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The image of the War in Ukraine in Modern Anglophone Media Discourse:

Linguistic and Cultural Aspects

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INTRODUCTION

This master's paper is devoted to linguistic and cultural analysis of the image of the Russian-Ukrainian war as portrayed in modern Anglophone media discourse. It depicts how the war is represented in the famous Anglophone newspapers,
social media highlighting the contrast between Ukraine and Russia, the global media's portrayal of the war, and the use of language and imagery to shape public perception.

As the Internet and related technologies have acquired the status of a leading means of mass communication, an important information resource that ensures the functioning and distribution of large information arrays, they have made a huge contribution to the promotion of important social and political messages connected with the events of Russian-Ukrainian war. Since media discourse is defined as any discourse produced by mass media and expressed in media spaces, information about the war was spread not only in articles and news reports but also in multiple posts on such popular social media platforms as X (Twitter), Facebook and even TikTok. Presidents the countries, Prime Ministers, various political leaders, celebrities, opinion leaders and influencers did not stay away from the conflict and expressed their position using language as a weapon and a means of shaping public opinion and calling for certain public reaction to the outrageous events. Thus, media also plays a crucial role in the information war, where propaganda and disinformation can sway public perception and obscure the truth. Moreover, the media's coverage serves as a historical record of the conflict, documenting events and their impacts on people's lives, which is essential for future accountability and education. It also reflects cultural and ethical perspectives within Anglophone societies, showing how different cultures interpret and react to international conflicts.

The aim of the research is to study how the Anglophone media discourse shapes the image of Russian-Ukrainian war.

The objectives of the research are the following:

- To study general specific of the media discourse, its concepts and theories

- To examine the functions of media discourse

- To study the way Anglophone media build up the image of the War in Ukraine

- To analyze the image of war in anglophone newspapers

- To analyze the representation of Russian-Ukrainian war in the statements of the world leaders

- To analyze media coverage of the Russian-Ukrainian war in the context of U.S elections

- To distinguish the role and impact of social media in Russian-Ukrainian war

The object of the research is the image of the War in Ukraine in modern Anglophone media discourse.

T**he subject** of the research are linguistic and cultural aspects of the image of the War in Ukraine in modern Anglophone media discourse.

The methods used in research. The study employs the method of lexico-stylistic analysis, semantic analysis and the method of contextual interpretation are used to elucidate the linguistic features and strategies identified in the media texts. These methods collectively ensure a thorough and nuanced analysis of how the war is portrayed in various media resources and formats.

Theoretical value of the master's paper lies in a thorough study of the lingual and cultural peculiarities of the media image of the war in Ukraine in modern Anglophone media inclusive of social platforms.

Practical value of the results gained in the study is in their further application in stylistics and discourse analysis. The results can also be applicable to writing students' papers, diploma papers and post-graduates' researches.

Research paper consists of an introduction that explains the term paper's main idea. Chapter 1 that dwells upon the theoretical foundation of the media discourse and the theoretical foundation of the concept of the image; and chapter 2 which represents Russian-Ukrainian war in anglophone media. In conclusions

we compile the results of our investigation and main points of the term paper, list of references shows all the literature and sources that were used to give scientific foundations to the ideas and examples provided in the term paper, summary gives the final thoughts and concludes the term paper.

CHAPTER ONE. THEORETICAL FRAMEWORK FOR THE STUDY OFTHE IMAGE OF WAR IN UKRAINE IN MEDIA DISCOURSE

Each text is a collection of words according to certain language system rules. For example, in linguistics, the text is considered the highest unit of speech, but it is defined as a communicative event, the first recorded in writing but capable of being expressed in both the written and oral form (Мороховский 1991:195).

1.1. Understanding media discourse: Key concepts and theories

Discourse it is a complex phenomenon that is studied in various fields such as semiotics, philosophy, social psychology, sociology, ethnography, communication theory, pragmatics, cognitive linguistics, and sociolinguistics. In the study of N.D. Arutyunova's discourse is considered as "a coherent text combined with extralinguistic and pragmatic, sociocultural and other factors"; "as a text taken in the event aspect; speech, considered as a purposeful social action, as a component involved in the interaction of people and in the mechanisms of their consciousness (cognitive processes)" (Арутюнова, 1990). Only in the second half of the 20th century did discourse theory finally take shape and discourse analysis became closely linked to textual linguistics.

Generally, in the English-speaking world, 'discourse' is often used both for written and oral texts (Gee, 2004; Schiffrin, 1994). We see discourse – language used in speech and writing – as a form of 'social practice' because discourse is socially constitutive as well as socially conditioned – it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people (Fairclough & Wodak, 1997: 260).

At the moment, there are a lot of definitions for the notion of discourse. We can consider the discourse from two perspectives by the Dutch scientist T.A. Van Dijk: wide and narrow. From the wide perspective discourse is seen as a communicative situation that occurs between the speaker and listener in the process of communication in a concrete time period and spatial context (Van Dijk, 1983). From the narrow perspective discourse is defined as the verbal

component of a communicative action, which is often called "text" or "dialogue" and that is interpreted by its recipient (Антрухова, 1990).

It should be worth noting, that discourse can include fictional and poetic works as well as nonfiction prose. To be considered discourse, a piece of writing must be longer than a sentence and have a coherent purpose and meaning.

Generally, we define 5 types of discourse:

1) Narrrative
2) Description
3) Persuasive
4) Argumentative
5) Expository

Let us dive deeper into more specialized types of discourse, especially in such fields as communication, linguistics, and literary studies. These types of discourse are:

1) Media discourse
2) Poetic discourse
3) Procedural discourse
4) Legal discourse
5) Scientific discourse
6) Digital Discourse
7) Religious Discourse

Media discourse to be a set of processes and products of language activity in the field of mass communication in all the diversity and complexity of their interactions (Van Dijk, T.A., & Kintsch, W, 2005). As a special type of mass communication, media discourse is a social phenomenon, the main function of which is to influence the mass audience and provide evaluations and characteristics of ideas that are broadcast to the addressee, transmitted by mass media channels. Such channels can be:

- Radio channel
- Television channel
- Print media and the press
- Internet channel

The main channel of transmission that we turn to when writing this paper is the Internet, because all major news publications are most easily accessible through the Internet. The two main types of media sources are written (printed, or so-called press discourse) and oral (Мірошніченко I., 2020). There is a difference in the way of perception when it comes to oral and written media.

Mass media is a technology that broadcasts information to large numbers of people. Early mass media includes printing press mass production through newspapers. Another mass media using radio with the ability for being reached by a large group of people once only if there is a radio. Mass media is important too, because it is a straightforward way to produce information that will reach as many people as possible. It could be the news or the leasure.

If we are talking about printed materials, such as newspapers (and anything that we perceive through predominantly visual receptors), then this is the concept of written discourse. In such discourse, according to White, we should pay attention to the apparent neutrality of the written text, which, in his opinion, hides subtle manipulation of language and, in fact, 'distorted reality (Fairclough, N., & Wodak, R.1997). Also, according to the scholar, this phenomenon is a 'rhetorical strategy that helps to hide the subjectivity of the reporter' (Fairclough, N., & Wodak, R.1997).

It is obvious that the linguistic aspect of text perception, and thus discourse, is the focus of linguistic research (Fairclough, N, 2003) .

The choice of certain language units, grammatical forms or structures not only reflects individual language preferences, habits and stylistic tendencies, but can also serve as an indicator of the language ability of certain social classes and groups, thereby representing the language norms of a society at a certain historical period.

Just as there are many definitions of what discourse is, there are enough definitions to characterize media discourse. Media discourse encompasses the processes and outcomes of communication activities in the field of mass communication and captures the complexity and diversity of their interactions (Chernysh, O. A., 2013). Mass information discourse consists of a coherent text in which, among others, extra-linguistic, pragmatic, socio-cultural and psychological factors come into play. It is particularly important in modern media as it conveys not only communication and information content but also reflects the political, economic and cultural attitudes and trends prevalent in modern society. In modern linguistics, there are at least two approaches to defining the term "media discourse." According to the first approach, media discourse is a particular type of linguistic and thought activity characteristic of the informational field of the media (Grynyuk, S. P., 2022). According to the second approach, media discourse is understood to refer to any type of discourse that is realized within the framework of mass communication produced by the media.

Media discourse is complex, focusing on language and communication in mass media. It includes all processes and outputs of communication: how media is made, shared, and received. The essence of media discourse includes intertextuality and interdiscursivity, which means various texts and discourses connect and influence each other. This mixture allows media content to draw from many references and forms of communication, thus increasing the variety of media stories.

There is something to be represented in this term paper and these are key concepts and theories of media discourse. Let's start with framing, by this process media shapes the perception of reality making prominence on specific information or aspects of the story while making others invisible. This selective emphasis guides audiences' interpretation and understanding of issues, influencing public opinion and political attitudes (Entman, R. M., 1993).

Another thing that should be noted is agenda-setting. In a few words, agenda-setting it is a theory that media does not define or dictate what individuals

think but rather what they think about. By choosing and highlighting specific narratives, the media establishes the public agenda, influencing which issues are regarded as significant (McCombs, M. E., & Shaw, D. L., 1972.]. We would like to mention another vital aspect: hegemony. Talking about hegemony we can admit that this is the dominance of one group over another, often supported by legitimate norms and ideas: social, cultural, ideological or economic influence of the dominant group. It can be regional or global. Accordingly, a hegemon is a subject (person, group, nation, class, or state) that exercises hegemonic power and spreads hegemonic ideas. The idea of hegemony, rooted in Gramsci's theories, illustrates the role of media discourse in upholding the supremacy of specific groups or ideologies. These perspectives are frequently normalized by the media, presenting them as common sense or widely accepted (Gramsci, A., 1971).

Mass media converse has the following characteristic features:

1) Openness and concentration on socially high-profile data and their abstract and emotional consideration;

2) Open social evaluation that enables a modeling effect;

3) An open worldview, furnishing representation of social-evaluative judgments(opinions) and ideological support of batted public ideas and social systems offered by the society;

4) Evaluative and ideological modality and the strategy of fastening related to it, that is, conforming the focus of studies on certain fractions of social practices, and the evaluation strategy;

5) The political and ideological modus of study conformation and expression, information content, and its encoding;

6) Use of miscellaneous tools and ways to represent social reality

7) Fractured worldview, reflecting the nature, form, and syntax of a popular social study (Gramsci, A. 1971).

The exploration aims to assay verbal and stylistic tricks of Ukraine's image foregrounding in ultramodern English mass media converse. The subject matter is ultramodern English mass media converse. The specific content of the study is

verbal and stylistic bias employed to form Ukraine's image in ultramodern English mass media converse.

The crucial principle of ultramodern mass media converse is the detailed consideration of the addressee's factor. Its main function is the conformation of a peculiar world model in the addressee's knowledge. And in this aspect evaluation comes to the fore. Bednarek sees evaluation "as a significant element of our lives as a device for interpreting the world and offering this evaluation to others, it pervades mortal geste when we interact with the world around us, we perceive, classify and estimate what we encounter and our short-term evaluations may also turn into long-term values, which are as important to our lives as our beliefs" (Bednarek, 2006). The most important point of evaluation is that it always comprises a private factor that interrelates with the objective bone. The private element presupposes pa ositive or negative station of the subject of evaluation to its object, whereas the ideal (descriptive) element of the evaluation is concentrated on arvels' attributes that are the base of evaluation. Al- Hindawi and Al- Ebadi are sure that "news converse is produced with some degree of private intervention" (Al-Hindawi F.H., Al-Ebadi H.K., 2017).

