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## METAPHORICAL REALIZATION OF THE CONCEPT OF WAR IN ENGLISH MEDIA TEXTS

*The article addresses an issue of metaphorical verbalization of the concept of WAR in English media texts. The objective of the study is to identify common military metaphors that verbalize the concept of WAR in modern English media texts, to determine their conceptual models and to reveal the peculiarities of their functioning in media texts. This is a case study of English media texts, which perform more than just an informative function; they become a powerful tool for manipulating the thoughts and moods of the audience through figurative vocabulary, including military metaphors. The article focuses on the cognitive nature of such metaphors, which use images related to military operations and conflicts to increase the emotional impact on the addressee.*

*The article examines the phenomenon of war and highlights its main features, which become conceptual components of the concept of WAR being the source domain of military metaphors. Three types of conceptual models are defined, according to which military metaphors are formed. The media discourse as a field of application of military metaphors is considered and the functions of such metaphors in the English media texts are determined.*

*The results of the study prove that military vocabulary is actively used to create military metaphors that add emotional richness and expressiveness to texts. The article reveals that military metaphors help to describe political, economic and social phenomena through the prism of military terminology, which simplifies complex processes and gives them emotional weight. The research findings focus on the importance of military metaphors in contemporary media discourse and their role in shaping public opinion. The study also emphasizes the need for further research of the military metaphor for a deeper understanding of its impact on information perception and manipulative potential in the media environment.*

**Key words:** *linguocultural concept, verbalization of the concept, military metaphor, metaphorical model, conceptual sphere of source / target.*

**Statement of the problem.** Nowadays modern media functions not only as a mediator who transmits factual information, but also as a manipulator who affects the audience forming a certain attitude to events and, if necessary, influences it with the help of skilful use of linguistic means, in particular figurative ones. At the same time, the use of figurative vocabulary in media texts not only makes these texts more expressive, but also forms an emotional and evaluative attitude of the audience, which can be directed towards either a positive perception of reality (forming a positive opinion) or a negative one (forming a negative attitude) [19]. One of the most frequently used means of imagery in media discourse is a metaphor [16], which plays an important role in speech, as it reflects a person's worldview, helps express thoughts, enriches language and makes it more sophisticated [1; 3, p. 48].

In times of global upheavals, when the world is threatened by new dangers because of the rapid growth of militarization of modern society due to exacerbation of military-political conflicts, there is

a need for an in-depth study of the language of the military sphere, which verbalizes the concept of WAR. Common means of verbalizing the concept of WAR are military metaphors, which are based on images and terminology related to military actions. This type of metaphor enhances the emotionality of the text, helps express complex ideas clearly and convincingly, but at the same time it is one of the least researched types of metaphor.

**Analysis of recent research and publications.** The conceptual system of a person plays an important role in shaping the realities of everyday life. In order to describe a certain object or phenomenon, to verbalize its concept, a person often uses other objects or phenomena, that is, he metaphorizes them [10; 12]. As any native speaker simultaneously possesses certain conceptual systems, the metaphors used to denote the same phenomenon often differ significantly.

The problem of metaphor lies in the field of scientific interest of researchers representing various fields of knowledge, such as linguistics, philosophy, rhetoric, and psychology. The evolution of views on

metaphor has gone from its perception as an embellishment of speech [20, p. 114] to realizing it as the key to understanding the processes of thinking and cognition [16, p. 74]. Modern approaches to the study of metaphor involve the use of a wide range of scientific methods for the analysis of this linguistic phenomenon, which take into account not only linguistic, but also extralinguistic (philosophical, psychological, communicative) factors of its emergence and functioning [8, p. 240]. Both foreign researchers [11; 13; 16] and domestic linguists [1; 5; 20] develop various classifications of metaphors in different types of discourse.

The use of metaphors in media discourse has repeatedly become the object of linguistic research in recent years [4, p. 31]. The main theories of metaphor in the field of mass media focus primarily on the communicative approach, because the analyzed type of discourse belongs to the field of mass communication. The cognitive approach reveals the main tendencies of the new interpretation of metaphorical reality, focuses on the productive metaphorical models as such, which the authors of media texts suggest to be assimilated by the readers.

