the audience's interpretation of the new monarch.

Syntactically, the news texts employed a hierarchical structure that prioritized the King's transformation over his past controversies. By utilizing reflective headlines and placing validating quotations from historians and experts in high-salience positions, *Le Figaro* effectively steered the discourse away from gossip and towards a serious analysis of constitutional continuity. The script structure complemented this by employing a selective 5W+1H framework that emphasized the "Why" and "How" of Charles's actions, specifically

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his emotional connection to the public and his commitment to duty, while downplaying geographical or logistical details that offered less narrative weight.

Thematically and rhetorically, the analysis reveals a deliberate effort to humanize a figure previously seen as distant or controversial. The recurrent themes of "evolution" and "modernity within tradition" suggest that Le Figaro is mediating a reconciliation between the King and the public. Rhetorical devices, particularly metaphors likening his reign to "gardening" or emphasizing his role as a "unifier," serve to reframe his eccentricities as virtues of a visionary leader. This framing strategy aligns with *Le Figaro*'s ideological stance as a conservative, center-right newspaper that values institutional stability, heritage, and order. Despite operating within a republican context, the newspaper demonstrates a discursive alignment with the British monarchy's need to preserve tradition while adapting to the 21st century.

Theoretically, this research reinforces the constructivist view that news is an ideological product. The findings demonstrate that Le Figaro did not simply mirror the reality of the succession; it curated a specific version of reality that favored stability over conflict. This study highlights how media in a non-monarchical state can play a pivotal role in shaping the international reputation of a foreign sovereign, navigating the tension between republican values and the fascination with royal symbolism.

However, this study is not without limitations. The research focused exclusively on Le Figaro, representing a specific conservative segment of the French media landscape. Consequently, these findings cannot be generalized to all French media outlets. Future research would benefit from a comparative analysis, juxtaposing Le Figaro's framing with left-leaning publications such as Le Monde or Libération, to understand how divergent political ideologies construct contrasting narratives of the same historical event. Additionally, examining audience responses to these frames through comment analysis could provide further insight into the effectiveness of these media strategies.

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