Bais or Balance? Multimodal discourse Analysis of British media representation of Russain – Ukraine war

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Abstract— This study investigates how the British media covers the Russia-Ukraine conflict, utilizing a Multimodal Critical Discourse Analysis (MCDA) framework. Considering both verbal and visual components in news reportage, it intends to identify whether the reporting is balanced or biased. Built on the work of Wodak (2006), Kress and van Leeuwen (2006), Machin (2013) and Wong (2019), the paper surveys how text, graphics, and design are utilized to form narratives. A combination of qualitative and quantitative analysis of media coverage selection has been conducted to uncover the complication of these multimodal components. The results expose accomplished ideological thoughts and power dynamics that influence the narratives being told, utilizing visuals and verbal elements to strengthen particular viewpoints. While British media generally target is impartiality, biases are still embedded due to the difficult socio-political context of the conflict, emphasizing the significance of photo and self-reflection in conflict reportage.

Keywords— Bias, Balance, CDA, MCDA, British media

INTRODUCTION

The debate of bias or balance in media reporting shows a crucial role in determining social media comprehending, particularly through struggles such as the Russia-Ukraine war. In politically thrilling contexts, media news can expressively influence both public sides and global discourse. The key issue highlights in this study is the experiment of attaining impartiality in media practices, set that power dynamics and ideological biases often form media narratives (Fairclough, 1995; Wodak, 2006). In such cases, media passages may either knowingly or unknowingly reproduce prominent ideologies, paving to biased representations that can change international public opinion about the struggle and its performers. This study surveys whether British media reportage of the Russia-Ukraine war maintains a balanced view or explores natural biases. To do this, the research utilizes Multimodal Critical Discourse Analysis (MCDA), a framework that analyzes how verbal and graphical components such as language, pictures, and design are interrelated to make particular media narratives (Kress & van Leeuwen, 2006). It emerges Wodak's Discourse-Historical Approach (2006) with Kress and van Leeuwen's (2006) multimodal discourse model to examine how semiotic resources in news media either uphold or neutralize bias.

Relying on insights from Machin (2013) and Wong (2019), the research compromises a full analysis of how verbal and visual elements work together to form individual opinions. Ultimately, this study goals to enlarge the comprehending of media impartiality in universal conflicts. It pursues to encourage ethical and balanced reporting by classifying how media narratives are built and how they influence social opinion, often strengthening or stimulating current power constructions and ideologies (van Dijk, 2003; Fairclough, 1992). A deeper analysis of the Russia-Ukraine war coverage explores how balanced media can form knowledgeable and accomplished universal discourse.

1. Research Questions

There are two main questions that can be investigated in the paper:

1- How do language and visual representations in British media shape the narratives of the Russia-Ukraine war,

and to what extent do they reflect bias or maintain balance?

2- How do unbalanced power dynamics and ideological influences reflect the objectivity of British media's coverage of the Russia-Ukraine war, and how do multimodal strategies (beyond words, including images and visuals) shape public perception of the conflict's geopolitical and socio-cultural dimensions?

2- Theoretical Background

Critical Discourse Analysis (CDA) examines how language and discourse reflect or shape power relations, ideologies, and social structures. Prominent figures like Fairclough, van Dijk, and Wodak emphasize the connection between socio-political realities and discourse. Expanding on this, (MCDA) incorporates verbal and visual elements to explore how media and texts use multiple modes to construct meaning, revealing the relationship between power, ideology, and multimodal communication. In the 1990s, MCDA increases significance by presenting works of Kress and van Leeuwen's (2006) *Reading Images*, which shed lights the prominence of non-linguistic interactions in meaning-making. Multimodality, as defined by Bezemer & Jewitt (2018), refers to the study of how different modes like text, graphics, sound, and gestures work together in communication. Academics such as O'Toole (2011), Machin (2007), and Machin & Mayr (2012) explore how visual elements, specifically in media, participate in forming social practices and ideologies. The approach views how semiotic resources are utilized in support social practices, through the utilization of symbols, colors, and images in media (Flowerdew & Richardson, 2018). Social media is a current platform everywhere multimodal discourse plays a vital role, merging text, pictures, and audiovisual to generate multifaceted communication systems (Ravelli, 2018). CDA and MCDA are interdisciplinary contexts that explore how language, power, and ideology shape social structure. By investigating linguistic, semiotic, and multimodal components, these approaches explore the effect of discourse on social group and power dynamics (Fairclough, 1995; van Dijk, 2003). Impartiality is vital to CDA, confirming that several viewpoints are evaluated without bias. MCDA enlarges this by mixing linguistic and non- linguistics features to reveal implicit meanings in communication. Semiotic theory supports in perception of graphic symbols, whereas historical analysis lets language progression, improving the study of societal interactions (Wodak, 2006; Kress & van Leeuwen, 2006).