Metaphorization of military vocabulary is quite a common phenomenon. Very often, a military metaphor is used to describe the state of the economy, financial markets, and the political situation in the world [7; 16]. The military metaphor is characterized by a combination of various types of emotional influence, both positive and negative, depending on the context of its use. The positive impact lies in the perspective of developing unity, uniqueness and importance of activities, events or policies. At the same time, a negative connotation appears with widespread association with conflicts, threats and instability [19, p. 108–114].

The scientific output of foreign [11; 13; 16] and Ukrainian [1; 5; 20] researchers in the field of metaphor theory, comprehensive practical studies [2; 16] provide a broad basis for an in-depth study of military metaphors that function in modern English media texts verbalizing the concept of WAR.

**Task statement.** The **purpose** of the article is to identify common military metaphors that verbalize the concept of WAR in modern English media texts, to determine their conceptual models and to reveal the peculiarities of the functioning of such metaphors in the studied texts of media discourse.

In accordance with the aim, the following **tasks** were set: to explore the phenomenon of war and to distinguish its main features; to single out the conceptual components of the concept of WAR, which form source domain of military metaphors, and to define

their conceptual models; to consider media discourse as a field of application of military metaphors and to distinguish the functions of military metaphors in English media texts.

To achieve the goal and solve the outlined tasks, the following **methods** were involved: *descriptive* with *systematization* methods – for searching and interpreting the research material; the method of *comparison* – for analytical, synthetic and generalizing study of theoretical aspects; *contextual* analysis of the selected articles – for determining the contexts in which military metaphors are used; *conceptual* analysis – for identifying the concept of WAR and its conceptual components; *component* analysis of lexical meaning – for distinguishing the military metaphors, which verbalize the concept of WAR; *functional* analysis – for defining the functions of military metaphors in English media texts.

**Outline of the main material of the study.** War is a complex phenomenon that can be viewed from different aspects giving rise to lots of “war” terms. The incomplete list of such terms includes: limited war and total (or all-out) war, cold and hot war, local and world war, controlled and uncontrolled war, accidental and premeditated war, conventional and nuclear war, declared and undeclared war, aggressive or offensive war and defensive war, general and proxy war, international and civil war, tribal and civilized war, preventive or pre-emptive war, protracted war, absolute war, war of liberation, war of conquest, war of commerce, war of plunder, revolutionary war, political war, economic war, social war, imperialist war, guerilla war, psychological war, strategic war, dynastic war, monarchical war, ritual war, sacred war, instrumental war, genocidal war.

The notion of war is understood as an armed conflict between states or groups, caused by territorial, political, economic or ideological disagreements. War usually involves the deployment and use of military forces and the application of strategies and tactics to defeat the adversary. The features that often characterize war are as follows: extreme violence, social disruption and economic destruction.

As it is known from the theory of cognitive linguistics (Yu. Stepanov, V. Karasik, A. Prykhodko, etc.), any linguocultural concept is a unit of collective consciousness that is stored in the national memory of native speakers in an objectified form. In accordance with this interpretation, the linguocultural concept of WAR accumulates all the aspects of war – notional, evaluative, emotional, figurative, etc., which were formed in the cultural mentality of a linguistic community for centuries. All this information about war,

both objective and subjective, being conceptualized, is distinguished as conceptual components of the concept of WAR, which represent its conceptual structure as a frame of the notional layer and a set of conceptual metaphors of the figurative layer.

The conceptual components of the concept of WAR are as follows: ARMY, ENEMY, BATTLE, ATTACK, WEAPON, BOMBARDMENT, DEFENCE, CAMOUFLAGE, ARSENAL, DESTRUCTION, VIOLENCE, DEATH, etc. The conceptual metaphors of the figurative layer, having these conceptual components as their source domain, embody different images and associations connected with war. As George Lakoff claims, metaphors are not just linguistic constructions, but also a way of perceiving and understanding the world [13]. Metaphors help structure complex and abstract concepts, making them more comprehensible to the audience, and thus providing cognitive organization. They create systems of associations between two domains of experience, which makes it easier to perceive new information through the prism of already familiar concepts, – the source domain and the target domain.