Many linguists and scholars from various disciplines have been involved in critical discourse analysis (CDA) research. Teun A. van Dijk was one of the first leading researchers in this field, focusing his attention on the social aspects of communication and the influence of discourse on the formation of society (Van Dijk, T.A., & Kintsch, W, 2005). Norman Fairclough's approach suggests examining three components of discourse: linguistic features, discursive practices, and social practices (Fairclough, 2003). When studying the linguistic features of the discourse, attention is paid to semantics, syntax, as well as transitivity and modality, which show the speaker's attitude to the expressed intentions. Discursive practices include the processes of text production and interpretation, while social practices attend to the social circumstances of the communication event. Ukrainian linguists, in particular V. Ushchyna, resort to Ferkl's idea in their research [52].

1.2 Functions of media discourse in the aspect of war

The media is a very good mechanism to share information and to help shape public opinion. But where this has great power lies in its ability to spread news, stories, and viewpoints and enable people to form views on the happenings about them, the events around them, and societal matters. In this paper, we will study the different forms in which the media impacts public opinion, direct and indirect. What if we look at how media affects people's thoughts? There are two ways, through agenda setting. We can identify what matters to the public, by stressing one topic over another. For example, the amplified coverage of a particular social issue could improve its exposure in home windows for more public attention and more action. On the opposite, a social issue that is promoted by famous reporting gets significant attention raising the issue importance, and increasing public engagement and concern.

Mass media is a tool for fast exchange and fast transmission of information to a lot of people at once. To the point, without the media, it would be nearly impossible for one person to try and gather information from another person who was physically split from themselves. The essence is, that it would all pretty much be done in a similar nature to how getting a physical object or package delivered, though it would take weeks or even months, and could easily get lost or damaged. Information can be quickly and easily printed, reprinted, produced, reproduced, and shared quickly via a daily paper or through radio or television.

Speaking about media focus we should admit such features: **immediacy** (Specific actions and events); **drama** (violence, crisis or conflict, extremist behaviour, outrageous acts); **simplicity** (clear-cut opinions, images, major personalities, two-sided conflicts); **ethnocentrism** ('our" beliefs, myths and symbols, 'our' suffering and the brutality).

In media discourse, we use hedging in order to soften what we say or write, and it is considered to be an important part of polite conversation. It usually

involves tense and aspect, modal expressions, modal verbs, vague language such as *sort of*, *any kind of*, *like,* and some verbs.

Speaking about the organization of newspaper articles it is worth noting that the rhetorical organization of newspaper articles reflects the strategy used by the journalists to control the mind of the audience. The key aspect here is headlines. Headlines are designed to be short and catchy and given the most readers often read and recall only headlines; journalists tend to exploit them to express their ideological view of the news stories they report (Van Dijk 1988).

According to McNair communication and media functions they are:

1) Monitoring function;
2) Information Function;
3) Opinion Function;
4) Serving as a channel for political affairs.

The monitoring function is about informing citizens of what is happening around them, for example, in times of natural disasters, war, health scares, etc.

Information function is used to educate the audience as to the meaning and significance of the "facts" and ability of the media to teach the various norms, rules, and values. The opinion function is used to provide an area for public political discourse, facilitating the formation of "public opinion" and feeding that opinion back to the public from whence it came.

To sum up, the media is a good tool for providing information and influencing the public opinion. The idea is to be quick, to be telling people one thing but making sure to simultaneously tell them that, and vice versa, to end this way. Its strength is how quickly it can spread stories, news, general views, things you didn't know you wanted to hear about, and really anything else.

This paper focuses on the ways in which the media bring about public opinion, both directly and indirectly, most specifically by agenda setting, by which the media choose which issues dominate public awareness and spur group action. In other words, selective reporting can also hide what audiences think to be important, but increased coverage of a social issue might attract a lot attention

from the audience and responses. In addition, media discourse employs some on drama, on simplicity, on ethnocentrism and on immediacy to attract viewers. Immediacy covers recent and important events, drama focuses on crises and conflicts and simplicity is about highlighting dissimilar viewpoints, which us (ethnocentrically) tend to highlight as 'ours' while bringing in contrasting viewpoints or twisting the details in case.

Much in journalistic writing is hedged, by using language that sounds cautious or indirect, to sound more polite. Also, the structure of media articles such as headlines affects how public perceives a story. Since they are designed to be memorable and are often the first piece of information readers remember, journalists can use headings to express their ideological positions.

Put another way, the media does not just seek to inform, but to shape how people and societies come to regard, deliberate about, and react to what the world is and does. It is an important way of informing what comes out in society as well as determining societal attitudes on current affairs.

1.3.The image of war in media discourse

An image is, first of all, a category of aesthetics that characterizes a special way of mastering and transforming reality, unique only to art (Андрієнко, 2002, c. 11). According to Sidorska, an image is a system of stereotypes with a large number of value judgements. The image is stable and capable of forming a general picture of the image of a certain country in target audiences (Gartner, 1994).

An image can also be defined as a special type of image that has high stability, which helps it to be reproduced and exist in people's minds. This stability can be both positive and negative, and can form, for example, stereotypical ideas about an object (Єгорова, 2009).

An image is artificially created as a social imprint of an image that is oriented towards the final recipient in order to codify reality and create a certain symbolism that should be fixed in the recipient's mind and appeal to the basic needs of the individual (Потапенко С. І., 2009). In other words, the image can be

considered a construct and a hyponym of the image, which should influence the consciousness of different segments of the population by creating certain images, both positive and negative.

According to Graver, the image is a completely artificially created component and, unlike the image, is formed intentionally to achieve a certain goal. That is, the main difference between an image and an image is that the former does not reflect things objectively, but rather creates a new reality.

The approach to the image as a living and integral organism, which is most capable of understanding the full truth of being, is especially characteristic of modern domestic works on literary studies, since it not only exists (as an object) and not only means (as a sign), but is something that means. An artistic image is a system of specific sensory means that embodies the actual artistic content, that is, an artistically mastered characteristic of real reality (Воробйова, 2011, 39).

The fact that imagery is framed in words contributes significantly to the distinctiveness of the visual principle of literature. A single word may convey a wide range of meaning. This pertains to a person's vision and perspective. With the help of the word literature, the mind understands the integrity of objects and phenomena. A word is a conventional sign, that is, it does not resemble the object it denotes (Ковалевська, 2016, с. 132).

Word pictures are intangible, with their help the author appeals to the reader's imagination. That is, there is imagery (subjectivity) in literature, but there is no direct clarity of images. Being immaterial and devoid of visibility, verbal and artistic images at the same time depict a fictional reality and appeal to the reader's vision. This aspect of literary works is called verbal plasticity (Кисилиця, 2021, с. 16).

In this regard, the image can help and hinder how we see the subject, clarify the unknown or complicate the known. An image aims to change a thing, making the complex simple or the simple complex. Ultimately, it seeks to establish a strong connection between these two states, highlighting the blending of different aspects of existence. (Жуланова, 2014, с. 55).

A deeper understanding of the image in fiction can be obtained by considering a literary work as a structural model, presented in the form of a core surrounded by several shells. On the outer shell is the verbal material that directly makes up the work.

The immanently considered material is a text endowed with artistic content. The structural "shell" of a work becomes artistically significant only when it acquires a symbolic character, that is, it expresses the spiritual information contained within it (Солощук, 2022, с. 11).

Symbols (flags, icons, colors) used by the media to reinforce particular images elicit particular associations or feelings. For instance, in political imagery, certain colors or symbols might be attached to a public figure or country and these ideals like patriotism, peace or rebellion. The mass media has important influence over how public figures and even the nation are represented. We see it in the way that nations are depicted during conflicts both on the front page and in reel — media outlets form images according to national narratives and ideologies. The media creates images of politicians, celebrities and leaders, and the public's perception of politicians, celebrities, and leaders is formed by those images. If the media draws one particular narrative, it can portray a political figure as a defender, reformer, or disruptor.

It can be noted that the social conditionality of the image, its artificiality, and ease of reproduction in the general culture indicate that the image is a socially reproducible and socially oriented type of image that can be applied to individuals and entire countries.

To summarize, the concept of image as it relates to literature and the media, is essentially a complicated one and greatly affects the way people perceive people, countries and events. Fundamentally, an image is a symbol and an artifice, and simplifies or complicates reality, consisting as much of stereotyping as of value judgment. With its own real world roots this is, of course, intentional as it's designed to sway the opinion of the audience. It may be enduring and steady enough to hold out in the public consciousness for a favourable or adverse amount

of time. Media discourse uses the socially constructed image as a tactical instrument to illuminate understandings about various particular ideologies and storylines. Media representations of public figures, nations or ideologies often come with symbols such as colours, flags or icons in order to evoke such specific associations as patriotism, peace or rebellion. These pictures often depict people or nations in partisan terms, and so have the potential to shape public opinion and to reinforce national sentiments of polarization on occasion, during political tensions. Therefore, what the general public sees all depends on media representations.

1.4. Representation of the war in Ukraine in Anglophone media

The complicating of how to romanticize the Ukrainian position towards the Russian/Ukrainian war is detailed and nuanced: coming together of patriotism, persevering with sacrifice, and louder cultural pride that becomes heightened by battle issues and sacrifices since 2014 and extra not too long ago with the 2022 invasion. For many Ukrainians, the battle is more than a fight for territory, it is a defense of the national identity, language and cultural values of their country, all of which have been under threat from Russian expansion over numerous generations. The romanticism comes in varied forms. The war was seen by many Ukrainians as a heroic battle for survival and for freedom, something common in Ukraine's long history of resisting foreign rule. National heroes include soldiers, volunteers, and ordinary people that support the cause. Ukrainian media, songs and stories are familiar with this image and it honors the efforts and sacrifices Ukrainian people have made. Speaking about war, the war has also given birth to Ukrainian culture, with more people interested in their roots, language and art. 'In this cultural renaissance it marked both a rejection of Russia's efforts to erase Ukrainian identity and a nostalgic trip back to Ukrainian roots,' he added. Traditionally, for example, Ukrainian music, literature and art are often filled with images of burden sharing, suffering, persistence and hope — elements of an

emotional landscape of war. The hardships they have been through during the war together qualify them to have formed a kind of special relationship, on a Ukrainian level. The people have rallied around the soldiers to help gather and collect donations for one another. The romanticized picture of togetherness and resilience sold together with the sense of a solidarity and shared sacrifice has nothing to do with anything except the greater good of the nation. A lot of Ukrainians feel optimistic and legitimate about the aid they've received from the world. And the sympathy shown by many nations and international communities has tended to inhabit the war as a war of democracy and freedom in the world, with Ukraine at the head.

Romanticizing some of the struggle is good for morale and helps define national identity but at the same time it can also grossly oversimplify the tragedy of war. From the romantic perspective, however, some of the suffering, losses and long term consequences for society may be hidden.

From this very moment, it is necessary to talk about the changes in the media, because it was not just the coverage of certain moments, but also the coverage of the situation at the military front, which is why more and more words related to military discourse began to appear in English-language articles.

Subject of war is handled often indirectly by activating of metacommunication elements. This phenomenon needs to be thoroughly examined. For this, one needs to adopt a very fine investigation of the media discourse on war. While discourse is an important topic within the scientific community, the ways discourse is analyzed through methodological and technological techniques is still lacking in development. It seems quite appropriate to engage with the use of various disciplinary methods to study military media discourse, which is institutional discourse. Informative texts, i.e. information and news texts about military matters, are the texts for which the main task is the conveyance of content and information, which on the one hand is the criterion for classifying such texts into military translation. The form of the text

isn't as important as its content, but if the presentation of the text is also related to its content, then it also has to be considered.

Military discourse is defined as socio-professional discourse about military activity and war in both its traditional and modern forms. It is a component of socio-political discourse and is directly related to journalistic, scientific, technical, and artistic discourses. Formal discourse is represented by literary (both neutral and terminological) vocabulary and phraseology. Informal military discourse is represented by colloquial (both literary and non-literary) vocabulary and phraseology, which includes professionalism and jargon (Thorne S., 2006).

