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MASTER'S QUALIFICATION PAPER

**IMAGE OF HERO IN PRESENT-DAY ENGLISH AND UKRAINIAN
JOURNALISTIC DISCOURSE: VALUE CONSTITUENTS**

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КВАЛІФІКАЦІЙНА РОБОТА МАГІСТРА
ЦІННІСНІ СКЛАДНИКИ ОБРАЗУ ГЕРОЯ В СУЧАСНОМУ УКРАЇНСЬКОМУ ТА
АНГЛІЙСЬКОМУ ПУБЛІЦИСТИЧНОМУ ДИСКУРСІ

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CONTENTS

INTRODUCTION.....	5
CHAPTER ONE. THEORETICAL FOUNDATIONS ON STUDYING THE IMAGE OF MODERN HERO IN UKRAINIAN AND ENGLISH JOURNALISTIC DISCOURSE.....	8
1.1 Journalistic discourse and its characteristics.....	8
1.1.1. Features of English journalistic discourse.....	12
1.1.2 Features of Ukrainian journalistic discourse.....	18
1.2 Journalistic discourse in context of implementation of communicative influence on the mass addressee.....	23
1.3 Image of hero in Ukrainian and English cultures.....	32
Conclusions to Chapter One.....	36
CHAPTER TWO. ILLUSTRATION OF IMAGE OF MODERN HERO IN UKRAINIAN AND ENGLISH JOURNALISTIC DISCOURSE.....	38
2.1. Representation of image of hero in Ukrainian media.....	38
2.1.1. Ukrainian comics and modern politicians in mass media.....	38
2.1.2. Volunteers as generalized image of modern Ukrainian heroism.....	41
2.1.3. The birth of modern woman heroism in newspapers.....	42
2.2 Representation of image of hero in British and American journalistic discourse.....	46
2.2.1. American superheroes as a main set of heroic values.....	46
2.2.2. Influential personalities as gathered system of heroic images in	

British media.....	53
2.2.2.1 Leading British newspapers on the representation of core values of British hero.....	57
Conclusions to Chapter Two.....	61
CONCLUSIONS.....	63
RESUME.....	66
LIST OF REFERENCES.....	68
LIST OF ILLUSTRATION MATERIALS.....	73
LIST OF REFERENSE SOURCES.....	77

INTRODUCTION

In today's world, people need to be constantly aware of all what is happening in the world. The mass media, such as the Internet and television, newspapers and magazines, plays an important role in this. Instant reporting on acute problems creates special demands for the author of the report, who tends to not only inform the reader about the current event, but also at the same time affect him. Authors of media texts want to attract the reader, to interest him, and therefore use all the means of influence presented in the language. Expression types of text, such as report, interview, chronicle and others, determines constant interest to media language and images research.

To understand the meaning and value of this language and images we will analyze mass media through the scope of journalistic discourse. Especially we will pay much attention to communicative approach to defining journalistic discourse.

The topicality of the research is determined by tendency of modern linguists towards journalistic discourse studies, which allows revealing and observing the difference of picturing the image of hero in two cultures.

The object of the work is the image of hero in present-day Ukrainian and English journalistic discourse.

The subject-matter of the present study is the value constituents and forms of representation of image of hero in present-day Ukrainian and English journalistic discourse.

The aim of this work is to identify the means of forming an image of hero in present-day Ukrainian and American journalistic discourse.

The aim of this study is achieved by the following **tasks**:

- Define the phenomenon of journalistic discourse and its characteristics;
- Analyze journalistic discourse in context of implementation of communicative influence on the mass addressee.
- Study and contrast the image of hero in Ukrainian and English journalistic

discourse cultures.

- To research the features of English journalistic discourse.
- To compare national cultural specificity of Ukrainian and English nations, find the differences and similarities.

Methods of research used in the paper include general analysis (used for describing national values of English and Ukrainian), comparison (used for comparing cultural specificities of English and Ukrainian, comparing their values), observation (used for detection of identical linguistic units when analyzing Ukrainian and English news, articles), structural analysis (used for finding and defining connections, dependencies between English and Ukrainian view on heroism), discourse analysis (critical discourse analysis – to reveal the discursive sources of power, influence and bias in analyzed articles).

Research material includes articles from Times, The Guardian, BBC news, The Washington Post, The Daily Mail (2007–2022) in English journalistic discourse and Українська правда, ТСН, День, 24 Канал, Wonderzine (2017–2022) – in Ukrainian journalistic discourse.

The novelty of the paper is in studying the image of modern hero in present-day Ukrainian and English linguistic cultures in journalistic discourse that allows identifying general and specific ways of understanding the image of hero and heroism in unrelated languages.

Theoretical value of the master's paper lies in intercultural aspect of researching the image of hero, which broadens and deepens the knowledge of the following researched cultures. Using a communicative approach to journalistic discourse, the study contributes to Linguaculture in terms of identifying the meaning of hero in Ukrainian and English cultural dimensions.

Practical value of the results gained in the study is in their application in the courses of Linguaculture, Ethnolinguistics, Translation etc. The results can also be applicable to writing diplomas and students' papers.

Approbation of the research results was done on two international scientific conferences: on the International scientific and practical video conference "AD ORBEM PER LINGUAS. ДО СВІТУ ЧЕРЕЗ МОБИ" "Україна в транскультурному й мультимодальному світі" (May 25, 2022), KNLU, Kyiv, Ukraine; and The 8th International scientific and practical conference "Modern research in world science" (October 29–31 2022) SPC "Sci-conf.com.ua", Lviv, Ukraine.

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Compositionally, the paper consists of the introduction, two chapters, conclusions to each chapter and general conclusions to the whole paper and the list of 50 references.

In the **Introduction** the work shows the object of the research, the topicality of the problem under study, the novelty of the gained results, the aim and the tasks by which it is achieved, the methods of research used in the paper, and the content of each chapter separately.

Chapter One presents general theoretical aspects of journalistic discourse and specific features of it in English and Ukrainian media.

Chapter Two depicts the image of hero in English and Ukrainian discourses, demonstrates value constituents of it.

General Conclusions summarize the obtained research results and outlines the main perspectives for further research of the problem under consideration.

CHAPTER ONE. THEORETICAL FOUNDATIONS ON STUDYING THE IMAGE OF MODERN HERO IN UKRAINIAN AND ENGLISH JOURNALISTIC DISCOURSE

1.1. Journalistic discourse and its characteristics

The concept of discourse is one of the basic concepts of modern communicative linguistics. Modern ideas about discourse reflect the whole course of linguistic science. In the first half of the XX century, linguistics for a long time focused on the study of one of the two dialectically related aspects of language – the language system, but since the second half of the 60's, within the so-called "pragmatic turn" in linguistics, the focus of linguists shifts to the other side of this dialectical unity – speech activity and its product – discourse.

Disputes in scientific circles about the existence or absence of discourse can be considered scholastic, because discourse really does not exist as an empirical substance. Only language is such a substance. However, discourse is valid as a tool of cognition of speech construction, which is considered in certain aspects (Blommaert, 2006).

The perception of discourse as a purely "textual" category was due to contemporary trends in linguistics: 1) founders of text linguistics; 2) successes in the study of linguistic pragmatics, the theory of speech acts; 3) interpretation of speech as a social action; 4) the desire to integrate humanities research, etc. (Dijk, 2000).

Interacting in society, people show different types of activity (social, cognitive, physical, and mental, etc.). The processes of interpersonal communication are carried out using a specific language (languages) in combination with specific physical, mental, cognitive, etc. actions, states, processes, feelings, accompanied by interaction with various objects and more. This complex combination of linguistic and extralinguistic, within which man is constantly as a social being, in special literature is called discourse. (Mamysh, 2021: 123–145).

Dominic Mangeno gives the following meanings of discourse lexeme:

- 1) the equivalent of the concept of speech, i.e., any specific statement;
- 2) a unit that exceeds the size of the phrase, the statement in the broadest sense; what is the subject of text grammar research;
- 3) what is called the influence of the statement on the addressee;
- 4) conversation, which is considered as the main type of expression;
- 5) speech, which is assigned by the speaker, as opposed to the story, which unfolds without the explicit participation of the subject of expression;
- 6) in the opposition of language and discourse;
- 7) system of restrictions, which are superimposed on an unlimited number of statements in view of a specific social or ideological position;
- 8) according to tradition, discourse analysis determines its subject of study, distinguishing between utterances and discourse, where utterances are a sequence of phrases between two semantic spaces; discourse is a statement that is considered from the standpoint of the discourse mechanism that governs it (Maingueneau, 1999: 183–199).

Discourse (from the Latin "diskursus" – to think) –the subject of study of communicative linguistics. As a term, it was introduced into scientific circulation by the German philosopher J. Habermas as "a form of communication determined by argumentation, a form in which claims to significance, which have become problematic, become a topic of discussion" (McCarthy, 1987).

From the point of view of communicative philosophy, one of the most influential areas of modern Western philosophical thought, every interpersonal process of communication, when no interest other than criticism and justification is recognized, is called discourse. During communication, the interlocutors manifest themselves as the owners of only their inherent psychological, social, cognitive qualities, and communication

itself takes place in a specific time and space. Discourse is not a strategic action, which is characterized by the principle of "will to power", but the basis of tolerance, mutual understanding, which is based on the "will to reciprocity" (Fardella, 2008).

Thus, discourse is not the opposite of the world of life, but is its basis and at the same time a form of rationalized world of life. It substantiates and approves social moral rules and norms.

Danish communication researchers explain discourse as a way of representing the world or some aspect of it. Discursive practice is considered as one of the dimensions or aspects of social practice in dialectical connection with other aspects of social practice (Schoning, Helder, Diskin-Holdaway, 2021). This means that some aspects of the social world operate according to the laws of a different logic than the logic of discourse and must be studied by other methods.

Thus, the discourse sets a new theoretical and methodological perspective for the study of the problem, as it focuses on the transition from monologue and non-contextual development of theoretical reflection to the organization of constructive and responsible communication between researchers of a theoretical problem and those who try to solve the problem in practice levels.

Discourse is a complex sociolinguistic phenomenon of the modern communicative environment, which, firstly, is determined (directly or indirectly) by its socio-cultural, political, pragmatic-situational, psychological and other (constitutive or background) factors, and secondly, has a "visible" – linguistic (coherent text or its semantically significant and syntactically complete fragment) and "invisible" – extralinguistic (knowledge of the world, thoughts, guidelines, purpose of the addressee, necessary to understand this text) structure and, thirdly, characterized by community of the world, which is "built" during the development of the discourse by its reproducer (author) and interpreted by its recipient

(listener, reader, etc.). Discourse is, figuratively speaking, the life of the text in our consciousness, it is the circulation of information that we receive from this text, and our knowledge of the circumstances, the motives for its generation on the mental-sensory information field of our individual "I" (Karasik, 2000: 5–20).

Further, we will use communicative approach of defining discourse, as the aim of the research is to show how discourse theory has been put to use for the analysis of communication and media. This includes the relation between the discursive and the material, and the relation between media, communication, and audiences.

One of the most common types of discourse today is journalistic, because it is the main tool to transfer information from various socio-political groups to a wide range of people. It is interpreted as a kind of information-oriented institutional discourse that is implemented with the help of media and provides conscious and a clearly expressed author's actualizing position. In addition, it is "a distant form of communicative activity of institutional and cognitive nature, the main participants of which are representatives of the media as a social institution and a mass audience" (Baider, 2014).