The source domain, or the source conceptual sphere (hereinafter SCS), is a domain that provides a concept with an image that can be used to understand another concept, while the target domain, or the target conceptual sphere (hereinafter the TCS), is a domain, the concept of which we try to understand or describe by using a metaphor [13]. For example, in the conceptual metaphor LIFE IS WAR, the concept of WAR acts as a SCS. In its turn, the TCS is represented by the concept of LIFE. The source domain (SCS WAR) maps onto the target domain (TCS LIFE), creating a set of associations between the two domains. These associations highlight some aspects of the target domain (TCS LIFE) while ignoring or downplaying others. Associations are mostly natural and arise on the basis of the background knowledge and way of thinking of the speaker (SCS WAR).

Thus, according to Lakoff's cognitive theory of metaphor, metaphorical thinking is a process of using one type of things or phenomena to understand another type of things or phenomena that interact with the first [13, p. 20]. Therefore, metaphors are not just rhetorical devices, but have a complex structure based on the model of our perception of the world and way of thinking.

In Ukrainian cognitive linguistics, metaphors are also considered as specific cases of meaning transfer that arise because of common features of objects, and Ukrainian linguists (V. Shandalyk, N. Babenko, O. Horbachuk and others) adhere to a similar approach to understanding and implementing the process of

analyzing the formation of metaphorical meaning [1, p. 49; 5, p. 134]. The researchers claim that a metaphor has two semantic components: the transfer of information from the source (image-source) to the target object (object-target) and the transfer of additional information that arises as a result of comparing both objects.

The effective means of verbalization of the conceptual metaphors of the concept of WAR are military metaphors, i.e. metaphors that have in their focus lexemes that denote military realia, but at the same time, the contexts surrounding such specific lexemes will not necessarily be related to a military theme.

The process of conceptual metaphorization of military metaphors has two vectors of development, which divide the study of metaphorical models into two approaches. The first involves the identification of a military metaphor in the representation of concepts related to a certain field of knowledge, where war is a source domain that applies military metaphors to different fields of media discourse: economic, political, sports, mass cultural, social, health care, etc. The second approach in the study of conceptual metaphorization of military metaphors involves the consideration of conceptual spheres that represent the concept of WAR while describing military conflicts, in other words, what metaphorical models become the means of actualization of the concept of WAR in society.

The study of military metaphors that verbalize the concept of WAR in English media texts demonstrated the implementation of such models of metaphor creation as follows.

1. The direct transfer model, which involves the use of words that indicate specific characteristics of an object to describe abstract concepts (e.g., emotions, thinking styles, abstract notions, etc.).

For example: *Texas Republicans say GOP chairman has 'weaponized' the party as internal strife continues.* [17] The military metaphor *has 'weaponized' the party* describes the beginning of a split in the party and the intensification of internal disputes. By introducing this military metaphor, the author emphasizes a specific feature of the process of the struggle for power, namely the increase in the number of weapons, that is, various means and strategies used to gain an advantage over the opponent. Verbalizing the conceptual metaphor STRUGGLE FOR POWER IS WEAPONIZING in media discourse, the military metaphor *has 'weaponized' the party* makes understanding of the abstract concept STRUGGLE FOR POWER easier.

In the context – *The constant bombardment of advertising and social media can make us feel like we need to buy more and more things in order to be happy*

*and successful*. [18] – a specific feature of advertizing, namely the intensity inherent in the bombardment, is applied to a situation with constant advertising that accompanies users both day and night. That is, the author tries to explain the abstract experience of intrusive advertising by means of a military metaphor *bombardment of advertising and social media*, which verbalizes the conceptual metaphor *INTRUSIVE ADVERTISING IS BOMBARDMENT*, depicting the high level of activity of advertising appeals, as well as the severe effect they cause.

2. The comparison transfer model, which consists in comparing two different things based on a common characteristic feature.