Texts about military and political themes are written in an official-business style, which is distinguished by traits such as formality, impersonality, objectivity, and emotionlessness. These books use military and socio-political words, conventional idioms, nomenclatures, and clichés to convey business information. Documentation, rationality, consistency and accuracy in fact presentation, objectivity in assessments, and emotional and expressive neutrality are all characteristics of the manner of presenting writings on military and political issues (Andreichuk, 2015). The traditional understanding of any sign in military media discourse might alter depending on the context; for example, in a "peaceful" circumstance, this sign is perceived differently than in a "military" environment, or its connotative substance changes. To properly decode all signs, the recipient of a message must use the same code as the sender. In military media discourse, the sender's code does not always match the recipient's code, complicating the decoding process. This is primarily because the recipient of a military message is removed from military reality by distance and, in some cases, time.

Military media discourse is a technical form of communication for the language, symbols and narratives employed within the surrounding of wills and about will. One thing that stood out it is that it uses particular language and slang. For instance, *Functional Readiness*, *Theater of Operations*, *Rules of Engagement*.

During The Rusian-Ukrainian war, new words started to appear in the usage of people and media coverages. In Ukraine we often started to describe Russian soldiers as *orcs*, which means that they are not humans but monsters*:*

"They're orcs because we don't consider them human." In an information war Ukrainian leaders, officials and military officers speak new and effective ways to mass media and the public. They are also breaking with Ukraine's Soviet past, when Communist leaders talked their audiences to monotonous, hours long speeches. Of course, Zelenskyy, Ukraine's president, rules the roost when it comes to being sincere, totally unofficial – and a bit vulgar: "*Stinking bastards*! Hours after a Russian cruise missile killed three-month-old Kira Glodan and her mother Valeria in the Black Sea port of Odesa, he said what else do you call them?" on April 23.

There are some other new words that appeared after full-scale invasion: *"nul"* and *"zelionka"*. *"Nul"* is the dividing line between opposing sides. I think it comes from military topography and cartography and *zelionka"* is an expression that refers to green areas. Some others are: **"Gruz 200"** and **"Gruz 300"** – *"gruz 200"* refers to the dead person, and *"gruz 300"* refers to the person that is injured but alive.

Military media is structured, to some extent, since official dispatches differ radically by sender's rank, and military media tends to provide propaganda, legitimizing behavior or for popularizing military matters.

But duty, honour, immolation and nationalism are all themes spoken in military conversation. The idea is to create a language that will evoke emotional response and at the same time convey pride of and belonging to the military labour force and the civilian population. Conversely, the converse has the same position as to what could be called 'discrepancy,' or the position of suppression and control of information. You may find yourself with only some portions of the details as protection of public security as well as sensitive functional details are reserved to be withheld. There's also an important part for images and videos to narrate, as well. Strongly rooted with a visual liar can be a staggering gallery and send it off

well and quickly. Technology moves forward but military converse is now digital and social media platforms including social and real time communication and engagement of public around the world, but that evolution is also a trouble: rapid fire dispersal of disinformation and the need for verified information.

Taking everything into consideration, military media discourse is a complicated combination of where, and how military operations and the broader society in which they are coexist.

1.5.   Russian-Ukrainian conflict vs Russian-Ukrainian war: Media Interpretation

The Russian-Ukrainian war media story from 2014 to the end of 2022 was markedly different from the first and shifted substantially with changes in the global focus, political and later war priorities. In 2014, The focus on the media has been the Crimea and the separatist movements of Eastern Ukraine. At this point, coverage was intense, but frequently confining to regional and or diplomatic viewpoints, and stressing the conflict as a relatively narrow ethnic or political matter. One day everything seemed to turn upside down and the media world, this day was February 24, 2022. From that very moment, the media world focused its attention on the events taking place in Ukraine. Since it was an unexpected event for all countries, the media seemed to explode with articles, news and reports. The absolute majority of Anglophone media began to cover the events that took place in Ukraine during the full-scale invasion of Russia. The whole world was watching what would happen next, but the task of the media was to disseminate this information to the masses. Therefore, we can conclude that in the period from 2014 to February 24, 2022, coverage of the war in Ukraine increased dramatically and began to gain momentum even to this day.

There are different opinions of the Russian-Ukrainian conflict and the Russian-Ukrainian war. If you know the speaker's perspective on the intensity and character of the hostilities, you usually know the best option.

The term **'Russian Ukrainian conflict'** covers a wider range of conflicts, from political, economic, cultural etc., that are not always combat. This term can be used as it is without strictly defining them as a military conflict to present that there is still a problem going on or the tensions ongoing. It could also be suggesting a more complicated play of the two countries' relationship.

On the other hand, the **"Russian-Ukrainian war"** is a term inherently linked with a war of itself and, above all, that war became real in 2022 when Russia launched a full-scale invasion of Ukraine. This terminology draws attention to the militarized, confrontational aspects of the relationship, the massive death toll, the territorial disputes and humanitarian crises derived from it.

Language can also show political positions, and some organizations use one term versus another to express a certain meaning. For example, unlike some Russian state narrative approach towards 'conflict' simple-wording its gravity, some Western governments and media outlets prefer linguistic approach such as 'Russian-Ukrainian war' to unite the gravity of Russia's actions and to mobilize its support for Ukraine.

The War that's waged in today's Anglo-American media environment can't be described as fact, but rather as words that provoke, con, persuade, and influence the public. As can be seen today in the ongoing war in Ukraine, language shapes the perception of how to view the war. Chosen words, emotional appeals or special framing and media can make the image fit for chosen words, emotional appeals, and special framing and media can also change the image of the conflict both to local and global people of. That's where it's about word choices. So: Depending on which point of view you hold, phrases like *'liberation'* versus *'invasion'*; *'freedom fighters'* versus *'rebels'*; *'civilian casualties'* versus *'collateral damage'* are effective.

From 2014 until the full-scale invasion of Russia, the English media called the war simply a conflict, not considering it genocide or the destruction of an entire nation. Generally, a conflict considered to be a fight between armed troops.

Although war means more than its narrow dictionary definition, the question remains: what is war? The dictionary defines *war* as:

'…a conflict carried on by force of arms, as between nations or states, or between parties within a state …as in a series of battles or campaigns.' See: "War," in *Macquarie Complete Dictionary*, ed. Susan Butler (Sydney, NSW, AUST: Macquarie Dictionary Publishers, 2014).

Therefore, need to define war in order to define what it's used for. The book World History of Warfare details how the reasons for war—from the Neolithic and Mesolithic periods through to modern times—remain enduring: economics, fear of other people, fear of threats, or territory (Martin Van Creveld, 1991). These common enough themes led Clausewitz to note that war was

"…a true political instrument, a continuation of political intercourse carried on with other means." (Carl von Clausewitz, 1989).

Generally, these 'other means' are violent. Such violence is always physical and is always beyond the nation state, although it may be lethal (intended to kill or maim) or non-lethal (intended to damage and destroy material and resources).

War is often referred to violence for example:

"…organised violence carried on by political units against each other. Violence is not war unless it is carried out in the name of a political unit; what distinguishes killing in war from murder is its vicarious and official character…[.] Equally, violence carried out in the name of a political unit is not war unless it is directed against another political unit; the violence employed by the state in …the suppression of pirates does not qualify because it is directed against individuals." (Hedley Bull, 1995)

Another statement that shows us the difference between war and conflict: "all war is conflict, yet not all conflict is termed war, with the spectrum extending from 'no conflict' situations – like humanitarian relief – up to and including 'total war' between states. This reaffirms that conflict, at any level, is a competition of political and human that can use violent and non-violent means to influence a

diverse group of actors to achieve the political objective." (Australian Army, LWD, 2017).

Having made a conclusion, it can be noted that the most important feature that distinguishes a conflict from a war is violence, and if we look at it from the perspective of the Russian-Ukrainian war, then we cannot call it simply a conflict, because it is a war, a war for territory, a war for building one's own ambitions during in which both sides bear losses, but the destruction of an entire nation is not appropriate to call a conflict.

Conclusions to chapter one

An image in thought and being is important in how we see and comprehend reality as a seeing and being, a visual thing and a language idea. An image is not a simple reflection of the real world, it's a made, and altered thing that can make things act as if they are clearer or more confusing than they are. It constitutes an aesthetic category, one fixed in the minds of viewers for its artificial steadiness, becoming a symbol through which people, events, and countries acquire the appearance of being typical, symbolic, and heavy with value.

In the media talk, in regard to war and conflict, image is viewed as a tool of influence, language, ideas, and beliefs. By changing complex realities to simpler images of terms like 'freedom fighters' or 'terrorists,' we can see how language can dictate not only perceptions but also emote and psychological consequences. Words like 'invasion' and 'liberation' or 'civilian casualties' and 'collateral damage' show how carefully phrased language can steer public viewings of an event onto particular moral or political grounds.

From an aesthetic and cultural point of view, the image is purely related to cultural background, because it feeds off its reproduction by printing, and gets a boost from being part of a means of social reference. The image transforms reality in fiction and art by stirring a personal feeling, and captivating imagination thus transforming the text into a reality. On the one hand, the image is used a lot in media and discussions on social media to evoke desire, anger, sympathy, fear, and

so on. When an image given to the public becomes politically charged, it's not just about the immediate situation, but about shaping shared memory, and cultural understanding.

Thus, images in art and media serve to manipulate the looking to draw awareness to the enormous impact of language and symbols on shaping reality, making sense of its existence, and affecting social thinking. It is very important what media do with it because they create so many stories that are connected to geopolitical interests and cultural biases, and it shapes how whole populations get to view wars, conflict, and so forth in the world. It's important to first recognise how words can manipulate images and begin to engage critically with both media and literature. In art or in the media, an image isn't a passive reflector of reality: it's an artificial reality that is part of a form of persuasion aimed at thinking and acting in a certain way. Such is the reason for having media literacy and critical thinking because audiences need to learn to look past straightforward fabrications and figure out the more profound factual, political, and ideological players that underlie the views they witness.

The image, especially when embodied by language, is a strong version of taking, which in turn translates complex realities into reachable, but often distorted, representations. Language is both a mirror for, and a medium of reflecting, shaping, changing, and even rebuilding reality. The issue of being alert and critically involved in interpreting images that we see every day is a very important part of modern communication where language, culture and image creation encompass each other.

CHAPTER TWO. REPRESENTATION OF RUSSIAN-UKRAINIAN WAR IN ANGLOPHONE MEDIA

Anglophone media has repeatedly portrayed the Russian-Ukrainian war as a hinge confrontation between democracy and despotism. Evidence of that is the image of Ukraine as a smaller, democratic nation fighting to hold on to its sovereignty against a larger, despotic enemy, Russia. It also fits into many of the avowed Western norms of democratic governance, and it strikes a particularly striking chord within Europe and North America as this is seen as the leading edge of an all-out ideological skirmish.

The human cost of the conflict, although it's the high value that the Anglophone media places on it, is the number of civilian casualties, the number of people displaced that's millions, the number of towns and infrastructure in total destruction. From the launch of the war, regular Ukrainians have suffered its personal, sometimes devastating, toll, in images and in stories of families divided, communities obliterated and life under siege. The approach tells such a compelling humanitarian story that it inspires empathy and emotional support from audiences all over the world.

Western media outlets focus on Ukraine's distinct peoplehood — so different from alleged Russian myths that undermine Ukrainian sovereignty. Articles and articles on Ukraine's rich culture, language, and history is done to paint a picture of a separate nation that is worth of self-determination. The Russian media's version of Ukraine as a historically connected entity to Russia is nothing compared to this approach.

Anglophones monitor closely Western military, financial, and humanitarian assistance for Ukraine. While NATO and EU nations often get credit for chipping in, this coverage also often deals in scope and how far it could go, including the potential for escalation. The kind of weapons being supplied to Ukraine are important, particularly those cutting-edge systems that can almost immediately alter the course of the war.

In this regard, Anglophone media about the Russian-Ukrainian war, basically, approaches it with sympathetic views of Ukraine, stressing it, the themes of its resiliency, democratic ideas about the war, and its human toll. While this portrayal sometimes over simplifies difficult historical and geopolitical situations it has helped to galvanize backing from across the world. Furthermore, the mainstream Anglophone outlets generally criticize the Russian policies and actions, rather than being platforms on which to hear out the broader Russian perspective in relation to the war.