Journalistic discourse is characterized by a number of features that distinguish it from other types. First of all, it is used to influence the mass audience. Journalistic discourse responds most quickly to events that occur, reflecting the state of society and freely covering current aspects of life. Accordingly, in addition to changes in socio-political life, the texts of newspapers and magazines also reflect the changes taking place in language. Therefore, lexical and stylistic features of journalistic discourse include the presence of usual and occasional lexical and phraseological units, proverbs, extensive use of comparisons and metaphors, the use of idioms, lexical units with certain connotations, low-vocabulary vocabulary, nationally marked vocabulary, as well as figurative statements (Broersma, 2001).

The text, in contrast to the discourse, is a formal construction, a sequence of sentences without reference to the communicative or socio-cultural context, while discourse is a text combined with extra lingual factors, or a text included in the communicative and pragmatic context. Journalistic discourse is one of the most widely used types of discourse in modern society. It is interpreted as a distant form of communication between the media and the mass audience, which is characterized by a certain ideological orientation and may be in the interests of certain social groups. Journalistic discourse covers the most relevant aspects of life, reflects the state of development society and has an impact on the mass audience.

1.1.1. Features of English journalistic discourse

Modern society is permeated by constant communication and the development of volumes of information in geometric progression. At one time a researcher M. McLuhan was one of the first to declare the phenomenon of "media space", believing his way of empowering a person with a simultaneous narrowing the space itself due to the high availability of information in different corners of the planet. Today a considerable number of scientific topics are devoted to media discourse intelligence, in which it is understood as a reality created by the media communication (McLuhan, 2008: 25–43) or as a functionally conditioned type of discourse, a set of processes and products of speech activity in the field of mass communication in all their diversity and complexity of interaction. The components of media discourse traditionally include the press, radio, television and the Internet, and everything related to its communication (Keller, 2007). The media discourse also includes extra lingual factors, such as: the intention of the author, the recipient, the method of coding and decoding of information, socio-historical, political and ideological context of scientific developments in distinguishing types of media discourse depending on the performed communicative function.

The most significant features of English language journalistic discourse determine:

- 1) the impact on mass audience;

- 2) the relevance of the events covered;
- 3) conciseness, compress, capacity of expression;
- 4) creativity and language play;
- 5) personification of the addressee;
- 6) expressiveness of speech;
- 6) axiology;
- 7) appeal to the emotional sphere;
- 8) availability of presentation of material;
- 9) factual basis;
- 10) critical interpretation of the information covered.

It should be emphasized that the actual material of our research became a body of fragments of "quality press" of English journalistic discourse. This orientation is conditioned observation that the authors of the texts of the quality press are not limited of statements of facts in various spheres of life, but involve the critical thinking to the described events and analytical approach (Fowler, 1991: 156–164). The vast majority of publications that form English-language media discourse, differ in target parameters, basic themed and designed for different social groups of readers. This gives grounds to believe that they can also be differentiated by their characteristics of pragmatic adaptation, as evidenced by diversification and inhomogeneity of English-language journalism.

Thus, the English-language journalistic discourse is characterized as complex communicative phenomenon, which is characterized by the presence of communicative situations, the act of creating a journalistic message, participants in the process and their pragmatic goals. Journalistic text is a unit of communication in journalistic discourse.

Functional potential of English journalistic discourse covers informational, regulatory, persuasive and axiological functions. (Dijk, 2003: 352–371). The English language is characterized by the following determinant features such as criticality, democracy, genre diversity, monologue and dialogic presentation of information, many potential addressees and the necessary erudition of the addressees.

Areas of use of English journalistic discourse are socio-political, socio-cultural and media. Hence its main purpose is: to serve as a means of solving socio-political issues, actively influence the addressee, persuade in the justice of a particular idea, to form in the addressee the right attitude to social or everyday problems, to report the information he has of social or everyday significance, to motivate him to certain activities, to promote progressive ideas, knowledge, healthy lifestyle and more (Janks, 1997: 329–342).

Key functions of the analytical genre of English journalistic discourse have an informative function and the function of explanation, interpretation. The main feature of the texts of this discourse genre is analytical, and its subgenres include:

- informative-analytical, combining in itself features of official business style with features of scientific style, which is reflected in articles, reviews, etc.;
- newspaper-scientific, which is characterized by a combination of scientific and promotional styles with the leading role of scientific, which is realized in chronicles, reviews, interviews, reports;
- generalizing-directive, connected with a generalized reflection of reality in the problem-analytical and perspective-evaluation of perspectives, updated in leading articles and some types of commentary;
- solemnly declarative, characterized by increased emotionality and expressiveness and implemented in descriptions, greetings, appeals, slogans (Fowler, 1991: 167–175).

Artistic and journalistic genres of English journalistic texts are implemented in reports, essays, etc. They are characterized by a synthesis of objective-analytical, emotional-expressive and subjective-personal content (Mahboob, Paltridge, 2013).

In general, the position of mass media in Great Britain is related to the specifics of legislation in the country. Freedom of the press is considered as much an individual right as the right to breathe. Its independent consolidation in a special legal act was traditionally considered devoid of any legal meaning. Because of this, there is no single document here, which is usually a constitution, there is no legally recorded affirmation of freedom of the press. There are very few specific acts dedicated to mass media, but precedent plays a very large role in regulating their activities, which creates a basis for contradictory interpretation of some legislative provisions, the origins of which should be sought in the depth of the country's history.

In Great Britain, antitrust legislation is in force, but at the same time there are opportunities to circumvent it on legal grounds. There are defamation laws, but the very concept of defamation does not mean lying. The interests of the state and the authorities are protected, but there is no law that allows the secrecy of the sources of confidential information. Finally, there are statutory rules (rules established by Acts of Parliament), common law, legal rules governing the coverage of government, parliament, local authorities, business, in order to balance freedom of speech with the public need for their normal work. There are also special corporate institutes that control the activities of mass media from the inside — the BBC, IBA, the Press Council, the Language Complaints Commission.

In short, the lawyers who serve the newspapers advise not only to follow the letter of the law, but also to stay away from the edge of what is permissible or safe, so as not to fall under the punishing sword of justice. The journalist asks himself the question, not what he should write, but what he can write so that the lawyer gives approval for publication. The

degree of caution depends on the instructions of the owner, who wants to avoid an expensive process.

Although the third Royal Commission on the Press defined freedom of the press as "that degree of freedom from restraint which allows owners, editors and journalists to protect the public interest by publishing facts and opinions without which the conscious choice of voters in a democratic society is impossible", the absence of a written constitution exempts parliament and the court from the constitutional obligation to stand guard over the right of mass media: to report on everything that is of public interest. The pragmatic approach of the Lords of the Court is well illustrated by the following statement: "The concept of 'free' is general and indefinite. It takes on a specific color depending on the context. Compare, for example, its use in the phrases 'freedom of speech', 'freedom of love', 'freedom of trade'" and a free" lunch. " Freedom of speech" does not mean free speech, it means speech that does not violate the laws of defamation, blasphemy, incitement to sedition, etc. This is freedom within the law." (Gerald, 1991: p. 468).

The right of print and electronic press journalists to demand a jury trial (in those areas of criminal law where it still exists) is an important procedural guarantee against encroachments on freedom of the press. In contrast to other countries, legal guarantees of press freedom in Great Britain have not so much material as procedural foundations. Moreover, the jury has the right to find the defendant innocent regardless of what the letter of the law says.

Therefore, law enforcement agencies are reluctant to put publishers and journalists on the dock, fearing that the jury will acquit them anyway, citing that the reporters were fulfilling their professional duty to inform the public. Thus, the existence of a procedural guarantee has a liberalizing effect on the draconian laws of the United Kingdom.

It should be noted that prior restrictions are not allowed. Journalists have the right to first publish the material, and then be responsible for what they have done. The only exception to this right was made by Cromwell, who introduced a system of licensing books and newspapers, thus depriving journalists of this right. He appointed 27 censors to regulate what could and could not be read to the public. Milton in his pamphlet "Areopagitica" compared the licensing of books and newspapers to a gentleman's desire to keep the crows out of the park.

In the UK, unlike the US, the anti-censorship rule is weakly protected. Almost every week, at closed sessions of the High Court, judges are asked to ban the publication of certain materials. Issuance of court orders largely depends on the value orientations of judges.

There is also the concept of freedom from government interference. If government ministers do not want to allow material to be released, they must ask the court to make an order and do not have the right to issue such an order themselves. However, there is a widespread extralegal practice of information manipulation. For example, during the Falklands War in 1982 between "Misty Albion" and Argentina, the British Ministry of Defense was the only source of information

Thus, English-language journalistic discourse is intended to convey a certain socially significant and everyday information, text organization and choice of language means determined by the norms and rules of institutional communication (Weizman, 1984: 39-50). Texts of a certain type of discourse are the means of direct realization of journalistic style, key functions of which have the function of exercising influence and the function of informing. Updates to these features contribute logical presentation of information along with its emotional coloring. That is why the peculiarity of the language of journalism is the combination of informativeness and expression, which is manifested in the use of significant amount of informatively capacious units, stable and clichéd expressions, expressive and evaluative units, stylistic means and techniques. Genres of English journalistic discourse is

an informative, analytical and artistic-journalistic types of texts, which are folded in different subgenres.

1.1.2. Features of Ukrainian journalistic discourse

For a long time, the Ukrainian mass media issued the so-called "jaundice" for cultural problems, which mostly was associated with the names of singers, TV stars, especially when the first seasons of talent shows appeared or reality show. "Under the heading "Culture" they wrote about the skirts, socks and underwear of werewolves from show business, trying to calculate the amount of money allocated for certain projects, but no one cared about the final artistic result... We were regularly kept up to date with the affairs of people who had no direct or indirect relation to culture at all!", as Oleg Vergelis declared at the time (editor of the culture department of the magazine "Mirror of the Week") (Голованова, Вергеліс, 2011).

Thus, the audience was little informed about the cultural situation in the country. Similar "sensations" posing as culture got into the mass media according to the residual principle – journalists went to the place of the event, if it was about opening something big or unconventional or then when something terrible happened: a fire broke out in an art gallery, a famous writer was killed, actor, singer The main criteria for selecting information that would depict cultural processes are fear, tears, scandal, laughter, death remained. "What journalists sometimes write about is cultural events, it would be better if they did not write that. There is no professional specialized journalism. One thing to write that a festival took place here and there, and it is another matter to qualitatively analyze this event... There is practically no cultural journalism in Ukraine, except for a few critics who write so boring that after reading one paragraph, you think either he is so wise or I am so stupid, because I didn't understand anything," D. Mokrushyna reflected on the development of cultural topics in the media (Чабаненко, 2012). Up to this day, many mass media traditionally relegate cultural topics to the last column in the newspaper or the latest story in the news. Many

events of artistic and cultural life worthy of public attention remain out of the public's attention, because the media's priorities are to cover another information.

In modern printed cultural publications, as evidenced by the research of S. Fialka, the following shortcomings are revealed: insufficient or excessive volume, lack of a clear structure of text (paragraphs, rubrics, conclusions, generalizations, etc.), oversaturation of facts: too many proper names, dates, extra details; low printing quality or lack of illustrations; disadvantages in language and style, the so-called academicism of language, etc. (Harries, Wahl-Jorgensen, 2007: 9). Instead, Internet publications of this type of such disadvantages are not inherent. There is no academicism in the texts, the language is simple and without terminology, genres are almost always informative, sometimes there are analytics that are easily understood by the reader.