For example: *Salah escorted by army as fans run on to confront Mo after goal*. [15] In this case, the military metaphor *escorted by army as fans* concerns sports. Verbalizing the conceptual metaphor *SPORT FANS ARE AN ARMY*, the author uses the military metaphor that is based on the common features between the army (the largest unit of the military organization) and the large number of fans of Mohamed Salah. The common features between these two phenomena are size and organization, which are the source domain of metaphor creation in this model.

*China accuses the UK of starting a “new Cold War” over Boris Johnson’s Huawei ban*. [6] In this context, the conceptual metaphor *BAN ON PRODUCTS IS COLD WAR* is verbalized by the military metaphor *starting a “new Cold War” over Boris Johnson’s Huawei ban*, which compares the ban on Huawei products with the beginning of a new Cold War. The non-obvious nature of the confrontation is used as a common characteristic feature: similar to the Cold War with the absence of direct military conflict between the Warsaw Pact countries and NATO, banning only one company, Huawei, and not all products in general, is a non-obvious step towards the deterioration of relations between the countries.

*Foundation is one of the best tools in your makeup arsenal for smoothing out your complexion and enhancing your natural, ageless glow*. [14] The military metaphor *makeup arsenal* used here compares a woman’s makeup set to an arsenal based on a common characteristic feature, namely the variety of “armaments”.

3. The contextual transfer model, which is based on the transfer of meaning from one context to another.

For example: *Right from my days as a post-graduate student in New Zealand, I did not lose interest in the camouflage intentions of opposition politicians in the state*. [7] The word *camouflage*, inherent in the military theme, is used in a political context in the

sense of “to hide, to mask”. The military metaphor *the camouflage intentions of opposition politicians* which verbalizes the conceptual metaphor *HIDDEN POLITICAL ACTIVITY IS CAMOUFLAGE*, is used to reveal the reasons behind the hidden activities of opposition politicians in the state.

In the context – *Sean Dyche said the threat of a points deduction for breach of financial fair play rules has given his Everton side a siege mentality*. [9] – the word *siege* is used in an unexpected context and is aimed at drawing attention to changes in the mentality of the team that has become too passive and aimed only at protection. The military metaphor *a siege mentality* emphasizes the author’s point of view about the need for changes for further development.

The analysis of the given examples shows that the direct transfer model is used to explain abstract concepts, for which such expressions as *weaponized* and *bombardment of advertising and social media* are used. The comparison transfer model is used to emphasize the author’s finding similarity between one or more characteristic features of a certain phenomenon and similar features of military reality (*new Cold War, army of fans*, etc.). The contextual transfer model is used most often to give a sentence an unexpected meaning and increase its artistic value, for which, for example, *camouflage intentions* and *siege mentality* are used. It follows that a military metaphor does not simply reflect some similarity between objects, but also creates a new meaning for one of them.

Military metaphors permeate English media discourse, as they are used to describe and explain a wide range of events, from political campaigns to sporting events. The selected material indicates the significant use of military metaphors in English media texts, which is becoming a universal means of understanding media realia. Today, media activities are often conceptualized as military operations. The negative emotional colouring of the perception of military terminology creates an atmosphere of aggressiveness around the work of journalists, acute rejection of the work of colleagues, strained relations with the authorities, and is sometimes aimed at discrediting the information industry. Military metaphors in English media are caused by numerous military conflicts around the world. Due to the fact that the realia of war have become a part of everyday life, the military vocabulary has deeply penetrated the consciousness of citizens, and the strategic “military” type of thinking is not perceived as the exclusive prerogative of the military.

In the studied texts, military metaphors perform pictorial, activating, communicative, cognitive, manipulative, and integrative functions.

The use of military metaphors relies on a certain image of war as a space of absolute confrontation, where there are clearly defined enemies, strategies, victories and defeats. Military metaphors are also used to describe complex ideas or phenomena, using clear and emotionally rich images. For example, in business, competition between companies can be presented through the metaphors of a “battle for market share” or a “price war”. In politics, election campaigns are often viewed as “battles for votes” or “wars for influence”. Such use of military metaphors not only simplifies the perception of specific processes, but also gives them emotional weight, causing aggressive or defensive reactions.