2.1. The image of war in anglophone newspapers

Russian large-scale invasion into Ukraine in February 2022 became a geopolitical earthquake not only for Europe but for the whole world. The most influential and famous newspapers and magazines in the world such as The New York Times, The Guardian, The Washington Post, The Vogue, CNN, BBC, Politico and others began to cover the events taking place in Ukraine. Shattered buildings, ruined cities, killed people, children hiding underground from shelling, hospitals operating in the basements, exhausted but determined soldiers' faces – all these things occupied front pages of newspapers and magazines and illustrated hundreds of posts in social media all over the world. With modern internet access, perfect cameras in mobile phones and the popularity and accessibility of social media, the war in Ukraine became one of the most reported military conflicts in the history of mankind. That's why it is important to take into account social, historical and cultural aspects. The matter is that discourse is also history. Thus, discourses can only be understood with reference to their historical context (Fairclough & Wodak, 1997; Wodak, 1996, 2001).

As the Internet and related technologies have acquired the status of a leading means of mass communication, an important information resource that ensures the functioning and distribution of large information arrays (Grynyuk, 2022), they have made a huge contribution to the promotion of important social and political messages connected with the events of Russian-Ukrainian war.

Getting wide coverage in the Anglophone media of different countries and cultures the war in Ukraine is represented and explained through the prisms of both different countries and different cultures (Kornilieva, 2022). Various aspects of war and fighting for independence come to the forefront even if to look at newspaper headlines. One of such elements was the *courage* of Ukrainians that for many western societies seemed unprecedented: "**Brave** and **Unbowed**" (Aitken, for *The Sunday Post*, 2022), "Kyiv, **the City of Courage**" (Franey, for *The Daily Mail*, 2022). Since at the beginning of the full-scale Russian invasion a lot of military experts estimated the possible time of Ukrainian resistance as approximately three days, it came as a surprise to many people in the USA and Europe that Ukrainians could not only resist it for many months but also could fight back: "I thought I knew **what bravery was**. And then I saw **Ukraine**" (Stevens, for The New York Times, 2022).

Thus, in the media discourse, the war sometimes serves as a cruel background to highlight the unbreakable spirit of the Ukrainian nation and to represent Ukraine as an embodiment of bravery.
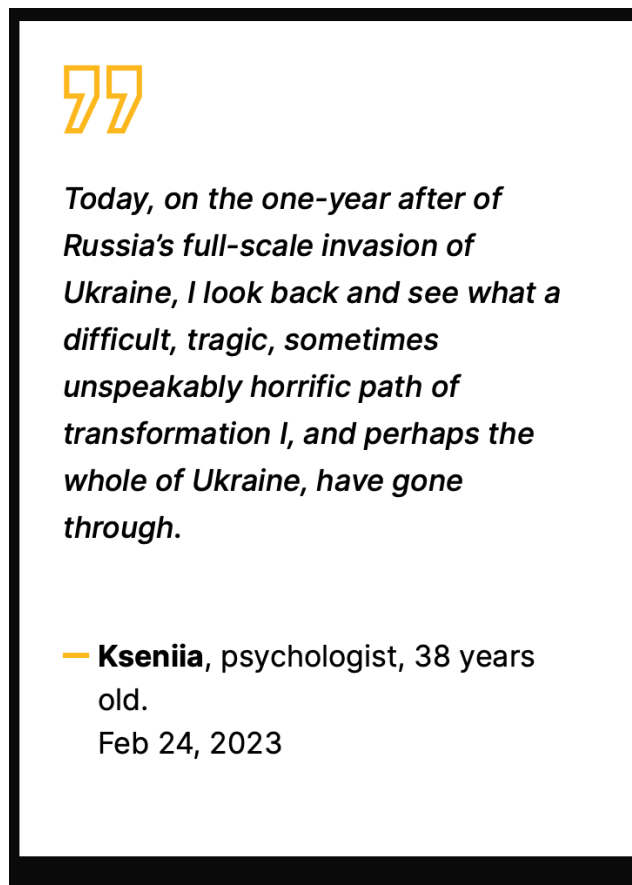
In The Harvard Gazzete we can see such phrase:

"***Going forward, it's quite clear that Russia, under Vladimir Putin, will be <u>a pariah state,</u>"*** says Douglas Lute.

"***It will be as isolated politically and economically as we can make it …"*** (The Harvard Gazzete, 2022).

Being labelled ***a pariah state*** means essentially that the nation isn't really accepted anymore by anyone on the international level, and that all that matters is its economy and its relations to other countries, because there is no one even watching.

Harvard University also shared its opinion on Russian-Ukrainian War through the history of Ukrainian woman who used such words to describe the war: ***<u>difficult, tragic horrific path</u>***. These words show us the true side of Russia as an country through the eyes of Ukrainians (Harward University, 2023).

> *Today, on the one-year after of Russia's full-scale invasion of Ukraine, I look back and see what a difficult, tragic, sometimes unspeakably horrific path of transformation I, and perhaps the whole of Ukraine, have gone through.*
>
> — **Kseniia**, psychologist, 38 years old.
> Feb 24, 2023

Pic 1. Thoughts of Ukrainian woman about war

From analyzing SWP articles we can observe one interesting metaphor used in the headline:

"***Russia's brinkmanship over Ukraine and optimal responses***" (SWP, 2021).

This metaphor is one of risky escalation of the tense relationships between the two nations by emphasizing the extremity of each side's boundary pushing. But the conflict was described as a **'game of brinkmanship'** in a Guardian opinion piece.

The next metaphor was used in BBC:

*"Russian missiles **rained down** on Ukrainian cities in a major attack Saturday..."* (BBC, 2023).

The phrase **'raining down'** creates an image not of an ever-unrelenting stream of force, but of a constant deluge. That means a drone attack is not a one off, that it is occurring all the time. ECC comprises a sense of urgency and danger for people living in the impacted areas. The metaphor combines these to show the

damage the drones due to Ukraine. It also refers to the psychological horror victims of such attacks experience, as well as the damage they wreak on their bodies.

In The Washington post we can observe such phrase:

*"The Russian invasion **has breathed new life** into an international justice system widely seen as toothless and ineffectual"* (The Washington Post, 2022).

The phrase ***"breathed new life into"*** hints that the fact that the world has been reawakened to the idea of and action inside the international justice system with the Russian invasion of Ukraine. This implies that the invasion has reignited-motivated or at least thrust into action-what was previously inactive, or not.

To describe the war in Ukraine, sports metaphors were often used, in which the war was compared to a game and a competition in which each side tried to win, as if in sports. For instance, the war is often referred to as a **"battle"** or a **"clash"** between two opposing sides, with each faction endeavoring to acquire an advantage. Such a comparison may seem a little dirty, because sports usually compete to achieve goals and receive a certain reward, but when it comes to the destruction of an entire nation, then metaphors such as war is a sport cannot be considered appropriate. Here is one quotation with comparing war to a sport:

'*In the stretch of Europe from the Baltic Sea to the Black Sea, where Moscow and the West **have competed** for influence for decades, the threat of a new military conflict is growing"* (The New York Times, 2021).

Returning to the metaphor of sports, let's consider the metaphor of war in terms of play. In an article from The New York Times,

"*Putin's aggressive moves on **the chessboard** of Eastern Europe".* (The New York Times, 2021)

We can see a comparison of war with a game of chess. In an article from The Guardian, we can see a description of war as a game on the edge:

"*President Vladimir V Putin of Russia has, increasingly, put his **cards on the table**: He is willing to take ever-greater risks to force the West to listen to Russian demands."* (The Guardian, 2022).

We can compare this metaphor to a game of poker when players go to extremes or va-bánk to achieve the main motive. In these examples, we can see that Putin is willing to use aggressive methods in the game to achieve his immoral goals.

In an article by The Washington Post, we see a comparison of war to the human body. This is a pre-war conceptual metaphor, which can mean the recruitment of personnel because not only are shells, missiles, and other weapons used for wars, but also the main force is people. In almost all known English-language publications, we can trace the mention of human lives, souls, and hearts. This symbolic representation of the human body in a war zone emphasizes the importance of emotional and psychological factors in war, in addition to the necessary resources and support that contribute to success. It is in a quote from The Washington Post that we see a comparison of the human body to the personnel (army):

*"The Russian invasion **has breathed new life** into an international justice system widely seen as **toothless** and **ineffective**"* (The Washington Post, 2022).

The word ***"toothless"*** means that the system lacked capacity and was unable to deal effectively with violations of international law, while ***"ineffective"*** means that the system was ineffective.

In the BBC news article, we can see the comparison of war with disease. This metaphor is somewhat similar to the comparison of Ukraine as a tumor in the Russian body, but the meaning is somewhat different. It is Russia that is the disease of Ukraine that we have been treating since 2014. This metaphor sounds like this:

*"The violence in Ukraine is **infectious**, spreading like a **disease** and threatening to engulf the entire region in a spiral of destruction."* (BBC News)

It is in this sentence that we can trace that the brutality that Russia continues to use to this day is like a disease for Ukraine, like an infection or a virus, against which there are no sanctions or arms supplies.

In some publications, the **war** is described **as a road**, often bloody road with the corpses of innocent children, women, and men who died at the hands of the Russian aggressor.

"*They were soon having to operate not only as the leading center in the country for patients in need of lifesaving cancer treatment, but a refuge from the Russian army's **murderous path**"* (The Guardian).

Such word combination **"murderous path"** is metaphorical here highlights the devastating impact of Russian aggression.

In anglophone media, **war** is also described **as an art**. When we say 'art,' it doesn't imply beauty or aesthetics, but simply the skilful wielding of tactics; psychological insight; and managing resources to accomplish certain ends. There are many military leaders and theorists who across time have often seen warfare to be an art form. In The Art of War, Sun Tzu propounds on the fine balance of reacting on time, deceptively, and just as, these serve as the spectrums for winning and losing. Similarly, "**the fog of war**" in On War, by Carl von Clausewitz, asks leaders to apply intuition, creative thinking, and guesswork when there is no other way to handle the stress and unpredictability outside battle. Let us have a look at one metaphor:

"The conflict in Ukraine is like a ***tragic opera***, with ***the chorus of gunfire*** and the **solos of pain** and suffering blending together in ***a heart-wrenching melody***." (The Independent).

Usage of such words as 'opera', 'chorus', 'solo', and 'melody' refers to art but describes horrific events that are happening in Ukraine. The metaphoric **phrase "in a chorus of condemnation"** in the given sentence describes the united and synchronized response of world leaders against the invasion:

"***But in a chorus of condemnation***, *world leaders, including President Biden, have decried the invasion itself as unjust and illegal"* (The Washington Post).

Now let us have a look at the metaphors connected to **war as a crime**. Here, even without metaphors, it is clear that war is a crime, a crime against humanity that must be punished. One of the examples can be:

*"Legal experts on both sides of the Atlantic see this overarching crime — **the crime of illegal war** — as the best chance for someday putting Putin on trial"* (The Washington Post).

This metaphor emphasizes the fact that war is frequently viewed as an unlawful or immoral action that causes pain and suffering to people and society as a whole. It also suggests that military actions should be subject to the same legal and ethical standards as criminal actions and that those who engage in unlawful military actions should be held accountable for their actions:

*"Mr Sunak insisted the world must "hold Russia to account" for alleged **war crimes** and criticised agreements of the "post-Cold War era" for failing Kyiv."* (The Independent)

To sum up, the **WAR IS CRIME** metaphor can be an effective tool for fostering ethical and legal accountability in military action, but it should be used with caution due to its limits and possible downsides.