Another important ideological effect of media discourse is its role in creation of national identity of readers and viewers. The specifics of this implementation roles in Ukraine are caused not only by the recent independence of Ukraine and the radical difference between the views of different people in society, politics and the journalistic environment itself, but also by the dependence of the Ukrainian media – primarily on the television market from the Russian one, whose ideological priorities Ukrainian broadcasters, therefore, largely follow. (Поліщук, 2008: 56–59). Although a number of newspaper and television practices, in particular new ones, assert a prominent place of national identity directed specifically at Ukraine as a country and community, in many others this country/community appears to be inextricably linked with Russia or even belongs to it, so that Ukrainian identity seems to dissolve in Russian or East Slavic/post-Soviet. The "historical filling" of national identity is also controversial, that is, the ranking of various events of the past according to their supposed importance for current members of the nation. (Куш, 2017: 261–265). Media discourse is the terrain of competition between Soviet and nationalist narratives of Ukrainian history, which takes place not only between different publications and channels, but also, so

to speak, within many of them, because in quite different images of the past different sections or programs often dominate in the same media. In both aspects of (re)creation of identity, an important role is played by products imported from Russia or designed for the Russian market, which fill most of the Ukrainian television airwaves, especially prime time.

These products explicitly or implicitly affirm Ukraine's past and present belonging to cultural and political space shared with Russia, undermining what was created in other media practices and other social institutions (in particular, education and, to a certain extent, the idea of difference or even opposition between two countries. The dominance of such products and, accordingly, the active embodiment of pro-Russian ideas and identities did not stand in the way of the Orange Revolution, which led to a new one socio-political situation in the country and a slightly different government policy towards Russia on the one hand and the nation-building activity of the media on the other.

An important link in the development of Ukrainian mass media is the legal regulation of journalistic activity. Volodymyr Zdorovega emphasizes that we live in extremely imperfect legal field. For example, the scientist notes: "Approved laws of Ukraine on information, on printed mass media, and Art. 34 of the Constitution of Ukraine provides for the restriction of rights (to freedom of thought and words, free expression of a person's beliefs and views) by law in the interests of national security, territorial integrity or public order. But where is there even one initiated case regarding the speeches of those editors who resort to direct appeals against the sovereignty and integrity of the state, disrespecting it past and present?" (Здоровега, 2004: 131) At the same time, there are many lawsuits and fantastic ones amount of moral compensation for insult to honor, dignity and business reputation.

Volodymyr Zdorovega draws attention to another legal aspect and rightly notes: "Ukraine is unique in this respect. Given the historical reasons and peculiarities of its international position, it is forced to defend the national one dignity, right to native language

and culture. Without protectionism, without priorities we cannot do without the rank of the law. Here we need a balanced, thought-out state will, bringing specific realities into compliance with the requirements of the Constitution" (Здоровега, 2004: 25).

V. Y. Zdoroveg sees a way out of the situation in the social awareness of society, and especially its leading elite of journalism, as a mandatory democratic component of society, a counterweight to the position of the authorities, advocacy of public and national interests, so that the energy of the journalistic word does not shake foundations of the state.

The third sign is the journalist's awareness of his duty and responsibility to society. According to V. Y. Zdorovega: "The professionalism of a journalist includes an understanding of one's own role in the political system of society. Theoretically and practically, a journalist who is not aware cannot be considered a professional own mission or goes to gross violations of one's own duty for the sake of a certain benefit" (Здоровега, 2004: 25).

The scientist singles out another problem of the Ukrainian journalist's professionalism: "Loss of primary informational culture, some dulling of interest in itself reality and its replacement by virtual reality takes place against the background of innate, so to speak, the shortcomings of the Ukrainian mass media, which in terms of material and other disadvantages, not being able to have at least a minimal number of their own correspondents abroad, are forced to use international information from others hands" (Здоровега, 2004: 35). As for the professional qualification or potential of Ukrainian journalism, Professor Zdorovega assured: "We have no worse than in the West, journalists This is the general opinion of European experts. But there are no economic, legal and organizational conditions of their creative growth" (Здоровега, 2004: 43).

This problem was the most painful for V. Y. Zdorovega, because he believed that Ukrainian journalism has great creative potential, which lacks material embodiment. And

the topic of training a professional journalist was key in the scientist's creative output. In the textbook "Theory and methodology of journalistic creativity", Professor Zdorovega gives a number of recommendations to practicing journalists on how to improve the professional level of journalistic material. Journalistic practitioners, how to improve the professional level of journalistic material. This is the secret of journalistic skill, and the power of argumentation of thought, and the phenomenon of interesting, and skillful mastery of the genre palette of journalistic materials, and artistic journalistic reproduction of reality. "A journalist must be comprehensively informed person, to be somewhat universal, to see connections between different phenomena. He must be able to quickly grasp the essence of events and phenomena" (Здоровега, 2004: 131). But emphasizing the European integration of our mass media, the scientist warned: "In order to exist in Europe, we need incredible efforts. Nobody today may predict a solution to our deep crisis. But we can definitely say that the situation must change... Let's wake up the nation from some kind of wild apathy. I want the maximum, the highest. A lot depends on us here" (Здоровега, 2001: 224).

Having analyzed the above, we can state that Volodymyr Zdorovega took an active position in Ukrainian journalism. While still a scientist of the Soviet era, V. Y. Zdorovega well understood the role and tasks of journalism, so even then he was preparing the foundation for the development of Ukrainian journalism. The scientist believed: "One of the reasons for the devastating defeat of the communist bloc in the Cold War was that the totalitarian system could not compete with the Western world in prompt and detailed informing of the population about events and facts" (Здоровега, 2004: 15).

Conclusions. Coverage of cultural topics is organically connected with cultural and historical process – and this connection is closer than it might seem at first glance. Today, when media content is full of political and economic news, the realm of culture remains an important area of social consolidation, an intellectual space for personality development. Cultural journalism is designed to inform and shape cultural and artistic life worldviews and

spiritual culture of the audience, to instill an understanding of cultural processes that occur in society.

1.2 Journalistic discourse in context of implementation of communicative influence on the mass addressee

On the one hand, discourse is related to the pragmatic situation that is needed to define coherence of discourse, its communicative adequacy and interpretation, and on the other: to mental processes of participants of communication (psychological, sociocultural, ethnographic principles and strategies for generating and understanding speech in specific settings).

Discourse develops within a specific situation, and discourse analysis provides an understanding of interaction between people, aimed at achieving certain goals, while communicators interpret speech and each other's actions (Barnhurst, 2001). Discursive analysis takes into account extralinguistic factors, and this expands the boundaries of interpretation.

Discourse (French "discours " – speech, speech, words) – in a broad sense, the complex unity of language practices and verbal factors (expressive behavior, manifested in publicly perceptible forms), necessary for understanding the text, the unity that gives an idea of participants of communication, their attitudes and goals, conditions of production and perception of the message (Charaudeau, 2005).

Traditionally, discourse has had the meaning of an orderly written, but often verbal, message from an individual. In recent decades, the term has become widespread among the humanitarian sciences and acquired new shades of importance. Frequent identification of text and discourse is related, first, to the absence in some European languages of a term equivalent to French and English discourses; secondly, with the fact that previously only

language practice was included in the scope of the concept of "discourse". (Broersma, 2008: 143–158).

As discourse analysis became a special field of research, it became clear that discourse is not limited to written and oral speech, but also means non-verbal semiotic processes. The emphasis in the interpretation of discourse is on its interactive nature.

Discourse is not an isolated textual or dialogic structure, because it is much more paralinguistic accompaniment of a language that performs a number of functions (rhythmic, reference, semantic, emotional and evaluative, etc.). Discourse is "an essential component of socio-cultural interaction" (Dijk, 2010: 124–131). The term acquired a philosophical meaning thanks to the works of Michel Foucault (Foucault, 1981: 135–148). According to him, "discourse" is understood as a complex set of elements of language practice that participates in the formation of ideas about the object that they assume. In "archaeological" and "genealogical" searches Foucault's "discourse" is a kind of tool of cognition, representative enough unconventional approach to the analysis of culture. M. Foucault is not interested in the denotative meaning of the expression, but, on the contrary, reading in the discourse those meanings that are meant, but remain unspoken, unexpressed, hiding behind the facade of "what has already been said". There is a problem with this analysis of the "discursive event" in the context of extra lingual conditions of discourse - economic, political and others that contributed, although did not guarantee its emergence. Area of "discursive practice" due to the ability to combine in language different in time events that slip out of power of cultural identification, reproducing the dynamics of the real. In Foucault's discourse he reveals the specific power of pronunciation, endowed with the power to assert something. To speak means to have the power to speak. In this respect, discourse is like anything else in society – it is the same object of struggle for power. Largely thanks to the works of M. Foucault, L. Althusser, J. Derrida, J. Lacan, the French school of discourse analysis is

characterized by a greater philosophical orientation, attention to ideological, historical, psychoanalytic aspects of discourse.

As we know, first there was the word, and then due to the genesis of human society appeared press. Today, the print media remains an important and influential part of public life. It was they who largely caused the third technical revolution – information. With its concept "communication" is an integral attribute of the behavior and culture of any community. Known definitions of the concept of communication can be attributed to one of its two interpretations: its linear process of transmission of messages from one or more senders to recipients; or process of formation of ideas, views and their exchange. Particular attention in the latter case is paid to how an information message interacts with people and influences the formation of their views. (Zhang, 2014: 2273–2277). The most important components of the life world of modern man are communicative action and discourse.

Let us mention that J. Habermas (Habermas, 1981: 34–36) understood communicative action as speech, the exchange of information (the meanings and meanings of which are perceived without additional reflection, as a means of transmitting certain content).

The importance of communicative interpersonal relationships is best illustrated by the example of analysis of the phenomenon of discourse.

Discourse is a conversation, language communication, speech practice of any community that is mediated by the universe of linguistic signs, social institutions, cultural symbols. In the process of discourse there is not only the establishment of intersubjective relations between the parties to the dialogue, but also eliminating what separates them. (Matheson, 2000: 557–572). Discourse is a kind of crystallization and consolidation of the initial parameters of communication, which exist in the participants of communicative action.

Here the preliminary interpretation of information flows into interpretation, and the explanation from the household level turns to theoretical. Because of this, we consider discourse as a complex combination of speech and meaning, and actions, i.e., a coherent sequence of sentences. Their understanding and interpretation presuppose the existence of semantic context – systems of non-linguistic meanings, meanings and knowledge, generally accepted and available in a particular socio-cultural environment. (Chalaby, 1998). That is, the discourse is based on the formal reproduction of the procedure, interpretive availability of information and its value relationship for participants in communicative interaction, rhetorical power and a kind of beauty of argumentation, slenderness and simplicity.

Journalistic discourse is a distant form of communicative activity of institutional and cognitive nature, the main participants of which are representatives of the media as a social institute and mass audience (Widdowson, 2000: 3–25). It is the journalistic discourse, in which the subject attributed to the most resilient social role (to express, to some extent, the interests of society), possesses dominant role in the modern world.