The use of military metaphors in the content of television and radio programmes, periodicals allows forming new realia, influencing the perception and behaviour of the audience. Military metaphors are used in advertising to create images and feelings that stimulate the desire to purchase a product or change attitudes towards certain phenomena. At the same time, the use of military metaphors is possible not only in verbal speech, but also in visual and gestural forms of communication. This allows for a better perception and interpretation of the messages created in the media.

Metaphorical complexes in headlines and news articles are often used to attract attention and create humour or sensationalism. Military metaphors make the message more exciting and memorable, which helps attract a wider audience. This type of metaphor use is becoming a megatrend in media discourse, as it allows the media communicating more effectively with its audience [11, p. 132].

It is also worth noting that with the help of bright military metaphors, media people are able to create

manipulative realia that can offend, insult or deceive. This use of military metaphors raises ethical questions about the limits of permissible influence on the audience and requires a deep understanding of the structure and functions of these metaphors [2, p. 50].

Thus, military metaphors in mass media perform critically important functions, from cognitive organization to the creation of virtual realities and influencing the emotions and behaviour of the audience, making them an indispensable tool in modern media discourse.

**Conclusions.** Military metaphors, the formation of which is ensured by the use of military vocabulary in unusual contexts, are an effective means of systematizing knowledge about the metaphorical nature of modern English mass media. Based on metaphorical models, namely, the direct transfer model, the comparison transfer model and the contextual transfer model, military metaphors verbalize the linguocultural concept of WAR. The conceptual components of this concept, which form the source domain, help to describe political, economic and social phenomena through the prism of military terminology, which simplifies complex processes and gives them emotional weight. A rather specific type of metaphorical expression allows generating associations with military scenarios, such as battles, offensives, military actions, which activates the emotional connection between the speaker and the listener.

The research findings focus on the importance of military metaphors in contemporary media discourse and their role in shaping public opinion. The study also emphasizes the need for further research of the military metaphor for a deeper understanding of its impact on information perception and manipulative potential in the media environment.

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### Ніконова В. Г. МЕТАФОРИЧНА РЕАЛІЗАЦІЯ КОНЦЕПТУ *ВІЙНА* В АНГЛІЙСЬКИХ МЕДІЙНИХ ТЕКСТАХ

У статті розглядається питання метафоричної вербалізації концепту війна в англійських медійних текстах. Мета роботи полягає у виявленні поширених мілітарних метафор, які вербалізують концепт війна в сучасних англійських медійних текстах, визначенні їх концептуальних моделей та розкритті особливостей їх функціонування у медійних текстах. виконано на Матеріалом дослідження слугують англійські медійні тексти, які виконують більше, ніж просто інформативну функцію; вони стають потужним засобом маніпуляції думками та настроями аудиторії за допомогою образної лексики, зокрема мілітарних метафор. У статті розкрито когнітивну природу таких метафор, які використовують образи, пов'язані з військовими діями та конфліктами, для посилення емоційного впливу на адресата. У статті досліджено феномен війни та виділено її основні ознаки, які постають концептуальними компонентами концепту війна і становлять джерело мілітарних метафор. Визначено три типи концептуальних моделей, за якими утворюються мілітарні метафори. Розглянуто медіадискурс як сферу застосування мілітарних метафор і виявлено функції таких метафор в англійських медійних текстах.

Результати дослідження демонструють, що військова лексика, яка є важливою складовою лексико-семантичної системи будь-якої мови, активно використовується для створення мілітарних метафор, що додають текстам емоційної насиченості та виразності. У статті розкрито, що мілітарні метафори допомагають описати політичні, економічні та соціальні явища крізь призму військової термінології, що спрощує складні процеси і надає їм емоційної ваги. Висновки дослідження підкреслюють важливість мілітарних метафор у сучасному медійному дискурсі та їхню роль у формуванні громадської думки. Дослідження також акцентує на необхідності подальшого вивчення мілітарної метафори для глибшого розуміння її впливу на сприйняття інформації та маніпулятивний потенціал у медійному середовищі.

**Ключові слова:** лінгвокультурний концепт, вербалізація концепту, мілітарна метафора, метафорична модель, концептуальна сфера джерела / мети.