War, as some metaphors portray it, is an irresistible natural force over which humans have no control. In many ways this is the most dangerous framing of almost anything; it can leave people feeling powerless and disconnected and feeling as though there's nothing that can be done. However, responsibility and choice involved metaphors appealing to political leaders' responsibility and choice can stir up engageable and proactive reactions. Such metaphors, the media could thereby induce the public to hold leaders to account and support for real solutions

2.2. Russian-Ukrainian war in the statements of the world leaders

It can be said that political communication has become immensely more valuable in modern society. Or how adequately these problems can be seen to be interpreted, in the solutions to many political problems. Repeatedly, Anglophone

media has cast the Russian-Ukrainian war as a hinge confrontation between democracy and despotism. That evidence is the portrayal of Ukraine as a smaller, democratic country unwilling to let go of its sovereignty in the face of a more powerful, despotic enemy: Russia. At the same time, it fits into many of the avowed Western norms of democratic governance and considering European and North American role as the putative front line of this ideological war, the rhetoric helps strike a particularly potent note.

It is well-known that politics is often associated with power because of its influence on public opinion and high societal position. It controls people`s mental decisions, behavior, and even sometimes values. Politicians are those people who usually make decisions that affect the lives of others (Потапова, 2017). It can be said that political communication has become immensely more valuable in modern society. Or how adequately these problems can be seen to be interpreted, in the solutions to many political problems.

In fact, in their speeches the politicians prefer to use specific terminology, i. e. vocabulary and concepts. It also has, apart from that, specific strategies of political speech same to other speech of a political content only. It can take the form of spoken or written. For instance, pauses and intonation during the speech play a great role in better understanding and highlighting the parts that are important for the speaker (Загнітко, 2007).

In the next months, the focus in media discourse was on Ukrainian foreseen victory and the righteous fight of Ukrainians to protect universal values. In his speech on the 3rd of May 2022 by the Prime Minister of Great Britain, Boris Johnson several times repeated the phrase "**Ukraine will win**" stressing his strong belief in the Ukraine's victory. Later in the speech he compares the fight of Ukraine against Russian aggression with the universal oppositions:

*"It is about **right versus wrong**, it is about **good versus evil**, it is about freedom versus oppression"* (Boris Johnson, 2022).

From the enumeration of three antitheses, it is clear that Ukraine represents virtues like ***right***, ***good*** and ***freedom*** and Russia is the incarnation of everything

negative – **wrong**, **evil**, **oppression**. In the same speech Boris Johnson quoted a famous pun Mark Twain to imply Ukrainian potential of winning the war:

*"It's not **the size of the dog in the fight**, it's **the size of the fight in the dog**"*. (Boris Johnson, 2022)

Such implication of the bigger size and amount of weapons of Russia as contrasted to the stronger fighting spirit and determination to win of Ukrainians reveals Johnson's trust in Ukraine's chances to accomplish what previously seemed impossible – to win a bigger but less decent rival.

On the 22nd of January 2024, the Prime Minister of Poland Donald Tusk spoke with students about the current situation in Ukraine. In his speech, there was one interesting thing:

*"Russian aggression is not only an attack on your country, but also an **aggression against your future**, **the next generations**. It is an aggression aimed at everything that matters to you."* (Donald Tusk, 2024)

In this quote, we can see that if the war stops, Ukraine may be attacked again in the future. Honestly speaking, Ukraine is a country that defend the whole Europe from Russian aggression and if we fall, they will fall also.

On the 15th of January 2024 Britain's Secretary of State for Defence Grant Shapps gave a speech at Lancaster House, in London. He said:

"In five years' time, we could be looking at multiple theatres including Russia, China, Iran, and North Korea. Ask yourself ... is it more likely that that number grows or reduces? I suspect we all know the answer. It's likely to grow," the defence minister said. *"So, 2024 must mark **an inflection point**."* (Grant Shapps, 2024)

In 2024, becoming the 'inflection point' will require the UK looking at and maybe changing the position of its military, as many simultaneous wars may manifest in the future. Shapps' comments indicate he thinks the global security climate is not only dangerous but become worse still with new 'theatres'. His message also may be about readiness—ready to spend more on defence and ready to ally up to counteract these perceived threats.

After conducting research, namely reviewing articles, speeches of influential leaders of countries, one can come to one conclusion, they all bet on Ukraine and believe that it will definitely win, because in another scenario the West will "fall".

Radosław Sikorski, head of the Polish Foreign Ministry, said during a visit to Kyiv on December 22, 2023:

"*This is Russia's last colonial war. **Ukraine must win**, and **Russia must lose**. This is our conviction, regardless of who is in power in Poland. If Ukraine wins, it will raise the morale of the entire free world. Therefore, **Ukraine must win**.*" (Radosław Sikorski, 2023)

Jens Stoltenberg, NATO Secretary General, speaking at the Munich Security Conference on 17 February 2024, said:

"*We see China and Russia coming closer together. So, if Putin wins in Ukraine, it will not only be a challenge to the Ukrainians, it will also send a signal not only to Putin but also to Xi Jinping that you can get what you want by using military force. **So, what happens in Ukraine today could happen in Taiwan tomorrow.** And that is why I firmly believe that **supporting Ukraine is a good deal** for the United States. **It is not charity, it is an investment in our own security.**'* (Jens Stoltenberg, 2024)

The underlying message seems to be that a Putin 'victory' could embolden China to do the same in East Asia and make Taiwan a powder keg. Aiding Ukraine isn't charity, it's an '***investment in our own security***,' Stoltenberg insisted, and doing so is part of 'a plan to deter and prevent authoritarian expansionism throughout the world.'

Lloyd Austin, US Secretary of Defense, in his opening remarks at the 18th meeting of the Contact Group on Ukraine Defense (Ramstein format), January 23, 2024, said:

"*Ukraine has responded to Putin's brutality **with courage and defiance**. After two years of war, the people of Ukraine and their armed forces stand firm against Russian aggression and occupation. […] So, let us be clear. Our support*

*for the Ukrainian people's struggle against **tyranny** makes all of our countries safe. If we lose our nerve, if we falter, if we fail to deter other potential aggressors, we will invite more bloodshed and chaos. So, a sovereign and **secure Ukraine is critical to global security**. And we must not waver in our support for Ukraine."* (Lloyd Austin, 2024)

Austin's words reminded Ukraine's fighters of the length of their struggle, and that they are fighting not only for their country's defence but rather as a symbol of ***'tyranny'*** that mirrors U.S. and ally values and security interests. Austin makes a point by showing that Ukraine's resistance is a deterrence to ***'other possible future aggressors,'*** and that the unity, and continued support for Ukraine, is essential – not only to benefit to Ukraine, but also, as a crucial measure aimed at avoiding further destabilization and violence around the world.

Olaf Scholz, Chancellor of Germany, speaking at the Rheinmetall defense plant on February 12, 2024, said:

*"I told members of the US Congress that this is not about some war far away in Europe. In Ukraine, the question is whether t**here is a future for a peaceful world order**, for our rules-based world. **Russia must be defeated** in its attempt to annex a neighboring state by force. Not only the United States, but all European countries must do more to support Ukraine."* (Olaf Scholz's, 2024)

One reason why Olaf Scholz's remarks at the Rheinmetall military factory near Munich underline that what is happening in Ukraine — a war with major global consequences that transcends local boundaries — is really a key test for whether a **'peaceful world order'** will hold when tested. By framing the dispute as critical to the maintenance of a "rules-based world," Scholz emphasizes the greater concept at stake: the right to autonomy and security, without the threat of their being forced into annexation. Germany's belief is that a strong response to aggression is necessary to stop a recurrence of this type of transgression of international standards; it is his determination that ***'Russia must be vanquished.'***

David Cameron, UK Foreign Secretary, op-ed in The Hill 14 February 2024 said:

*"I want all of us - the US, the UK, our European and other allies - to stand with Ukraine against this completely **unjustified aggression**. It is hard to think of a clearer case of one country attacking another without the slightest justification. I believe our shared history shows the futility of bowing to **tyrants** in Europe who believe in redrawing borders by force. I do not want us to show t**he same weakness we showed against Hitler** in the 1930s. He came back for more, and it cost us many more lives to stop his aggression. […] I want us to show the strength we have shown since 2022, when the West helped the Ukrainians liberate half the territory seized by Putin, all without losing a single NATO soldier."* (David Cameron, 2024)

David Cameron's op-ed makes a strong historical analogy between present-day state of affairs in Ukraine and the 1930s *(comparison Putin with Hitler)* appeasement practices, against which he warns from giving in to authoritarian aggression. Cameron adds that the notion of letting forceful boundary redrawing, however seemingly superficially confined the dispute is, opens the door to unleashing cataclysmic outcomes. Its futility of submission to dictators,' an angry tone is what he puts on the phrase in order to convey that in his eye's everything should be looked with the strongest and unyielding logic since Russia does the violent actions.

Joe Biden, US President, also expressed his opinion on February 13, 2024:

*"We will never bow to anyone, least of all to Vladimir Putin. […] We cannot just walk away now. That is what Putin is banking on. To support this bill [aid to Ukraine in the US Congress] is to stand up to Putin. Standing up to it plays into Putin's hands. […] Our country is at a turning point in history, where the decisions we make now **will determine the course of our future for decades to come**. And I say to House Republicans: You must make a decision. Are you going to stand for freedom, or are you going **to stand for terror and tyranny**? Are you going to stand with Ukraine, or are you going to stand with Putin?"* . Here we can observe the compression between 'freedom' and 'tyranny' which refers to Ukraine and Russia. He has said *'we will never bow to anybody*; **we will never**

bow to Vladimir Putin … help to Ukraine is not about helping Ukraine, but ***it's about helping global democratic principles'***. (Joe Biden, 2024)

In all the above examples, we can observe one specific thing, the leaders of the world countries support Ukraine in this war, because it can threaten the future of other generations. If the enemy is not stopped now or a peace treaty is concluded, what are the guarantees that a full-scale invasion of Ukraine will not happen again? What is the probability that if Ukraine loses, the next victim will be Poland, and then all of Europe.

Summing up everything written above, it can be noted that this is not just a war for territories, it is a war of interests, a war for the future, a war for freedom in which not only Ukraine and Russia, but the whole world is involved.

2.3. The Russian-Ukrainian war in the context of the US elections

The Russian-Ukrainian war has a large impact on U.S. elections as candidates' debate foreign policy, national security and the economic impacts of the conflict. The war is an issue that candidates can make a big difference on in their campaigns. We also see pro Ukraine positions appealing to those voters who care about democracy and human rights and opposing positions that might fit those who are concerned with both military spending and involvement in international conflicts.

The war affects public opinion on issues of the home, namely inflation, energy prices and the economy. These feelings can be used by candidates, they can tout the need for continued support for Ukraine, they can say that the United States needs to focus on her own issues. But historically, Congress has been bipartisan when it comes to supporting Ukraine, and its own political climate could create potential segregation around that. Alliances with the U.S. party base may involve externally imposed pressure to review US involvement or support for Ukraine to a supportive degree.

The ongoing conflict can influence talks about the international stability and US alliances. Others might talk about how the war renders U.S. relations with other nations and what that does to U.S. leadership in the world in the future.

Here are some quotes which represent U.S. politicians' thoughts about Russian-Ukrainian war of its impact on U. S elections. One of this quotes was said by Senator Lindsey Graham:

*"Defeating Russia in Ukraine is critical **to ensuring our national security**. The stakes are high, and we cannot afford to pull back our support **as we head into an election year.**"* (Lindsey Graham)

The USA bet on Ukraine so that is why it is very important to them to make proper decisions before the election time.

Then we can see quote of Senator Elizabeth Warren:

*"As we look toward **the upcoming elections**, we must remember that supporting Ukraine is not just **a moral obligation**; **it's a strategic imperative**. We need to show that we stand for democracy and against autocracy."* (Elizabeth Warren)

When presenting Ukraine assistance as a **'moral obligation' it** makes the conflict's moral point. This is what many people agree with, feeling that the Russian invasion of Ukraine is an attack on human rights and democratic values. That means that the countries who do this, and defend their own democratic governance and sovereignty, have to support those who are doing so. Aiding Ukraine is a **'strategic imperative**,' an indicator that the helping of Ukraine is more than moral. This means that stabilising Ukraine has wider geopolitical interests, in particular, in opposing authoritarian regimes. Such an action would be in accordance with the idea that neglect for which aiding to Ukraine would not serve to upset the situation surrounding the region, and potentially other leaders to other authoritarian, would damage not only relieve hardship in Ukraine, but also American interests and allies.