JD can also be interpreted (Бойчук, 2009: 135–139) as a symbolic structure of power reproduction, within which it is carried out struggle for the establishment of values. Interpretation of discourse as a symbolic order provides an opportunity to equate discourse with ideology, a symbolic structure that allows social groups to fight for redistribution of power, establishment and preservation of certain values. Journalistic discourse, respectively, can be seen as ideologically structured print media symbolic system. It is in the interests of the dominant social group, determines the process of perception of the social context, and within this system there is a representation and adjusting the social context. The functions of journalistic discourse include the function of influence, informational, advertising, entertainment functions and the function of constructing social reality with the help of ideologies of certain social groups. Successful construction and reproduction of the social

hierarchy of groups is conditioned by the latent nature of most JD functions (Fairclough, 1995: 216).

Marketing (product and production) concept of the media involves the conquest of the consumer, including using original methods and forms in presenting the material (originality, language, style, etc.). (Fairclough, 2003).

In light of these requirements, it becomes clear that the aesthetic motive that accompanies the use of, for example, idioms is unlikely to be dominant in the JD. An idiomatic unit, for example, cannot be simple in such a context aesthetic addition to information, and becomes a means to achieve institutional goals-economic and evaluation-ideological competition.

This, of course, does not negate the aesthetic function of idioms, but only determines their status as ancillary to the function impact. Idiomatic units realize an aesthetic function if we understand aesthetics as attention to the plan expression, a selective strategy aimed at strengthening the illocutionary power of a particular content. Therefore, the aesthetic function of idioms is to meet the aesthetic needs of the speaker from the expected perlocutionary effect. (Fairclough, 2003). Thus, the idiomatic way of presenting information is aimed at optimizing information influence and, therefore, cannot naively be considered an ordinary ornament of speech. This means that the speaker is satisfied with his own aesthetic (in the pragmatic sense of the word) needs with normative, codified idioms (for example, idioms belonging to the high, pathetic style register) and when using non-normative idiomatic units (from spatial to obscene) (Jorgensen, Phillips, 2002).

Language should not be considered only a passive reflector and accumulator of information about the objective world. Language itself can be an active tool in shaping reality. For example, the language of propaganda is used to achieve economic advantages in business or political advantages in management. Vocabulary with emotionally expressive

and evaluative connotation plays an important role in journalistic discourse. In order to give the text of the discourse the right ideology, it is necessary to constantly monitor vocabulary and syntax.

The media is not just a conductor of necessary information, but also an agent of socialization of society, disseminator of social norms and stereotypes. Social stereotypes are schematic, standardized images or ideas about the social object, characterized by high stability and as a rule, are emotionally colored (Fairclough, 1995). In this case, there is an acute conflict between the carriers of new ones and defenders of outdated stereotypes.

JD responds most quickly to changes in language. In addition, the JD highlights the interests and views of society. At the end of the last century, the social role of mass communication has changed dramatically: it became a powerful factor in social life, began to actively influence the political life of nations, cultural development of individual states and the world (Алексеєва, 2009: 202).

According to the intensity of the impact, there are discourses of ordinary conversation and persuasive discourse. Discourse is considered persuasive, if the attempt to influence is consciously carried out by one of the communicators (Ettema, Whitney, 1887: 747–780). Therefore, in its own way social orientation of JD can be considered one of the types of persuasive discourse, and the essence of journalism is the unity of the information function and the function of influence. Journalism is a transforming prism of informative content of texts of other functional styles in a form that is accessible to the understanding of a wide audience. The tendency to level the boundaries between different layers of colloquial vocabulary is quite clear. The result of this process is the appearance in public speeches, the press, fictional language units from reduced registers of oral language, raising the language status of slang and professional jargon, which are no longer perceived as something uncharacteristic of literary language (Hanitzsch, Hanusch, Ramaprasad, 2019). Language

norms, therefore, are becoming more mobile, more inclined towards individuality and expressing personality rather than reflecting the norm.

Thus, JD is an environment for the systematic dissemination of messages among many scattered audiences in order to influence the formation and change of assessments, opinions, beliefs and behavior of people in the form of transmission of pragmatically assigned information.

The addressee of mass communication, in contrast to the addressee in a situation of direct dialogic communication – is not a real individual present in the situation of a communicative act, but a potential, indefinite set of persons. The author of the text of the mass media himself models his typical addressee, carrying out a communicative act, designed for a specific group, separated by gender, age, national, social, confessional, ideological, etc. Signs (Wodak, Meyer, 2009: 62–86).

Thus, analyzing the empirical and theoretical material on this issue, it seems possible to identify the most significant features of Ukrainian and English JD:

1. Due to wide consumption and easy access, the texts of the JD have the necessary impact on the mass audience.

2. Political freedom of English-speaking countries determines freedom of speech, i.e., English-language JD reflects the state of development of society and freely, almost without restrictions on the subject, covers the most relevant aspects of life.

3. The next requirement for journalistic texts, which is due to savings in time and space, is conciseness, brevity of the plan of expression with increasing capacity of the plan of content. This feature is true for both Ukrainian and English JD.

4. Modern JD of Great Britain and the USA is characterized by active penetration and wide functioning of lowercase language units (forbidden, vulgar, slang, spatial vocabulary),

which, on one hand, affects the reduction of the general culture of language, and on the other hand, expansion and flexibility of the language norm.

5. Texts of JD (especially titles) are determined by creativity, precedent, words game in both languages.

6. Modern English and Ukrainian language JD has been simplified (democratized) in the forms and means of teaching material, has become closer to the mass audience, due to the market need to meet needs of consumer.

7. The current stage of development of society is characterized by the pluralization of JD, i.e., showing certain phenomena from different sides, often with polar estimates, depending on the interests of the journalist in political party, publishing policy, etc.

8. The defining feature of modern English and Ukrainian JD is the personification of the addressee, which allows one to identify the subjective attitude of the author to a particular event in the light of his beliefs and views.

9. The consequence of the personification of JD is the numerous uses of idioms of different structural types, copyright transformations of idioms, abbreviations, contaminations, the formation of occasionally integrated complex words from phrases and sentences, etc.

10. Genre interaction has led to a certain diffusion of standards of journalism, the emergence of signs and infusions belonging to discourses according to various typological criteria. Thus, modern English JD is a hybrid formation of different types of discourse.

Journalistic discourse, accordingly, can be seen as ideologically structured by mass media symbolic system. It corresponds to the interests of the dominant social group, determines the process of perception of the social context, and within the framework of this system there is representation and adjustment of the social context. The functions of

journalistic discourse include the function of influence, informational, advertising, entertainment functions and the function of constructing social reality with the help of ideologies of certain social groups. The successful construction and reproduction of the social hierarchy of groups is conditioned the latent nature of most JD functions (Каменева, 2007: 42).

The marketing (product and production) concept of mass media assumes the conquest of the consumer, including by using original methods and forms in presenting the material (originality, language, style, etc.). In the light of these requirements, it becomes obvious that an aesthetic motive accompanying the use, for example, an idiom, is unlikely can be dominant in JD. An idiomatic unit, for example, in such a context cannot be simple an aesthetic addition to information, and becomes a means of achieving institutional goals, determined economic and evaluation-ideological competition.

This, of course, does not deny the aesthetic function of idioms, but only defines its status as auxiliary to the functional impact on idiomatic units realize an aesthetic function, if we understand aesthetics as attention to the plan expression, a selective strategy aimed at strengthening the illocutionary force of a certain content. Therefore, the aesthetic function of idioms is to satisfy the aesthetic need of the speaker from the expected perlocutionary effect So, the idiomatic way of presenting information is aimed at optimizing information influence and, therefore, cannot be naively considered as an ordinary decoration of speech. This means that the speaker satisfies own aesthetic (in the pragmatic sense of the word) needs by using normative, codified ones idioms (for example, idioms belonging to the high, pathetic stylistic register) and when using non-normative idiomatic units (from colloquial to obscene and obscene). Language should not be considered only a passive display and storage of information about the objective world. Language itself can be an active tool for shaping reality. For example, the language of propaganda used to achieve economic advantages in business or political advantages in management. Vocabulary with emotional-expressive and

evaluative connotations plays an important role in journalistic discourse. In order to give the discourse text the desired ideology, it is necessary to constantly control the vocabulary and syntax.

These features suggest that the context of journalistic discourse is favorable environment for the implementation of communicative influence on the mass addressee. JD at the present stage of development of society is characterized by a general decline in official broadcasting, popularization of the substandard and the active penetration of its components into mass culture, which, in turn, led to a decrease in the norm and aesthetics of speech ideals of media consumers. Changes and violations standardized book and colloquial speech have become widespread under the influence of language periodicals, radio and television.

Thus, the modern English and Ukrainian language JD is determined by the change of ideals of high, elite culture to the mass. Reader of the end of the 20 and the beginning of the 21 century perceives the language of periodicals, radio and television as the standard, while reader of the first half of the 20 had a standard and focused on the language of classical writers.

As a result, the style of JD has changed: the scope of use of high, pathetic style has narrowed globally under the influence of neutrality. The former zone of neutral style of speech was occupied by more expressive familial and colloquial style, which have pragmatic advantages over previous – be able to better influence the mind of the reader. Thus, the evolution and formation of the modern JD, is a reflection of the interaction of linguistic and extralinguistic factors – social life and language system.

1.3 Image of hero in Ukrainian and English cultures

Initially, the phenomenon of a cultural hero realizes itself in the field of mythology. This is a wide and multifaceted layer comprehension gave impetus to its further evolution. Thus, the American researcher L. Straight, based on the main epochs of cultural

communication, identified three types of heroes: "Oral" ("mythical"), "typographic" (heroes-writers) "Gutenberg era"), "electronic" (celebrities, created by the mass media) (Straight, 1995: 26–39). Another American culturologists J. Nachbar and K. Lause proposed two types of heroes: a hero-citizen (focused on traditional national values) and a hero-rebel (aimed at individual freedom, an innovator, ready to resist the dominant forces) (Nachbar, Lause, 1992: 316). Thus, the proposed types give a historical (diachronic) and at the same time compatible (synchronous) horizons the phenomenon of the hero.

The hero is a national and supranational (universal) phenomenon. It appears in the context of historical time (days), embodies the current image of every moment of history or maybe a reflection of the universal ideal.

The hero has a bright extraordinary personality. In this context, S. Krymsky's words about the individual uniqueness of the nation are appropriate, because each nation is also a historical figure (КРИМСЬКИЙ, 2006: 273–301). The essence of the concept of "hero" is determined by the idea of readiness to change, transform, and improve the world and people. The cultural hero acts as a historical figure, and as a collective image, embodying the idealized, mythologized version of the extraordinary personality. Features, which are usually attributed to the hero – significance, charity.

Hero in the consciousness of the native speaker of English and culture has such qualities as great bravery, great courage/noble courage/exceptional courage, nobility, strength, godlike prowess, beneficence, intelligence, fortitude spirit, perseverance). Public perception of heroic behavior is expressed by verbs such as: admire, respect, revere, and idealize. To the representations of the concept of "hero" in mental space of English linguistics include the following: divinity, a model, ideal, a role model, idol, a famous person (Storry, 2007).

For American culture, a hero is usually connected with religion. Three-fourths of Americans believe in God. Faith communities are the glue that holds neighborhoods and communities together. It is good manners to get involved in a church community. Newcomers are warmly welcomed. The origin of religious cohesion is closely linked to the settlement of the North American continent: the first settlers, the Pilgrim Fathers, emigrated because they were not allowed to practice their faith in Europe. Many other Christian denominations did the same. Religious metaphors like the "City upon a Hill" shape American culture to this day. Americans are also superstitious. Any famous person or superhero from comics believes in them. Many Americans believe in ghosts and love horror stories about haunted houses and witches.