In terms of MCDA, a study by Snyder (2010) *"Applying Multimodal Discourse Analysis to Study Image-Enabled Communication"* presents how graphics are made through face-to-face connections and how they participate in meaning-making beyond verbal interaction. Utilizing procedures such as multimodal interaction analysis (Norris, 2004) and multimodal transcription (Baldry & Thibault, 2006), Snyder views graphics making as a dynamic interactive performance rather than a fix product. The study highlights the significance of comprehending graphic-based connection to advance tools for human communication, particularly in information science. Another study by Martikainen and Sakki (2023) investigates how media graphics of immigrants from the Russia-Ukraine war impact intergroup relationships in their study headlines *"Visual Humanization of Refugees: A Visual Rhetorical Analysis of Media Discourse on the War in Ukraine."* The study emphasizes how a Finnish national newsprint utilize visual policies to humanize Ukrainian immigrants. Examining 465 graphics from February to May 2022, the study modifies four key policies materializing, fragilizing, agonizing, and activating that show immigrants as either defenseless victims or resilient survivors. The study reveals that these visual images raise sympathy and understanding, determining communal insight clearly and promising sustenance for immigrants. Thus, both the mentioned studies are not concerned with the media balance and how to connect the context with graphics to present full comprehensible thoughts.

3- Bais or Balance

maintaining neutrality, noting that media discourse is often shaped by underlying power dynamics and ideological biases. Fairclough argues that CDA uncovers these power imbalances by analyzing language, word choice, and metaphors, pointing out that attaining true neutrality is complicated due to the effect of political and ideological aspects on discourse. van Dijk (2021) adds that impartiality in media requires offering balanced viewpoints without favoring any specific group, though he acknowledges that trust and fairness are often entangled with perceptions of bias. Similarly, Wodak (2006) opposes that complete neutrality is unattainable, given researchers' own biases and social contexts. She advocates for transparency and reflexivity in research, criticizing the media's superficial efforts to achieve balance and objectivity, which may obscure deeper issues like authoritarianism and corruption (Ribeiro & Zelizer, 2019). To sum up, researchers approve that while seeking for impartiality, specifically in media reports investigating, they must be aware of the inherent partialities and challenges in constructing and examining discourse.

4- Methodology

The paper is based on mixed method (including qualitative and quantitative techniques). Qualitative methods examine

communal and human perspectives, whereas quantitative methods utilize statistical data to explore phenomena. Mixed methods research connects both approaches for an interpretive understanding of historical and multimodal discourse. This combination enriches the survey in depth, utilizing different sources like graphic and written information (Pevrino & Pritzker, 2022; Willing, 2013; Hua, 2016).

5- Data collection & Selection

Vásquez (2022) modifies data collection as a methodical process of collecting and quantifying data, utilizing procedures such investigations and records (Hua, 2016). It offers experimental data to clarify problems, authenticate hypotheses and advance research. Active research must encounter applicability, accurateness, constancy, and moral standards. In critical background approaches, data is composed by varying conceptions like ideology and power, whereas multimodal analysis surveys several data kinds such as typescripts and videos in social background contexts (Hua, 2016). Mixed methods involve a balance among data collection and analysis for coherent research design (Willing, 2013).

Data selection includes categorizing pertinent data built on particular criteria, led by research questions, design, and strategy. Coding looks as a vital part which brings to line gathering information and analytical framework with research target to offer full comprehending (Willing, 2013).

This study explores British media coverage of the Russia-Ukraine conflict, emphasizing language use in the news. The researcher chooses two news reports to analyze from different agencies, confirming coverage constancy through policies.