The last one but not least quote is said by House Speaker Kevin McCarthy:

*"While some may **call for a pause in aid to Ukraine**, we must recognize the consequences of inaction. **The upcoming elections** should not overshadow our commitment to defending freedom and democracy abroad."*(Kevin McCarthy)

McCarthy mentions the upcoming elections as part of this acknowledgement of the domestic political environment and implies that foreign policy choices shouldn't be constantly affected by the electoral cycle. It infers nervousness that over political determinations, massive responsibilities aren't being met; urging policymakers to engage political regards as opposed to worldwide ones. Like Warren, McCarthy brings along the backing for Ukraine as part of a broader promise to protect freedom and democracy. Such wording proves that the conflict in Ukraine is also a global battle against authoritarianism.

To sum up, the Russian-Ukrainian war has significant effects on American politics, and how candidates talk about foreign policy, national security, and economic issues. This is an issue that politicians can exploit to appeal to voters who care about human rights and democracy, and at the same time to placate those who mistrust foreign entanglements far and anyone who worries about military spending. The environment is tough for candidates, with both domestic policy concerns, such as rising inflation and energy prices, as well as their public disapproval of the war. Now that the political environment is so polarized, a bipartisan historical support for Ukraine may be a tough sell and some factions could pressure for a reassessment of US engagement. Senator Lindsey Graham and Senator Elizabeth Warren and House Speaker Kevin McCarthy have all stated that helping Ukraine is both the right thing to do morally and strategically. As long as the war continues rocking on, the United States must find a middle ground: between its domestic election requirements and the commitment to international stability and democracy.

2.4. The role and impact of social media in Russian-Ukrainian War

Since media discourse is defined as any discourse produced by mass media and expressed in media spaces (Chernysh, 2013), information about the war was

spread not only in articles and news reports but also in multiple posts on such popular social media platforms as X (Twitter), Facebook and even TikTok. Presidents the countries, Prime Ministers, various political leaders, celebrities, opinion leaders and influencers did not stay away from the conflict and expressed their position using language as a weapon and a means of shaping public opinion and calling for certain public reaction to the outrageous events.

There is no excuse for the cruelty of the Russian aggression and there will never be any, at the beginning of the full-scale invasion, Ukraine suffered from numerous missile attacks, houses were destroyed, and human lives were taken forever. We can observe the cruelty of Russian actions in such words:

"Russian stratrategy is to make Ukrainians dying a norm".
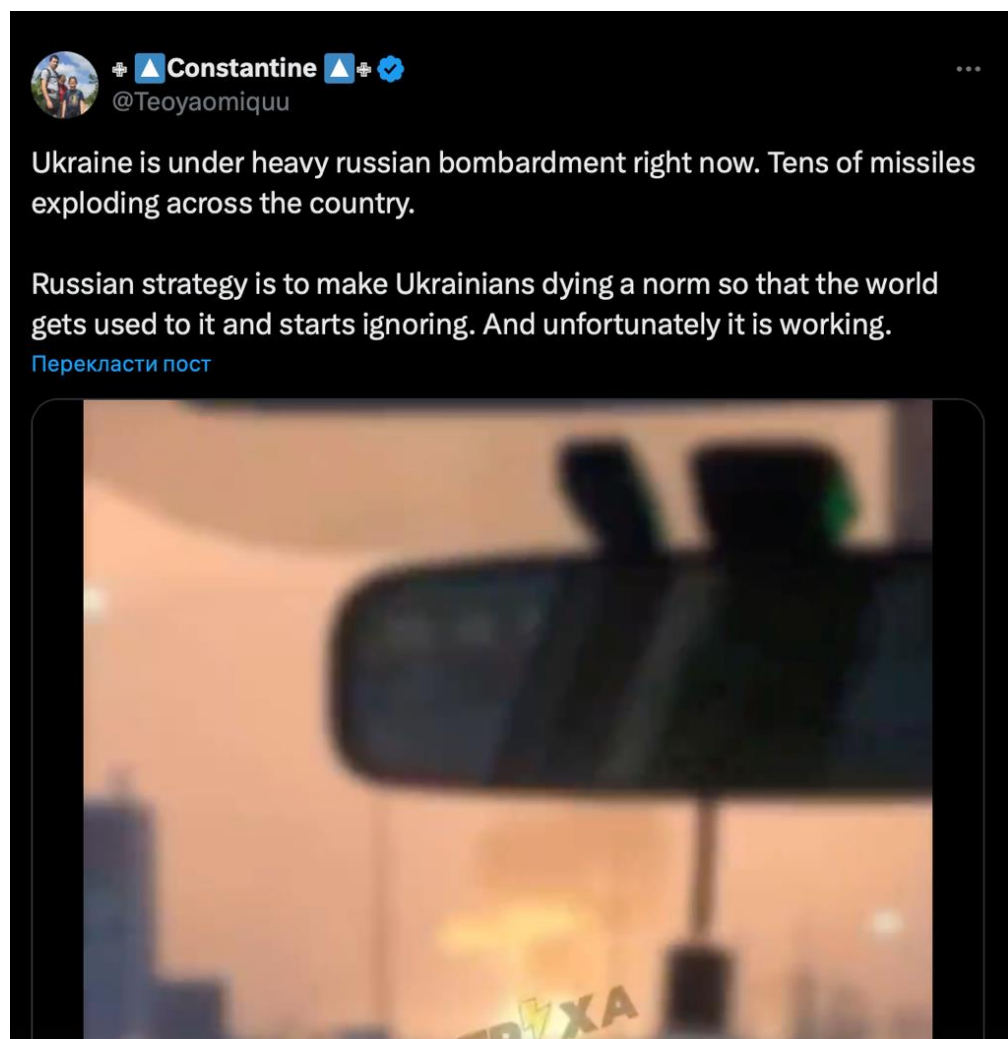

Pic 1. Massive missile attacks

Even after such a long period of time, world leaders and representatives of countries do not call the war a war, instead they use the word conflict, which is completely inappropriate. In this post from the X network (Twitter), we can see that the famous influencer calls a spade a spade, and in addition emphasizes that if Ukraine loses the war, then a Russian invasion of Europe will only be a matter of time. We can see it in the line: ***"This is why Ukrainian war is already our war!"***

Pic 2. A call for action

We can see another example of calling a spade a spade from the MetroUk publication and note the use of word phrase such as: ***bloody war*** – that reinforce the significance of the necessary assistance to Ukraine.
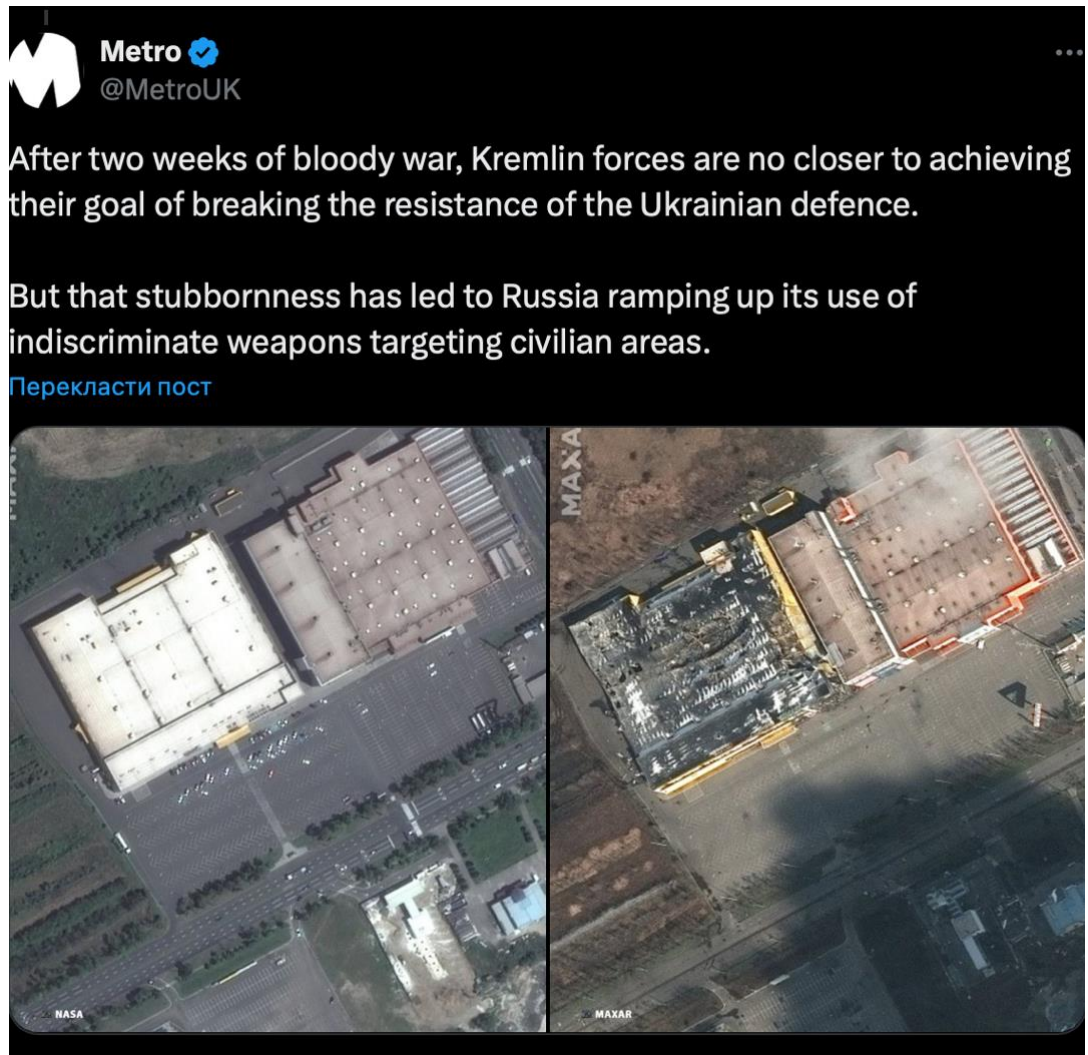
Pic 3. The importance of necessary assistance to Ukraine

The war is being waged not only on the military front, but also on the information front. Propaganda on Russian television reaches its peak to this day. In this post from the X network (Twitter), It is worth to highlight one saying:

*"Ukraine is figting well despite the scarce military resources, **and surely, they are defending every piece of land with faith and blood***".

This phrase gives us a solid understanding that Ukrainians as a nation for all the years of existence value the freedom and independence of Ukraine more than their own lives.

According to some Western guys covering the war, Russia has already lost its entire arsenal two or three times, while some Russians claim that Kyiv is recruiting children and ancients from the streets to fill their trenches.

But nobody can match British intelligence. They have a long history of fantasies from Iraqi attacks to... Russians who have been lacking everything since 2022, and were left with shovels to fight.

The famous fog of war has been amplified by an era of fake news, where people don't know what to believe.
The truth is that, despite Russia's advantages, the war is completely open, precisely because the West still has some cards left to play, including missiles, vehicles, aircraft, and potentially a direct intervention.

Even if, in my understanding, we are nearing a point where the Russians can only be stopped by an international force, we have to admit that Ukraine is fighting well despite the scarce military resources, and surely, they are defending every piece of land with faith and blood.