In addition, American heroes are usually well-educated. At the same time, American researchers are world leaders. Academics from all over the world find the best working conditions at American universities and research institutions. So it is not surprising that many Nobel prizes go to the USA.

Americans love and adore their heroes: they can be war veterans, who have their own holiday dedicated to them on Veteran's Day. Firefighters are held in high regard and serve as role models, scientists, who are famous all around the world or simply superstitious politicians or superheroes.

When we consider the heroism and its representation in culture—image of soldier is the first what comes to mind. According to some recent research: one in two Americans believe everyone who serves in the armed forces should be called a hero, regardless of role or experience.

The British are divided in comparison. A third (32 percent) agree that all members of the armed forces are heroes, while another third (31 percent) only want to call those members heroes who have performed particularly brave acts. (Inhoffen, 2018).

Young Britons are even more confident in the heroism of their armed forces than young Americans: in the UK, 39 per cent of 18-29 year olds think all military personnel should be called heroes. That number gets smaller with each age group, with only 27 percent of those over 60 agreeing. (Inhoffen, 2018).

Before considering the relevant image of Ukrainian hero tradition, it is necessary to determine certain theoretical positions, based on which, we will consider the phenomenon of the national heroism. Consideration of heroism as a component of culture is also substantiated orders – "certain areas of order, where interaction and communication in a special way is organized and have a specific symbolic expression" (Вавіліна, 2005: 182–190). (Note that heroism is always a representation of the existence of national culture, personification of culture as such and cultural order – stability and meaningfulness, which determine the meaning of a particular human being in ontological context of this reality. Based on the above, we will analyze the aspect of Ukrainian thought we have identified.

In our heroic epoch, the image of a national hero has several forms of expression: a courageous, invincible warrior; an intellectual fighter who devises strategy and tactics; a commander who successfully holds the defense, and a character— a man with special natural and supernatural abilities (Грабовська, 1998: 58–71).

The repertoire of "kobzars and lyre" players consisted mostly of heroic thoughts, not sad songs (orphans, widows). Heroic ballads did not end in tears with a complete national fiasco. For example, in the song "Oh, Morozenko, Morozenko", despite the bitter fate of the national hero, the main idea is that as long as the sun shines, that is, as long as there is life on earth, no one will forget the exploits of the famous Ukrainian and Ukraine itself. As Vasyl Symonenko wrote: "My people are, my people will always be, no one will cross my people!" These immortal words should be the basis of the new national psychology of Ukrainians. Dmitry Dontsov notes that the future for us should not be the psychology of eternal groans and tears, but glorious feats (Гримич, 2007: 379).

Conclusions to Chapter One

In the first chapter of the master's paper, we analyzed the essence of the basic research concepts: journalistic discourse and its context, what different aspects it conveys in Ukrainian and English media. English-language journalistic discourse is intended to convey a certain socially significant and everyday information, text organization and choice of language means determined by the norms and rules of institutional communication. Ukrainian JD is basically fulfilled with cultural journalism, designed to inform and shape cultural and artistic life worldviews and spiritual culture of the audience, to instill an understanding of cultural processes that occur in society.

It was found out that the style of modern JD has changed: the scope of use of high, pathetic style has narrowed globally under the influence of neutrality. The former zone of neutral style of speech was occupied by more expressive familial and colloquial style, which have pragmatic advantages over previous – be able to better influence the mind of the reader. Thus, the evolution and formation of the modern JD, is a reflection of the interaction of linguistic and extralinguistic factors - social life and language system.

It has been proven that heroism is always a representation of the existence of national culture, personification of culture as such and cultural order - stability and meaningfulness, which determine the meaning of a particular human being in ontological context of this reality.

It has been justified that Journalistic discourse covers the most relevant aspects of life, reflects the state of development society and has an impact on the mass audience.

It has been defined that JD at the present stage of development of society is characterized by a general decline in official broadcasting, popularization of the substandard and the active penetration of its components into mass culture, which, in turn, led to a decrease in the norm and aesthetics of speech ideals of media consumers. Changes and

violations standardized by books and colloquial speech have become widespread under the influence of language periodicals, radio and television.

CHAPTER TWO. ILLUSTRATION OF IMAGE OF MODERN HERO IN UKRAINIAN AND ENGLISH JOURNALISTIC DISCOURSE

2.1. Representation of image of hero in Ukrainian media

Superheroes are comic book characters that have become so ingrained in modern popular culture, that it seems like these images have always existed. These are the same cultural heroes. However, they have a certain set of features with a vivid embodiment of the modern era. It is also worth noting that the popularity of comics in the culture of Eastern Europe was not as high as in the United States, but this did not prevent vivid images from breaking into our consciousness and everyday life. Every society and era need its heroes, who serve as a guide not only for worldview positions, and often a measure of the social, economic, and political state of the country, indicate the level of organization of society and the moral norms dominant in it. The figure of the hero remains constantly in demand and relevant, especially in the period of crisis and turning points, when the search and confirmation of the reference point of a heroic deed makes it possible not only to ascertain, but in some cases to predict the ways of the development of society. There are not many articles that reveal the specific features of the modern Ukrainian superhero as a mechanism of cultural reflection through comics. However, comics have been gaining momentum in Ukraine, and more and more interesting Ukrainian superhero comics that are closely intertwined with socio-cultural and political contexts appear on mass media and newspapers every year.

2.1.1. Ukrainian comics and modern politicians in mass media

In Ukrainian science, the understanding of the phenomenon of heroism has not yet gained significant popularity. As we can see, the problem is researched mainly by folklorists or literary scholars (P. Budivsky, A. Danchuk, M. Nabok, O. Chernyavska, which gives reason to claim that Ukrainian society is still oriented to the past, while in the space of the

Ukrainian mass media new actual superheroes appear, whom the nation wants to see. Controversial questions arise as to what traits the new hero should be endowed with, which today's society wants to focus on. Ukrainian comics are gradually choosing their niche. Today, they are becoming more and more popular and fulfill a very important social role, their own mission.

The world is "sick" of its superheroes, so it is not surprising that Ukraine is also trying to find the closest image of a superhero to the mass audience.

As mentioned at the beginning, superheroes usually appear in times of great upheaval. Ukrainian comic culture has been creating more and more superheroes for the past years under the shell explosions in Eastern Ukraine and after Russian invasion on 24 February. Their characters reflect patriotism, the struggle for independence, and the salvation of humanity from modern global evil. It is interesting that, in fact, this is already a new mythology, because now new heroes – Mykhailo Hrushevskyi, hetman Pavlo Skoropadskyi, aircraft designer Igor Sikorskyi – are fighting against old anti-heroes – Lenin, Trotsky and others. The vast majority of heroes and themes of comics have a historical background, certain partly, because they were once not worked out and seemed to be waiting for their time. Now you can see them in the comic book "VOLIA: The WILL" – this is a series of fantastic graphic novels in the genre of alternative history, authored by V. Bugaiov. Children should be interested in the comic book "Ukrainian Superhero" by L. Voronyuk from the "Bukrek" publishing house. The classic Ukrainian character Kobzar masters a super-modern kobza that functions as a portable computer, an ordinary student Vera has magical yellow-blue locks, "Dill" is a characteristic herb from the Carpathians, and "Cyborg" is a warrior with super strength and a yellow-blue heart. Prototypes of famous writers, musicians, and artists with various capabilities will also be involved to interest children in pop culture (Історична правда, 2019).

The Ukrainian superhero inherited the best character traits from his fellow world classics – DC and Marvel heroes. They will never betray Ukraine, are ready to fight the enemy to the death, have superhuman qualities: some have an incredible mind and the gift of seeing the future; others have accuracy and physical strength. Of course, protective suits and some, in the best traditions, a mask to hide their true face and, accordingly, their name. It does not matter who exactly fights against evil – everyone can show heroism.

It is obvious that it is necessary to rethink historical Ukrainian figures and literary characters in order to rid them of the layering of prejudices of past generations. These days, it is difficult to list superheroes who overcome obstacles one after another and become idols for many fans of world comic culture – Hulk, X-Men, Avengers, etc. The question of whether such characters as UKRMAN or Ukrainian Cyborg will be able to compete with them on the Ukrainian market is rather rhetorical. In addition, not because they have less superpowers, but because today in our country ordinary heroes perform superheroes deeds. (Історична правда, 2019).

Superheroes usually appear in times of great upheaval. Currently, Ukrainian comic culture produces new images that arise under the influence of the circumstances in which Ukrainian society found itself (Revolution of Dignity, war in Ukraine). Ukrainian superhero, following the traditions of world classics, has superhuman abilities and special character traits – bravery, courage, and patriotism. He becomes a model for imitation, a manifestation of heroism for an ordinary person. In addition, it is through the means of mass communication, which promote the image of a superhero that active promotion of national values is carried out in Ukraine. During the war, we had many heroes whom we admire, and politicians became real stars whose lives we follow on social networks every day. The representatives of our government are the real darlings of the world. Moreover, no wonder. Zelensky, Arestovych, Kim became the personification of faith, indomitability and willpower.

The image of Ukrainian hero is pictured in foreign comics as well. Modern Ukrainian politicians represent them. In the comics, which was released in the USA, the life story of Ukrainian President Volodymyr Zelensky is told in pictures — from the star of the Kwartal 95 studio to the supreme commander of the country, which is fighting a mighty war, Reuter's reports (Powell, 2022).

Thus, Ukrainian heroes usually appear in times of great upheaval. Currently, Ukrainian comic culture produces new images that arise under the influence of the circumstances in which Ukrainian society found itself (Revolution of Dignity, war in Ukraine). Ukrainian superhero, following the traditions of world classics, has superhuman abilities and special character traits – bravery, courage, and patriotism. He becomes a model for imitation, a manifestation of heroism for an ordinary person.

2.1.2. Volunteers as generalized image of modern Ukrainian heroism

One more representation of Ukrainian hero is the image of volunteer. This image is often described in Ukrainian media as the example of super person, the set of best human qualities and the example to follow. Today, the volunteer movement in Ukraine is enthusiastically talked about in many countries of the world, calling this phenomenon unique. The heyday of volunteer activity in our country came at the time of the Revolution of Dignity and the beginning of the war in Donbas. In an extremely difficult period, it was a movement that united society, created an active structure of public organizations, groups of people ready to find the solutions to the biggest and most painful problems of the state.

The principle of voluntariness is decisive – a volunteer acts at the call of his soul, out of a sense of need to realize his civic position.

Volunteering as a socio-cultural phenomenon is inextricably linked with the development of civilization. In the history of humankind, there is hardly a society that does not have ideas of voluntary and selfless help. Moreover, there have always been people for

whom self-realization and self-improvement were possible only through work for the benefit of others. It should be said that throughout the ages, religion and the church encouraged people to charity and volunteering, and fostered an altruistic consciousness.

Thus, Ukrainian volunteers are often compared to superheroes, as everything seems possible for them. There is a popular joke of wartime: "If you tell the Ukrainians that a nuclear warhead is necessary for victory, it will not only be collected in two hours, but also brought by volunteers. With tea to spare" (Матяш, 2017).

2.1.3. The birth of modern woman heroism in newspapers

During the full-scale invasion of Russia into Ukraine, the image of a woman on the websites of Channel 24, TSN, and Wonderzine was transformed. Traditional materials practically disappeared, and we did not find gender stereotypes and sexism during the analysis. Many new media images have appeared for which researchers have not yet come up with a classification. Therefore, we tried to single out the most common ones. Traditional images, such as "mother woman" and "brave woman" were reformatted during wartime.