Pic 4. The struggle for freedom

In another post, we can see what a well-known influencer called the actions of Russia *(murderous regime),* thereby justifying the brutality of the introduction of hostilities and the necessary support from the West to Ukraine.

matthew. ✓
@iAmTheWarax

russia's murderous regime has been at war with ukraine since 2014

one of russia's goals in its 2022 escalation of this war was to capture the seat of government in kyiv

if ukraine bows to russian demands, a free ukraine won't exist

there's no reason to stop supplying ukraine

Перекласти пост

Russia strikes Kyiv, promises more attacks if U.S. supplies long-range missiles to Ukraine

Pic 5. The need for help in a difficult time for Ukraine

In this post from platform X (Twitter), we can see the main difference between the values of both countries, Ukraine fight *to survive* and the Russians *to get more territory*.


Pic 6. Starting war to get more territory

An interesting metaphor was also found on Twitter, although Stefanchuk denies its completeness. In this sense: *'I will eat him"* can mean defeating Putin or destroying his ego.
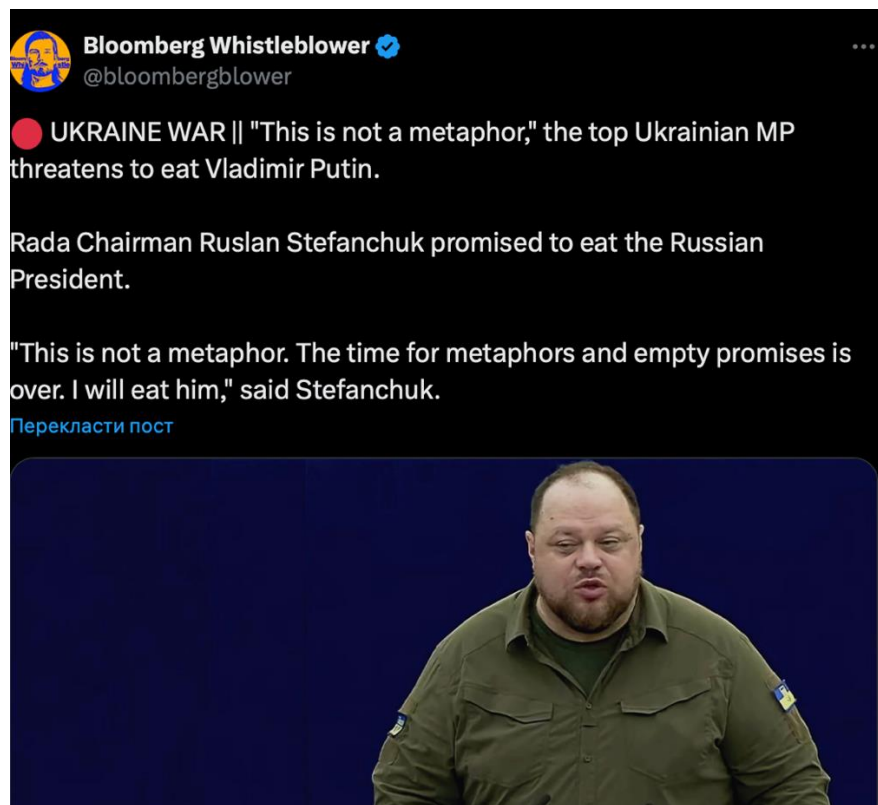
Pic 7. Strong position of Ukrainian Rada Chairman

Examining Twitter further, according to one famous user we can see a vivid metaphor of the Russian invasion, namely, that Russia positions itself as a strong opponent, but in fact *their power is equal only to an explosion that made a great gap in the field.*
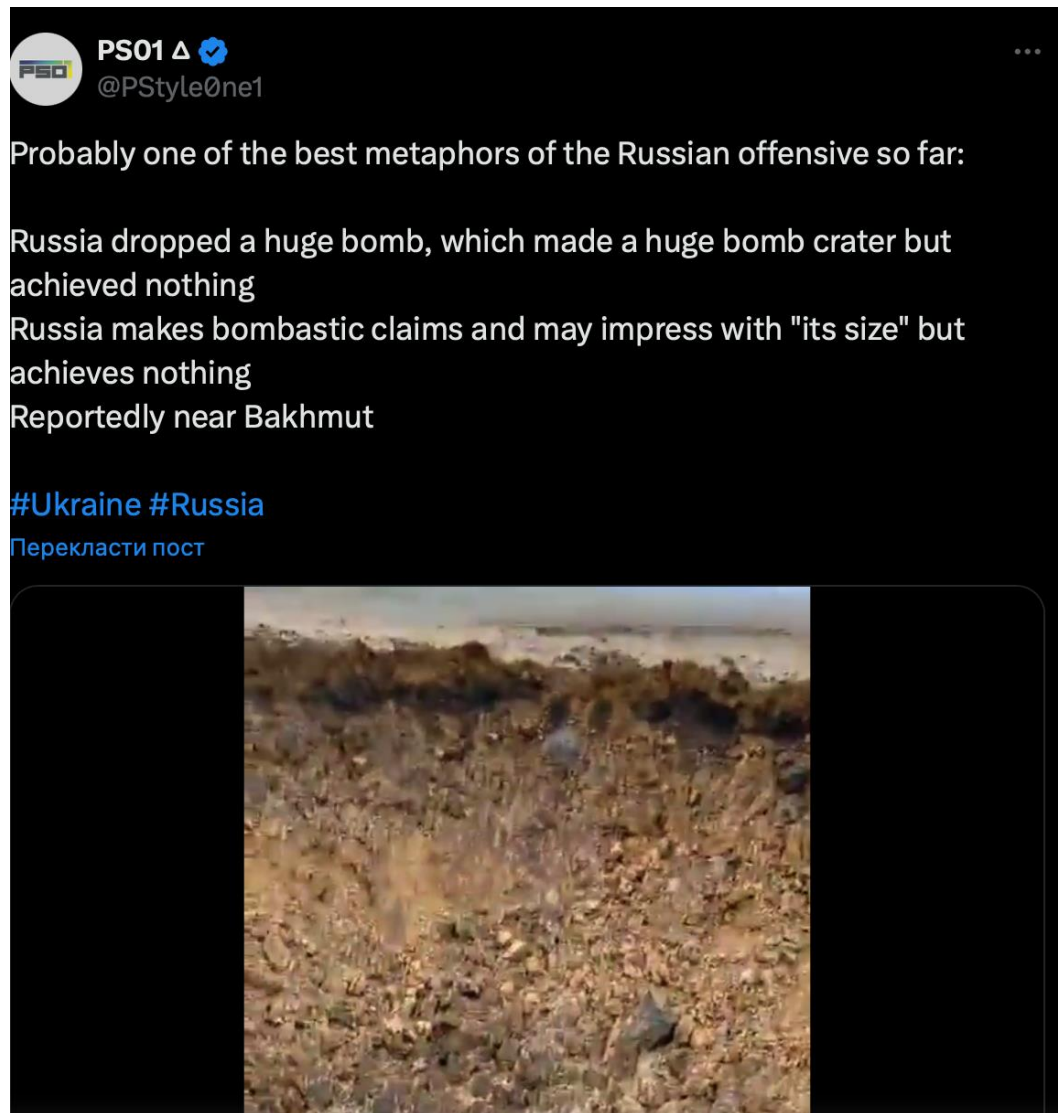
Pic 8. Showing strength only in words

The next example will be a very cruel metaphor that illuminates the whole meaning of Russian culture. The well-known Pushkin, Tolstoy and Gogol reflect the greatest tragedy of the Ukrainian people. These writers cover the grave of innocent women, men and children. Returning to Gogol, it should be noted that he was a genius of Ukrainian origin who chose the path to join Russian culture,

thus this tragedy seems even more depressing than it could be. This metaphor expresses the deep irony of art, which was overshadowed by the loss of priceless human lives.
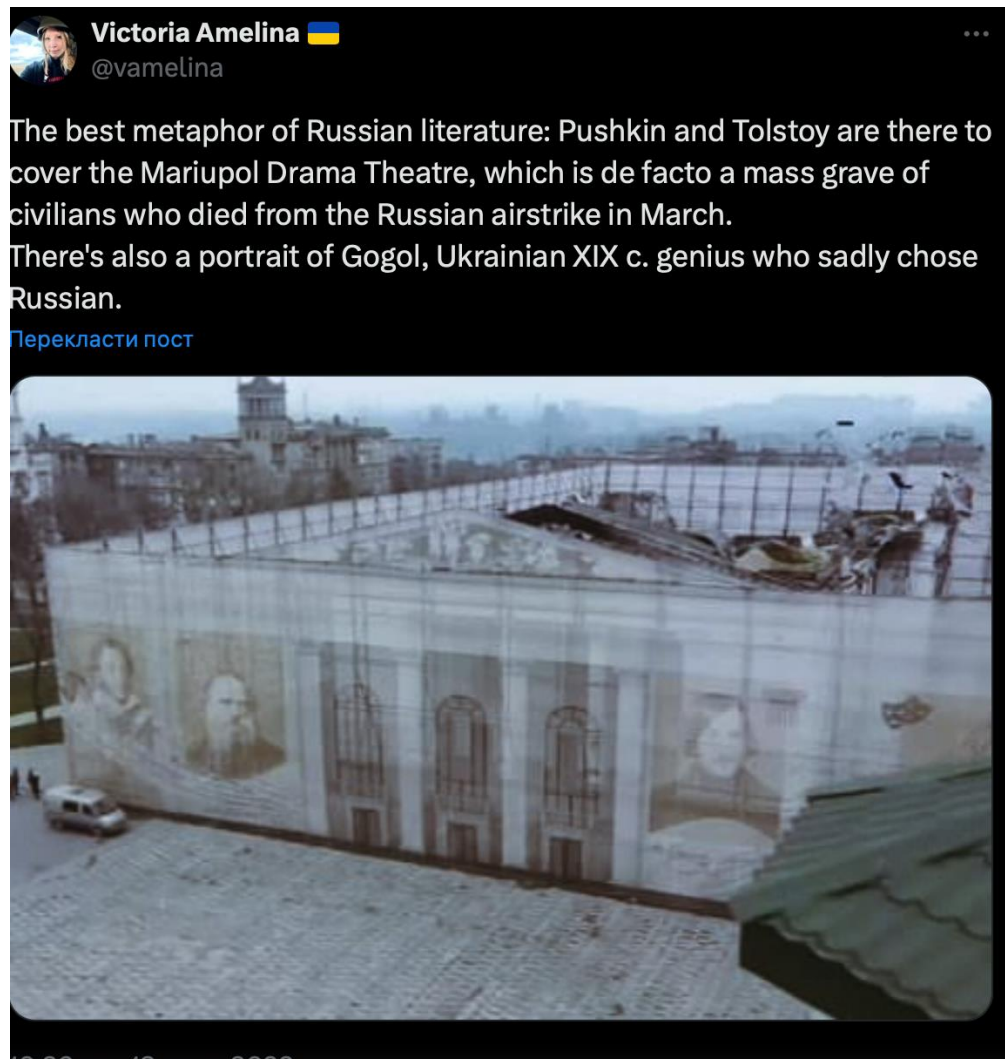
Pic 9. The grave is covered with art

The next post is devoted to the Russian dictator and his comparison with the all-known character of the Harry Potter film, in which Voldemort was the antagonist, whose main enemy had to be destroyed at any cost. Ukrainian soldiers in this case represent Dumbledore's army, which opposed the main evil. Here is used allusion which in contrast to other intertextual elements refer to prototexts through descriptive ways of transmitting the meaning and constructions instead of stable ones. (Ben-Porat Ziva1976:108).

Pic 10, Comparison to well-known literature charackter

In this example, we can see that the Russian body has a tumour, which is Ukraine, and this tumour must be removed.

Pic 11. Comparing Ukraine to a tumour

In this post, we can see the correspondence between expectations and reality in the following phrases: ***"Kyiv in 3 days" to "Forever War".*** In the end, we understand that Moscow's great ambitions have turned into a failure, thus degrading the strategic planning of the Russian army in front of the whole world.

World-famous author Stephen King, a supporter of Ukraine since the full-scale invasion began, always shares his opinion on Twitter (X) platforms. World-famous author Stephen King, a supporter of Ukraine since the full-scale invasion began, always shares his opinion on Twitter (X) platform.

*"The Russians **are getting their just desserts**, and **they deserve it**. They started all this,"* (Stephen King, 2022)

In this quote we see strong support and desire of famous author for Ukrainian win-win scenario. To his quote there was one respond from the usual user of X platform:

*"100% agree. I think it is crazy Ukraine asked us for permission to use US missiles to fire into Russian territory. **Who did the Russians ask permission from to bomb apartments, churches, city centers, and schools deep inside the Ukrainian border."***

We see dissatisfaction with the US decision that its weapons cannot be used to strike Russian territory, even though Russia attacks Ukraine every day during a full-scale invasion. From the start of Russia's full-scale invasion on Ukraine, King posted a picture of himself wearing a 'I stand with Ukraine' T-shirt — showing his support for the actions being taken. The caption for the picture was 'Glory to Ukraine.'

Pic 12. "Glory to Ukraine"

In March of that year he declared that he would not extend his publishing contracts in the nation committing the aggression. Later that year, the celebrity commented on the explosion of the Crimean Bridge, which the Russians called a terrorist attack. Such responses from Russians, he called 'idiocy'. Always defending Ukrainians, the "King of Horror" frequently spoke out against the Russian occupiers' actions after Russia's full-scale invasion of Ukraine. On March 31, 2022, Stephen King also told the Russian leader that Ukraine would *'empty your coffers and bleed you white.'* He later said that Putin had massively underestimated Ukraine. Using metaphorical language, Stephen king is communicating that the Russia's invasion of Ukraine will be expensive and uneven. When he says that Ukraine would 'empty your coffers and bleed you white', he uses two metaphors. Russia will bring its coffers to empty by means of the war in Ukraine. The term *"coffers"* comes from the historically a chest containing money and emptying them would be spending all of the money and leaving Russia fundamentally financially challenged. It's a metaphor for severely weakening someone, for draining a person white. **'Bleed you white '**means that Russia will suffer too much harm or too much loss that he will be very vulnerable, almost bankrupt.

From "Kyiv in 3 days" to "Forever War".

Russia has started what will only end in utter defeat for Moscow. But everyone understands that this war only exists because of Putin's corruption and the fascist "Ruskyy Mir" project. Remove both and the (extremely long) healing process can start.

Of course, new problems will arise, but that will happen anyway sooner or later, and the sooner it happens the earlier it can start to be fixed.

Putin's "Forever War" is the admission that everything what Moscow planned ended in utter disaster for Russia.
#Russia #Ukraine
#Ukraine

Pic 13. "Kyiv in 3 days" and its consequences

Worth to note that new hashtags started to appear after the full-scale invasion. Hashtags help you expand reach and engagement. They point brands to audiences that are into their niche, and they help users find content that matters to them. It brings brand awareness and contributes to conversations about relevant matters. It is worth noting that hashtags provide us with additional context that may be hidden in posts. During full-scale invasion of Russia in social media such as Instagram, Twitter, Threads new hashtags started to appear.

The most popular hashtag even today is **#StandWithUkraine.** For many, it is one of the most well-known and widely used hashtags and is used by individuals and groups across the globe to communicate their support for Ukraine. On social media sites like Facebook, Instagram, and Twitter, it became a catchphrase signifying solidarity and support for Ukrainian independence.

The next one is **#StopRussianAggression**. This hashtag is used to stop Russian's terrorism and their actions towards Ukraine. People were waiting for the West fast actions and any solutions, that is way this hashtag appeared on all social media platforms.

Religious people also put their impact on social media with their hashtag **#PrayForUkraine**, these communities, religious organisations and people used this hashtag to show their sympathy and their concern towards the Ukrainian people. Messages of hope were often paired paired up with prayers, wishes for peace, etc. and we used this a lot.

One more popular hashtag, especially for Ukrainians **is #SlavaUkraini (Glory to Ukraine)**, a familiar way of showing solidarity and fighting, this hashtag, that translates to "Glory to Ukraine," was often used to promote messages of bravery and resiliency.

An early hit to the hashtag **#NoFlyZoneOverUkraine** or **#CloseTheUkrainianSky**, which was used in calls for NATO and Western allies to establish a no-fly zone over Ukraine to prevent Russian aerial attacks. They focused on calls to rally for international action to safeguard Ukrainian airspace.

Another hashtag **#SaveMariupol** was specially used to save one city that suffered the most during the war. This hashtag had gained traction to raise awareness of the humanitarian situation in the port city of Mariupol, which had endured wide attacks, and a protracted siege. It urged efforts to evacuate the city and help civilians trapped inside.

Some other hashtags such as **#StopPutin or #PutinWarCriminal** was dedicated to the person who is in response for all what happening in Ukraine now. This was part of international calls for action against the Kremlin; these hashtag, directed specifically at Russian President Vladimir Putin, was a sentiment shared by people around the globe, who were expressing themselves on Russian leadership through this hashtag.

Taking everything into consideration, the vital part of coordinating international assistance and documenting an event in real time, these hashtags allowed information to be disseminated, and public opinion shaped, by providing live documentation of the event. Often with pictures, video and first-hand accounts from war affected Ukrainians.

Conclusions to chapter two

We can see this in the discourse of the Russian-Ukrainian war about the conflict presented by global leaders as a decisive conflict between democracy and despotism. This narrative holds that Ukraine is a small strong democratic country pitted against a bigger bigger and more authoritarian Russia. A frame like these appeals to the alleged moral duty to assist Ukraine and is consistent with Western values. Donald Tusk, Boris Johnson and other leading political figures in the UK and Europe have made clear the lines in moral, good versus evil, in which Russia is defined as tyranny, and Ukraine is portrayed as the face of virtue. This rhetoric also seeks to again convince the public that this conflict will have a markedly global bearing on democratic value.

Historical allusions said by powerful world leaders, in particular to other wars such as World War II, warn against appeasement and the risks of inaction.

By tacking current events to historical precedents, leaders align the need to support Ukraine as a strategic imperative beyond just a matter of solidarity, and therefore shape those arguments in the service of deterrence. It also calls for Western countries to share the responsibility to act, reminding that the misdirected policy could lead to severe consequences to regional and international stability should they refuse assistance to Ukraine.

Insofar as that conflict has lasted, social media has been an indispensable way for spreading information and affecting public opinion. Politicians, influencers, and normal people have been using social media to show their support for Ukraine, getting a warm, lively discussion, and firsthand reports, respectively, of who is affected by the conflict. #StandWithUkraine and the #StopRussianAggression hashtags have become effective stand-ins for international solidarity, pushing people to support and amplify awareness throughout the world of the humanitarian crisis associated with the war. By allowing Ukrainians to have a counternarrative to the Russian propaganda, and to act in a group, these online campaigns have positive effects.

Metaphors and imagery are important tools to improve discourse because they vividly image the stakes of the conflict. It is important for maintaining moral clarity and regional stability, and taking Ukraine as a 'tumor', for instance, that has to be removed from Russia is one example of how it is so important. The cultural allusions to books and the historical personalities make you feel emotions, make the connection between the historical injustices and what's happening now in Ukraine.

At the end, we could see that the debate about the Russian-Ukrainian war demonstrates that the heads of state believe this conflict is neither a territorial dispute nor a struggle for democratic values survival, but a matter of survival of democratic values. They brought the urgency with which they spoke, and the idea of solidarity in the face of aggression, and the interconnectedness of global security that was highlighted by the role social media plays. As Ukraine's conflict

continues, it's evident that it has far wider reverberations than Ukraine itself and the influence it will have on the geopolitical psyche of generations to come.

GENERAL CONCLUSION

This thesis has aimed to provide a comprehensive contrastive study of the of the war in Ukraine as depicted in foreign English-language media.

Analysis of imagery and discourse surrounding the Russian-Ukrainian war combines to produce a logical narrative which details the importance of language and visual representation in shaping the assumed and manipulated reality of the general public regarding the ever more complex geopolitical situations. While the conclusions emphasize that images in art or media are both constructed artifacts which can shape shared narratives, affect emotions and influence beliefs as well as simple reflections of reality, they indicate that images have power. But in particular, this manipulation is particularly obvious in the context of war, where language and imagery are used to demonize one side and dehumanize it while calling the other side 'good.

One such prime example of how world leaders have painted Russia and Ukraine in conflict, is how the conflict has been framed as one between democracy and tyranny, with Ukraine serving as a bulwark of democratic ideals to an authoritarian Russia. The framing handles the moral necessity of the conflict by showing the conflict as a moral duty turned out to be mobile and appealing to Western idealism too. The historical analogy further buttresses this narrative, laced with please precedents of previous international conflicts currently rooted in analogy of all previous shared responsibility to act but being warned how great are the perils of inaction and appeasement.

For this circumscription, this research highlighted how different forms of media construct and convey information while social media is a very useful tool which helps people participate to the discussion on the conflict and whose spread of information becomes very quick. The foreign supporting hashtags like #StandWithUkraine are designed to stand by and facilitate a united response to the humanitarian crisis in opposition to Russian narratives. Metaphors and

imagery is also stressed because they create feelings and the stakes of conflict are far clearer, and consequently, one is made more urgent and its morality clearer.

Nevertheless, in essence, the Russian – Ukrainian war debate represents a wider acknowledgement that beyond territorial disputes the conflict has implications for global stability, and democratic survival. It also highlights the interrelation of modern communication, social media, language and imagery-things which cannot be separated from one another and for which interaction is equally necessary to make primary the political and ideological dynamics which underlie them. As we see the conflict evolve, it's evident that it will have much greater repercussions much further than the borders of Ukraine and will shape a geopolitical situation for many years to come.

This research has provided an overview of the term of media discourse, has identified its types and features, has explored its functions, and has analysed the representation of the war in foreign Anglophone media. The results highlight the influence of the media on public perception and behaviour and the role of language in shaping social realities and turning attitudes in and out of conflict. The study whereby varied representations linguistic representations of the war in anglophone media are compared and contrasted through the lens of choice of words and critical insight advanced into the relationship between media and discourse has given us a great significance of critical engagement with sources of media and a greater understanding of linguistic strategies.

РЕЗЮМЕ

Дана дипломна робота присвячена детальному аналізу, вивченню та порівнянню того, як зарубіжні англомовні медіа висвітлюють війну в Україні. У кваліфікаційний роботі теоретично обґрунтовано й за допомого аналізу статей та публічних промов перевірено вплив англійськовної медіа підчас Російсько-Української війни.

На основі детального вербального аналізу англомовних ЗМІ було виявлено, що вони акцентують увагу саме на емоційному аспекті представлення подій; використання метафор, оцінних прикметників і особистих історій створює сильні емоційні зв'язки з читачами. Наприклад, у статтях часто описуються страждання звичайного цивільного населення, героїзм українських військових і драматичні події, які викликають співчуття та підтримки, боротьбу за суверенітет та незалежність.

Варто зазначити, що закордонні англомовні медіа демонструють формальний підхід до висвітлення війни в Україні. Вони бажають подавати точність та об'єктивність в аспекті війни. Більше того, в англомовних статтях переважає використання технічних термінів, детальних описів військових дій та стратегічних аналізів. За допомогою такого викладу інформації аудиторія сприймає інформацію з більш ширшого погляду на події, не забуваючи про важливість та багатогранність даної війни. Політики та впливові інфлюенсери вдаються до метафор та алюзій описуючи події війни, також в промовах світових лідерів ми можемо спостерігати значну кількість риторичних запитань.

Під час проведення аналізу було зрозуміло, що англійський медіа дискурс має не аби який вплив на поширення інформації та вплив на війну в Україні, адже медіа завжди була сильним інструментом, який здатен формувати та змінювати думки людей щодо певних аспектів.

Ключові слова: англійськомовний медіа дискурс, війна в Україні, образ війни в Україні, влив медіа на війну в Україні, ЗМІ.

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