The Ukrainian mass media analyzed by us came even closer to European standards. In particular, the following recommendations are mostly followed: do not use stereotypical expressions and statements; focus on achievements, professional skills, facts of a person's biography, and not on gender or age; do not divide the spheres of activity into male and female.

The image of a woman appearing during the full-scale war of 2022:

Women fighting at the front together with men. There are not many such materials yet, but their number increased significantly with the beginning of the invasion. Although, for example, this image is not so common on the TSN website. However "Channel 24" and "Wonderzine" quite often write about female military personnel. Here are the examples:

Bird of steel: what is known about Kateryna, who sang in the dungeons of "Azovstal" (Бекало, 2022).

Total resistance: Kyiv "valkyries" are ready to send the occupiers to hell (Пристанська, 2022).

"Our girls are our pride": border guards showed a clip with Ukrainian defenders (Касіянчук, 2022)

"My whole family is on the protection of the state." These are women who defend Ukraine (Wonderzine, 2022)

Women help soldiers at the front. There are ordinary Ukrainian women, doctors, journalists, psychologists. In most cases, such materials appear after their death.

"She stayed with the soldiers until the last": a psychologist from Lviv Oblast died during the fighting for "Azovstal" (TSN, 2022)

Military medic Inna Derusova became the first woman to be awarded the title of Hero of Ukraine posthumously (Wonderzine, 2022)

"Could neither sleep nor eat": how the war mobilized the "Women's Veteran Movement" (Мазур, 2022)

Women volunteer in the rear, help and collect funds: both abroad and in Ukraine. This image became one of the main ones in the media during the full-scale invasion. News about the women who are now helping emerge every day. Moreover, there are countless of them.

Angelina Jolie supported Ukraine and, together with the UN, helped refugees (TSN, 2022).

Women, who go to rallies in support of Ukraine, organize protests against the rape of Ukrainian women; attend events where they talk about war. In most cases, such actions take place abroad, where many Ukrainian women have gone.

In an embroidered dress and with a blue-yellow flag: Kateryna Buzhynska in Bulgaria went to a rally in support of Ukraine (TSN, 2022)

Stop war! These are Ukrainian women who went to rallies abroad (Wonderzine, 2022).

Unfortunately, the image of a woman who survived rape also became one of the main ones. Every day there are more and more stories about how Russian occupiers rape Ukrainian women. There were isolated texts about rape before the invasion, but now they have become much more common.

Wildness and barbarism: stories of Ukrainian women who were raped by Russian soldiers (Терещенко, 2022)

Sexual crimes by the occupiers were recorded in several regions of Ukraine – Kateryna Levchenko (Wonderzine, 2022)

Women who became the voice of this war. Ukrainian politicians, stars, mothers, wives record appeals to the whole world with appeals to support and help Ukraine. They are trying to make sure that no one forgets that the war is still going on. Ukrainians are also addressed. From the first days of the full-scale invasion, foreign stars have been supporting Ukraine with their appeals and posts on social networks. They have a large audience, so this contribution to aid is also significant.

"I am proud to live in the same country as you": Olena Zelenska made a strong appeal to Ukrainians (TSN, 2022).

Former President of Lithuania Dalia Grybauskaitė supported Ukraine (Wonderzine, 2022).

In the first weeks of the war, Ukrainian women actively appealed to the Russians to end the war, to their Russian audience, and to Ukrainians who remained silent. In addition, some continue to do it to this day.

There are well-known women who come to Ukraine and meet Ukrainians abroad. This is how they express their support in order to draw the attention of the world community to modern warfare. According to our research, most of such materials are published by TSN.

After Lviv, Jolie visited children in Boryslav (TSN, 2022)

The Secretary General of the Council of Europe visited Borodyanka and Irpin (TSN, 2022)

In general, during the full-scale Russian invasion of Ukraine, there were many stories of women about their lives during the war. From the media analyzed by us, you can find them on the "Wonderzine" website. The trend shows that such materials will appear in the future. After all, readers like the stories of ordinary people.

Thus, now it is more common to see materials about female military personnel and women in the rear, who are engaged in what would seem to be "traditionally male affairs". The war broke the gender division in professional and personal terms, journalists continue to use femininity. However, these sites did not have such a problem before the full-scale invasion. Ukrainian women are pictured as modern brave heroes, representing the strength and strong will of all Ukrainian women.

To sum up, the war changed the traditional image of women in the media. This will probably allow the Ukrainian mass media to unite Ukrainian nation and broadcast the glory abroad.

2.2 Representation of image of hero in British and American journalistic discourse

During the past decade, great changes have occurred in American and British journalism, many of them due to rapid advances in computer technology and the rise of new forms of media. What has happened to U.S. journalists in the decade since the early 2000s, a time of tumultuous changes in society, economics, and technology? What impact have the many cutbacks and the dramatic growth of the Internet had on U.S. journalists' characteristics, attitudes, and behaviors—and even on the definition of who is a journalist? Have levels of job satisfaction and perceived autonomy increased, decreased, or remained the same? What effect has the rise of social media had on more mainstream traditional journalists and their reporting?

This 2013 survey of 1,080 U.S. journalists addresses these and other questions. It asks many of the same questions included in the 1982, 1992, and 2002 studies so that trends can be tracked over time. Nevertheless, it also includes a series of new questions about the impact of social media on the practice of modern journalism and how journalists use these new forms of communication in their work.

2.2.1. American superheroes as a main set of heroic values

Today, American culture is actively introducing their comics heroes into the space of global culture, therefore it is no coincidence that more and more often on the screens movie heroes with superpowers save our world from various shocks. It should be said that the superhero for America is synonymous with the image "American hero". In the cultural tradition of America, the image of the hero arose along with the rise of American culture. It is the classic type of American hero that the comic book replicates. Let's turn to the history of formation superhero in American reality. The prototype of the American hero in modern

culture is the image of the so-called "American Adam", borrowed from the biblical scripture (Михельсон, 2010: 56–62).

The American Adam meant the image of a person standing on the threshold of new knowledge and discoveries. He was originally called the "hero of the frontier", when the frontier was called that "line" that separated the Native American Indians from the conquerors. The conqueror arrived in the wilderness to establish a new order there.

When analyzing the image of a modern hero or superhero, there are numbers of typical characteristics. Unlike the Ukrainian hero, who must always be chosen and go through the moral path of transformation in order to become a hero, an American hero becomes national admiration under random circumstances. It is worth saying that the image of the hero is very schematic and clichéd. Next, we highlight five components of the image of a superhero:

- 1) Modern metropolis as a scene.
- 2) Recognizable appearance (tight suit, emphasizing a strong physique, a catchy emblem, a mask hiding the face, etc.).
- 3) Double identity.
- 4) Superpowers.
- 5) Struggle against a specific evil – for protestant ethics are very specific in nature actions, rather than global thinking "about the universal good." (Luedtke, 1992: 394).

The key personality characteristics that determine the essence of a superhero are: an active attitude to life, an orientation towards activity; in the image of an ordinary person, he has a prestigious profession – a journalist, scientist, lawyer, photographer, etc.; has a passion for change: the superhero radically changes his appearance in order to stand guard over justice; in a heroic image, he fights crime and saves people from the elements and disasters; he is characterized by the spirit of competition: he is in constant confrontation, both with

himself and with criminals; equality: a superhero adheres to the idea of equality, in particular between a man and a woman, which is promoted through the cultivation of images of female superheroines who do not need male help and, on an equal basis with men, fight criminals; patriotism is the most important trait that reflects the essence of a superhero: he always defends the national and political ideals of America. In addition, the superhero does not distinguish between rich and poor, people of different nationalities – he supports everyone. At the same time, he appreciates material goods – all superheroes have a high social status. All superheroes are characterized by aspiration for a successful future, individualism and personal freedom; they rely only on themselves, as they are people who "made themselves"; they are characterized by punctuality: any delay of a superhero can end in tragedy for humanity; the superhero supports the invention and implementation of new military-technical means to combat universal evil – any discovery in this area makes him stronger, and the methods of struggle more sophisticated.

The above features are defining the mentality of the American nation, which was brought up and continues to be brought up on the ideas of freedom and equality, the belief of every ordinary American in the realization of the "American dream" as a concept of American choosiness, America's special mission and divine destiny; the concepts of success, new and equal opportunities, freedom, the idea of the frontier as "constant advancement" (Вежбицкая,2001). The installation of the opportunity for every American to become a Self-made Man (a person who is able to achieve a lot by relying on his originality and uniqueness) is actively operating. The superhero leads an active lifestyle; he is purposeful, not afraid of change and appreciates time (a justification for careerism, adaptability and the main principle of American life – "time is money"). He is simple and democratic in communication, honest (qualities chosen by Americans to position themselves as a nation). He relies only on himself, realistically assesses his capabilities (a prototype of selfishness and self-confidence); is not afraid of technical innovations, supports their invention and implementation (one of the main

tasks of the development of the American state). He appreciates material goods (the eternal desire of Americans for wealth). Moreover, a superhero is a manifestation of the concept of a superman who, in terms of his abilities, is qualitatively superior to other people (the setting that America's policy is aimed at the present stage) (Metcalf, Bamhart, 1996: 292).

Thus, the perception and positioning of oneself by an ordinary American as a New Man of the New World allowed the country as a whole and each American individually to believe in their uniqueness. This is the same scheme of “transforming” a simple nonprofessional into a superhero: faith in one’s own strengths and one’s choosiness often, subject to external “feeding”, allows an ordinary American to believe in himself and, thanks to faith in his choosiness, perform acts of world importance.

For American culture, a superhero is the embodiment of a national archetype, which is understandable, close to the American reader and acts as the main symbol for identification with his culture. Through this image, the most important American values and priorities of American society are promoted: political – concept of the national spirit ("America is a strong state"); social (concept of equality between men and women, racial equality); personal – a bet on the success of each individual, subject to faith in their own success ("Every person makes himself") (Metcalf, Bamhart, 1996: 292).

One more important value constituent to the image of American hero, which is frequently described in the media, is self-consciousness of American nation, which is the opposition to the Old World. The symbol of America – the Statue of Liberty, cut off from the mainland and dominating in space according to the main idea and design, expresses the most important of the archetypes of the emigrant consciousness: "a combination of resentment and hatred for the abandoned old world (continent) with faith in the new promised land" (Luedtke, 1992: 394). Waves of emigrants constantly feed this attitude in the American mind. Belief in some exceptional chance, the desire to build one's own life on fundamentally new principles, an unconscious feeling of inner longing for the once familiar

world, and as a reaction – the desire to emphasize everything American, to demonstrate one's utmost loyalty – are characteristic features, observed among emigrants of different generations.

The main value of Americans is the feeling of independence and self-sufficiency to the greatest extent shown as a cowboy. Cowboys were courageous, "cool", "risk" people, relying only on themselves and their horse, opposing all dangers. Times are different now, but if in many other countries people do not represent themselves outside the family or other group of people, then in America the fundamental principle is independence and autonomy. The feeling of independence is absorbed with mother's milk from birth. Already at a young age, young people make independent decisions, and at the age of 18, most leave their home, leaving to study.

As a rule, since then they lead an independent life, solving all cases without the help of their parents. Often, Americans view with concern and suspicion the long stay of young people in the parental home, considering this a sign of immaturity and lack of independence, the absence of a "backbone" in a person. To go out into the world and act independently is considered the responsibility of the young people. Even in those cases when parents help their children, they try to do it without emphasizing, tactfully and imperceptibly. People from other countries often look on in amazement when wealthy parents do not provide money for a down payment when buying a house for their children who are starting their own families.

At the same time, children do not feel obligated to help their old parents, who usually live apart. Independence in its correct sense does not mean selfishness, since a person serves society when, trying to achieve maximum success, he makes his productive contribution to it. Popular American singer Frank Sinatra performs the famous song "I Made It My Way" reflecting the views of most Americans.

The principle of individuality, independence and constant progress rejects the rule of automatic authority. Real authority at work and in life is not based on the age and importance of people, but on their actual power of influence, on affairs and on others. Therefore, old people are often less authoritative than young people, who perceive the spirit of the times more. Distrust in authority has been and remains one of the fundamental principles of American life. Mass media, disclosing violations of laws and regulations, can lead to the ruin or prosecution of any US citizen, regardless of his rank, rank and wealth. Many foreigners believe that Americans enjoy excessive freedom, and any restrictions on their rights are considered as an attempt on her. The current situation is in many ways different from the time when pioneers living in deserted places could do whatever they wanted. When they noticed smoke from a fire or a new neighbors' stove near them, they turned off their simple belongings and went ahead to master new places. Now in urban conditions, situations are often created when willful actions infringe on neighbors (noise, drawings on walls and sidewalks and other activities). Although it is prohibited by law to do so, it is often difficult to prove who was perpetrator of violations, and young people often do just for self-expression. Modern business also often rejects the regulation of their actions, polluting the surrounding air and water bodies, illegal destruction of forests. Therefore, in modern life, a number of laws are issued restricting the public interest to the freedom of action of companies and corporations, and violators are prosecuted.

Americans have more respect for business and energetic people than in other countries. Therefore, a rich Englishman may retire to a country house not yet old. American executive, having a great fortune, will be up to old years to work not because he needs money, but following the puritan traditions, which did not represent life without work. Some puritanical values seem to be pretentious in modern terms. For example, a reserved attitude to entertainment and negative to excessive openness of the sexual sphere of life. That is why the nickname "puritan" can mean in America limitedness and despondency of man. A special

value among Americans in our time is considered “efficiency”. Henry Ford is considered to be a hero, as he created an assembly line that dramatically increased labor productivity. Americans say: time is money (Leonhardt, 2006). Time is saved not only in production, but in trade and service.

It is impossible not to mention the truly American religion, which is patriotism. Love for the motherland can also be attributed to American values. The main goal of patriotism as a religion is to provide support for the values that are at the core of American society. This religion is embodied in hymns and ceremonies, the purpose proclaims America to be a country blessed by God, and once again affirms national values. Songs like "God Bless America", "America the Beautiful" are known to all Americans and are often heard at ceremonial meetings, holidays, especially during sports games (Zauzmer, 2018). They are often used in advertisements and mass media. So, before any football game, tens of thousands of spectators, standing to listen to the game first the shepherd's prayer, and then the national hymn. Consequently, patriotism as a national religion contributed to the development of national identity.

It is true that people in the USA generally address each other by their first names - apart from doctors, senators and the president. However, anyone who wears epaulettes, medals, a cap or a helmet with a half official coat of arms is a hero. The word "hero" is almost automatically used for soldiers, police officers, firefighters, even if they are just doing their job, which is sometimes dangerous but not always heroic. At most, one shakes its base cautiously or better not at all. The uniform cult has historical roots. In a young state that 150 years ago was still working its way into nature and onto the territory of supposed savages, the guardians of the law were tough enforcers who had to keep soldiers of fortune, pioneers and crooks in check. A sheriff's or marshal's star legitimized judging and avenging. Chaos was always only a day's ride away and had to be fought with a heavy hand.

Thus, one of important value constituent to the image of American hero, which is frequently described in the media, is self-consciousness of American nation, which is the opposition to the Old World. An American hero becomes national admiration under random circumstances. It is worth saying that the image of the hero is very schematic and clichéd.

2.2.2. Royal family and influential personalities as gathered system of heroic images in British media

In 2002 on the TV channel and radio station "BBC" TV and radio program "100 Greatest Britons, dedicated to the selection of the hundred greatest personalities in British history. As part of the program, a special vote was held among the inhabitants of the UK in order to compile a list of the hundred most famous Britons. Such a survey is of great importance in determining self-identification of the people, since the image of the national hero indexes people's ideas about their own country, allows you to judge the national character of the representatives of that or other linguistic culture. In the BBC News article, we find: "It will be a real insight into what people think this country means and what they think greatness is". In this paragraph, we will try to figure out why this or that person got into the final rating of the British list (BBC, 2002). Third place in the list of the hundred greatest Britons in history is Princess Diana, Princess of Wales (1961–1997) – first wife of Charles, Prince of Wales, and heir to the British throne. Diana was actively involved in charitable and peacekeeping activities (in particular, was an activist in the fight against AIDS and the movement to end the production of anti-personnel landmines). Diana was one of the most popular women of her time in the world, and in the UK has always been considered the most popular member of the royal family (according to Wikipedia).

As a researcher in the field of ethnopsychology M. Storry points out, *"An unlikely hero – or heroine – was Princess Diana. <...> she became fashion icon and her appearance was widely imitated. The other side of her was her compassion for people with Aids and her*

opposition to land mines. <...> she was a paradoxical heroine in that her wealth could have separated her from people in the street, but it didn't". (Storry, 2007).

The biography of the princess also notes that the historical role of Diana is that she created a new image of a member of the royal family. Here are these lines: Diana remained very popular because people could identify with her. Her hands on approach to charity work gave the impression of a new type of Royal, who was no longer so remote (Pettinger, 2013).

At the linguistic level, the heroization of Princess Diana takes place. In support of this, let us cite a number of nominations found in the titles of books about Diana published between 1984 and 2015 (according to amazon.com). Therefore, the image of Princess Diana in the minds of native speakers of the English language and culture is verbalized as follows:

Humanitarian (2009) – Humanist, philanthropist;

A Lady in Waiting (2012);

An Angel (2012) – Angel;

The Queen of Hearts (2012) – Queen of Hearts / Queen of Hearts;

The People's Princess (2013) – People's Princess;

The Real Diana (2013) – The Real Diana;

Fashion Icon (2015) – Icon of style.

Some nominations have a pronounced national specificity and require clarification. Therefore, for example, the phrase "an English rose" means the following: "a description, associated with English culture, that may be applied to a naturally attractive woman or girl of traditionally fair complexion who is from or is associated with England" (according to Wikipedia).

It is believed that the English rose is a nostalgic representation of a young and beautiful English woman, which was made up of patches of original mentality, sophisticated aesthetics and the unique culture of Foggy Albion. In addition, the rose is the national flower of England.

The most pronounced nominations characterizing the heroic image of Princess Diana in England are as follows: an unlikely hero, paradoxical hero, fashion icon, an English rose, the queen of hearts, the peoples' princess. As can be seen from the above nominations, Princess Diana is a real national princess whom the British love for her special sense of style, beauty, modesty, sincerity and benefactor. Therefore, Lady Di personifies such national values of the British as doing charity work, restraint, following fashion. Many years have passed since Diana's death, but still, in 2022, after queen Elisabeth's death, Diana is in people's minds. She became a hero and an example of the Royal family to follow.

Among the heroes of modern Britain John Enoch Powell (1912– 1998) – British politician, classical philologist, linguist and poet. He was best known for his racist immigration speech in 1968, which just called the speech "Rivers of blood." Because of her, he was dismissed from the post of Minister of Defense. Thirty years later, it was noted that Powell's remarks about the "economic burden of immigration" were “not without foresight” (according to Wikipedia).

According to some experts, this image represents such a thing as "the British bulldog spirit". Here are the lines: Politician Enoch Powell, whose "rivers of blood" speech polarized opinions, personifies the British bulldog spirit for some conservatives) (BBC, 2002).

This idiomatic expression characterizing the English national character requires special explanation. Here are a few definitions:

stubborn and bullheaded behavior (Hall, 2008).

a person noted for courageous or stubborn tenacity

Let us figure out what attracts the British in the image of Aleister Crowley, an English poet, occultist, cabalist and tarot reader. For what reason is a person known as a black magician and Satanist of the 19th– 20th centuries being glorified in England? The answer is found on the pages of the BBC publication: Aleister Crowley, another nominee, who was once seen as the vilest man alive for dabbling in Satanism, epitomizes of British eccentricity.

Eccentricity is a national trait of the British; leading scientists in the field of ethnopsychology recognize it. It is no coincidence that the famous linguist V.I. Karasik devoted one of his studies to the description of the linguacultural type "English eccentric" (Карасик, Ярмахова, 2006).

It is important to note that in England one can notice not only many manifestations of special forms of eccentricity, but also a special tolerance for eccentrics.

To conclude, the ideas about the hero in the English language consciousness are, in general, universal: firstly, as in other linguistic cultures, the hero is endowed with exceptional qualities such as courage, courage, courage, self-sacrifice, nobility and others; second, heroic behavior is of high social importance. However, at the same time of representation of the hero in the English language picture of the world have a pronounced national specificity, about as evidenced by the above list of the hundred greatest British of today. The results of the voting showed that each of the heroic personalities included in this rating embodies one or more qualities characteristic of the representatives of the English nation. The heroes of England personify such features of the English mentality as eccentricity and "British bulldog spirit" (stubbornness) and reflect national values such as restraint, modesty, and benefactor.

2.2.2.1 Leading British newspapers on the representation of core values of British national hero

As the role of the state in formulating core British values has changed, so has the behavior of the media in relation to whether it is possible, necessary and possible to formulate national heroic values that would unite the civil nation of the British.

The Independent during the years under review adhered to one policy, having a negative attitude towards the very idea of formulating "British heroic values", especially at the state level. In 2005 and 2011, The Independent first criticized the very attempt to formulate values, seeing it as a policy of imposition, and then criticized the list of values already proposed by the state, stating, "there is nothing British about British values." It is worth noting that in 2011, when the "Strategy for the Prevention of Terrorism" was published, the newspaper was neutral about this document (HM Government, 2011).

Nevertheless, despite the hostility to the idea of formulated "British heroic values", it is still possible to extract from the materials of the publication a number of concepts defined by the newspaper as British values. Among them are tolerance (2005), the desire to help the weak (2011) and English language (2014).

The Guardian's policy differs significantly from that of The Independent, although the publication also during the period under review had a rather negative attitude towards the formulation and use of the term "British heroic values" by the state, significant differences are also observed in the materials of different years in the Guardian itself.

In 2005, the most discussed issue in the publication's selected materials is the definition of Britishness, which provides a clue to what can be understood as "core British values". The publication acknowledges that the formulation of such values is not only possible, but also important and necessary, however, politicians during the election races actively use this concept for their own purposes, while betraying the very values they speak

about. Thus, The Guardian has a negative attitude to the actions of the state in this matter, but not to the very idea of formulating British values.

In this regard, it is not surprising that the Guardian journalists themselves are actively trying to find an answer to the question of what “real heroic British values” are. In 2005, this list included concepts of a different order, including: culture as a joint creation, the ability to have a civilized dialogue, the healthcare system, diversity in society, tolerance, openness, internationalism, democracy, freedom, civic duty, public space, (future and necessary) written constitution, history, (new) language of citizenship, respect for the law. The main elements of British identity came down to Magna Carta, Shakespeare and The Blitz (Battle of Britain) (The Guardian, 2005).

In 2011, the Guardian's attitude to government policy remains critical. In David Cameron, who came to power in a coalition with the Liberal Democrats, they see a neo-conservative and write about accusations against the prime minister, who allegedly inspires the nationalist movement (English Defense League) with his policies. The Guardian journalists are also dissatisfied with the fact that the concept of "core British values", actively developed by the conservatives in power during this period, is opposed to the Labor policy of multiculturalism. The Guardian equates "Core British Values" as an instrument of national security policy with an instrument of the policy of fear (Cameron, 2014).

At the same time, unlike The Independent, The Guardian recognizes that the British need unifying values, and continues to formulate its own options, including: gender equality, democracy, integration, English, obedience to the law, monarchy, the ability to compromise and discussions, mutual respect, decency, transparency and honesty.

In 2014, as the topic of education comes to the fore, The Guardian ends up talking about “British values” as a concept without a clear definition, but writes exclusively about “core British values” as a technical term proposed by the state. The attitude towards him in

the materials of the publication is negative, “basic British values” are called not only useless, but also even dangerous. Most of the materials emphasize that the values proposed by the state cannot be called uniquely British. Moreover, the British fear of Islamism is equated with the Saudi fear of atheism. The authors of the materials call the British education system itself, which promotes the integration of migrants, which they are trying to change with the help of “core British values”, and open justice as true British values (The Guardian, 2005).

Based on the studied material, we can characterize the ways in which nationwide high-quality publications respond to the attempts of the state to introduce unifying concepts as follows: static-dynamic development of the topic, agreement-disagreement with the actions of the state, agreement-disagreement with the possibility and necessity of formulating unifying concepts, active (discussion) / passive (ignoring) position of the publication.

Thus, comparing the policies of the Independent and the policies of the Guardian with respect to core British heroic values by these criteria, we see significant differences.

The position of the "Independent" is static – it does not change during the specified period. The publication initially takes a negative position on the question of whether it is necessary and possible to formulate the basic British values in general and at the state level, in particular. This phrase is presented as a concept used primarily by conservatives – among speakers who choose this expression. The range of topics that touch on core British values is narrow, and the number of materials is small. Based on these data, it can be concluded that The Independent chose the path of ignoring this topic, probably due to its disagreement with government policy. Nevertheless, despite the poor coverage of the problem of the development of British values, the publication offers its own versions of British values, that is, it claims to be, if not the creator, then at least the regulator of values in society.

Throughout the entire period under study, the Guardian adheres to a more active policy, criticizing the actions of the authorities, but at the same time arguing that the

formulation of national values is necessary. However, the state cannot be the creator of this wording, the publication is trying to try on this role – the creator of the body of values – for itself, offering its own versions of British values in 2005, and in 2011, and in 2014. Nevertheless, the following trend is observed: the more significant the role of the state becomes in the formulation of basic British values, the fewer alternative versions of these values are offered by the authors.

The issue of core British values is not limited to the policy of the ruling Conservatives towards the Islamists, as is done in *The Independent*. The number of topics covered is extremely wide. The *Guardian* materials demonstrate that the problem of values is much broader – Labor used the term during the period of devolution, and defenders of a united Britain during the Scottish referendum, and supporters of the United Kingdom's exit from the European Union.

A major difference from the static *Independent* is the fact that in the selected years the *Guardian*'s policy shifts from active attempts to offer its own media version of a corpus of values and reproaches against politicians for betraying these values to a strict criticism of the legal formulation of core British values. This shift occurs in connection with the transformation of the very concept of "core British values": in 2005 in the "*Guardian*" it does not have a clear definition and is the subject of discussion, by 2014 this phrase acquires the meaning of a special term present in legal documents, existing the definition of which is criticized by journalists.

Thus, the list of British value constituents includes range of characteristics according to different British newspapers: culture as a joint creation, the ability to have a civilized dialogue, the healthcare system, diversity in society, tolerance, openness, internationalism, democracy, freedom,

Despite the significant differences in the strategies of the studied publications and the extremely active position of the state in introducing its own formulation of this term, British journalists are still searching for an answer to the question of what truly British heroic features are.

Conclusions to Chapter Two

Modern heroism is sometimes invisible to the eye, not just through the lenses of photo and video cameras. Heroes can live behind the wall, ride public transport, stand in line, help find the necessary street. Modern heroes are not only soldiers: they are also their relatives, who, despite pain and despair, let them go to war; these are doctors who save the lives of defenders in the field; this is the civilian population, which, having lost everything, does not give up; these are parents who, after the death of their children, find the strength to live on; these are single mothers who single-handedly put their children on their feet; these are terminally ill people who are clinging to life and fighting the disease to the end; these are boarding school graduates who fall into the whirlwind of life and get out of it on their own.

It has already happened that in the Ukrainian discourse the word "hero" has a negative connotation, because most often it is appropriated posthumously. From school courses on the history of Ukraine and Ukrainian literature, the statement that Ukrainian heroes are always dead firmly settles in the head of every student. A murdered Cossack, a bent viburnum, a crying girl, a mother in a black shawl are symbols in the culture of Ukraine, which most often create the suffering face of heroism. Nevertheless, the situation is changing, and now the living defenders in Ukraine are called heroes. However, they are often mentioned when trouble occurs.

As for British, they need unifying values, and continues to formulate its own options, including: gender equality, democracy, integration, English, obedience to the law,

monarchy, the ability to compromise and discussions, mutual respect, decency, transparency and honesty.

When analyzing the image of a modern American hero or superhero, there are numbers of typical characteristics. Unlike the Ukrainian hero, who must always be chosen and go through the moral path of transformation in order to become a hero, an American hero becomes national admiration under random circumstances. It is worth saying that the image of the hero is very schematic and clichéd.

CONCLUSIONS

In the first chapter of the master's paper, we analyzed the essence of the basic research concepts: journalistic discourse and its context, what different aspects it conveys in Ukrainian and English media. English-language journalistic discourse is intended to convey a certain socially significant and everyday information, text organization and choice of language means determined by the norms and rules of institutional communication. Ukrainian JD is basically fulfilled with cultural journalism, designed to inform and shape cultural and artistic life worldviews and spiritual culture of the audience, to instill an understanding of cultural processes that occur in society.

It was found out that the style of modern JD has changed: the scope of use of high, pathetic style has narrowed globally under the influence of neutrality. The former zone of neutral style of speech was occupied by more expressive familial and colloquial style, which have pragmatic advantages over previous – able to better influence the mind of the reader. Thus, the evolution and formation of the modern JD, is a reflection of the interaction of linguistic and extralinguistic factors – social life and language system.

It has been proven that heroism is always a representation of the existence of national culture, personification of culture as such and cultural order – stability and meaningfulness, which determine the meaning of a particular human being in ontological context of this reality.

It has been justified that Journalistic discourse covers the most relevant aspects of life, reflects the state of development society and has an impact on the mass audience.

It has been defined that JD at the present stage of development of society is characterized by a general decline in official broadcasting, popularization of the substandard and the active penetration of its components into mass culture, which, in turn, led to a

decrease in the norm and aesthetics of speech ideals of media consumers. Changes and violations standardized by books and colloquial speech have become widespread under the influence of language periodicals, radio and television.

In the second chapter we analyzed illustration of image of modern hero in Ukrainian and English journalistic discourse.

The image of hero is analyzed based on British newspapers – the Guardian, the Independent; American comics about Marvel superheroes; Ukrainian leading newspapers and modern comics. Material of past 20 years was used in the research.

Representation of image of hero in Ukrainian media is a general set of patriotic and courageous characteristics, which could fit even average person. Heroes can live behind the wall, ride public transport, stand in line, and help find the necessary street. Modern heroes are not only soldiers: they are also their relatives, who, despite pain and despair, let them go to war; these are doctors who save the lives of defenders in the field; this is the civilian population, which, having lost everything, does not give up; these are parents who, after the death of their children, find the strength to live on; these are single mothers who single-handedly put their children on their feet; these are terminally ill people who are clinging to life and fighting the disease to the end; these are boarding school graduates who fall into the whirlwind of life and get out of it on their own; they are Paralympian who represent the face of Ukraine and ordinary people with disabilities who know how to enjoy life, which is often lacking in physically healthy people. Thus, Ukrainian heroes are not necessarily famous people, but citizens, dedicated to the homeland.

The key personality characteristics that determine the essence of an American superhero are: an active attitude to life, an orientation towards activity; in the image of an ordinary person, he has a prestigious profession – a journalist, scientist, lawyer, photographer, etc.; has a passion for change: the superhero radically changes his appearance

in order to stand guard over justice; in a heroic image, he fights crime and saves people from the elements and disasters; he is characterized by the spirit of competition: he is in constant confrontation, both with himself and with criminals; equality: a superhero adheres to the idea of equality, in particular between a man and a woman, which is promoted through the cultivation of images of female superheroines who do not need male help and, on an equal basis with men, fight criminals; patriotism is the most important trait that reflects the essence of a superhero: he always defends the national and political ideals of America.

British image of hero needs unifying values, and continues to formulate its own options, including: gender equality, democracy, integration, English, obedience to the law, monarchy, the ability to compromise and discussions, mutual respect, decency, transparency and honesty. British image of hero is differently described and is not vividly described to a certain point. The values and image are in a stage of being formed.

Thus, based on the research all three cultures differ in their representation and viewing of hero. The values coincide, but the order of importance is different in each.

RESUME

Власенко В. В.: "Ціннісні складники образу героя в сучасному українському та англійському публіцистичному дискурсі".

Кваліфікаційна робота на здобуття ступеня магістра, спеціалізація 035.041 Германські мови та літератури (переклад включно), англійська мова перша іноземна – Київський національний лінгвістичний університет, Київ, 2022.

Кваліфікаційна робота присвячена дослідженню ціннісних складових і форм репрезентації образу героя в сучасному українському та англійському публіцистичному дискурсі. Новизна роботи полягає в дослідженні образу сучасного героя в сучасних українській та англійській мовних культурах у публіцистичному дискурсі, що дозволяє виявити загальні та специфічні шляхи розуміння образу героя та героїзму в неспоріднених мовах.

Метою роботи є виявлення засобів формування образу героя в сучасному українському та американському журналістському дискурсі. Поставленої мети було досягнуто через визначення феномену публіцистичного дискурсу та його характеристик; аналіз публіцистичного дискурсу в контексті реалізації комунікативного впливу на масового адресата; вивчення та зіставлення образу героя в українській та англійській публіцистичних дискурсних культурах; дослідження особливостей англійського публіцистичного дискурсу; порівняння національної культурної специфіки українського та англійського народів.

У першому розділі роботи визначено теоретичні основи дослідження образів сучасного українського та англійського героя. Доведено, що героїзм – це завжди репрезентація існування національної культури, персоніфікація культури як такої та культурного порядку – стійкості та осмисленості, які визначають сенс конкретної людини в онтологічному контексті цієї реальності.

Образи героя аналізуються за матеріалами британських газет – Guardian, Independent; американські комікси про супергероїв Marvel; Провідні українські газети та сучасні комікси. У дослідженні використано матеріал за останні 20 років.

Ключові слова: імітація, кліше, конотація, стереотипи, репрезентація, цінності.

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