6- Analytical Framework

The analytical framework is based on Wodak's (2006) historical approach, Kress & Van Leeuwen's (2006) multimodal discourse model, and Machin's (2013) contributions, complemented by Wong (2019). MCDA is interdisciplinary, utilizing linguistic tools yielding results related to society. The study surveys linguistic strategies in texts, showing explicit and implicit meanings (Khosravi & Nik, 2010). Wodak (2006) and others clarify how social communities are pretended, combining linguistic analysis with socio-political contexts (Billig, 2006).

One of CDA features is expressive discourse analysis which is connected with context. CDA enhances another level by concentrating on the linguistic classification of texts. Wodak (2006) frameworks shed light on four contextual levels: intra-textual (within the text), inter-textual (between texts and discourses), extra-linguistic (societal history and community memories), and socio-political (linking discourse to social and cultural contexts). These stages offer a full comprehensive data of social groups by contextualizing the results (KhosraviNik, 2010). The figure below illustrates the four mentioned levels.
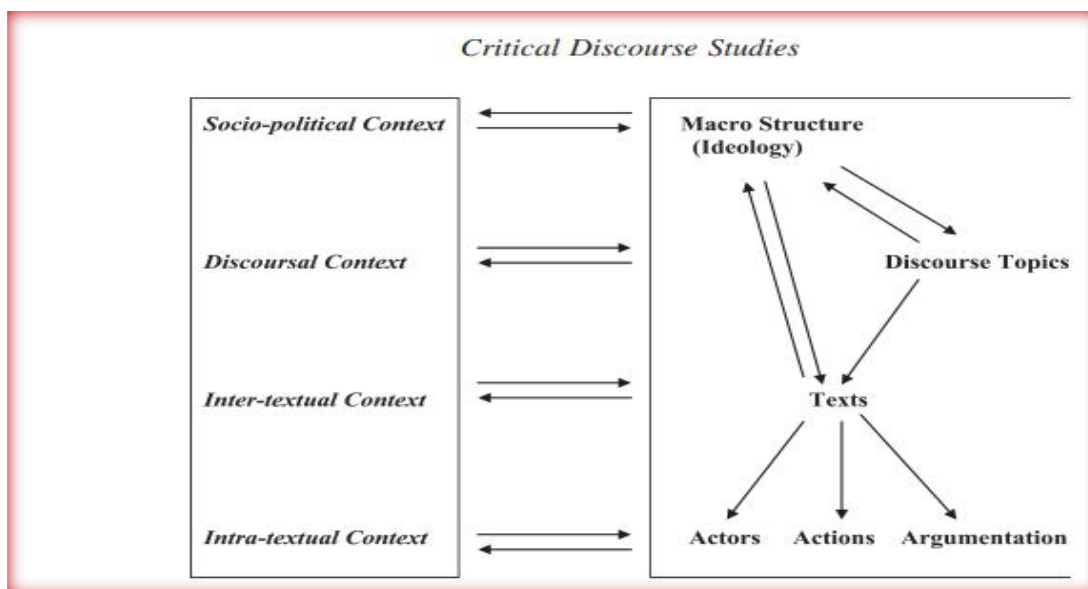

Fig.1: Context Level Interactions (KhosraviNik, 2010, p.67).

Perception of social theory along with multimodality relations explore how texts whether written or spoken, graphics, or multimodal can be investigated within actors, actions, and argumentation. Multimodal analysis studies interaction across multiple media layouts such as films and

TV interviews. Social theory forms discourse, while multimodal analysis surveys linguistic features and arguments (van Leeuwen, 1996). Multimodal social semiotics attach with power dynamics, presenting how interaction adapts to communal requirements, supporting

academics comprehend how individuals transfer meaning within several modes (Bezemer et al., 2016).

Machin (2013) and Kress & Van Leeuwen's (2006) multimodal discourse model investigate how semiotic resources like verbal, graphics, voice, and form components carry meaning in political broadcast reports. Their study

clarifies the effect of digital technique on political discourse and examine power dynamics across ideological analysis. Nevertheless, their model does not focus on impartiality. Wong's (2019) model, building on van Leeuwen and Kress, utilizes a social semiotic approach to investigate text and graphics across various media, containing political news reports.
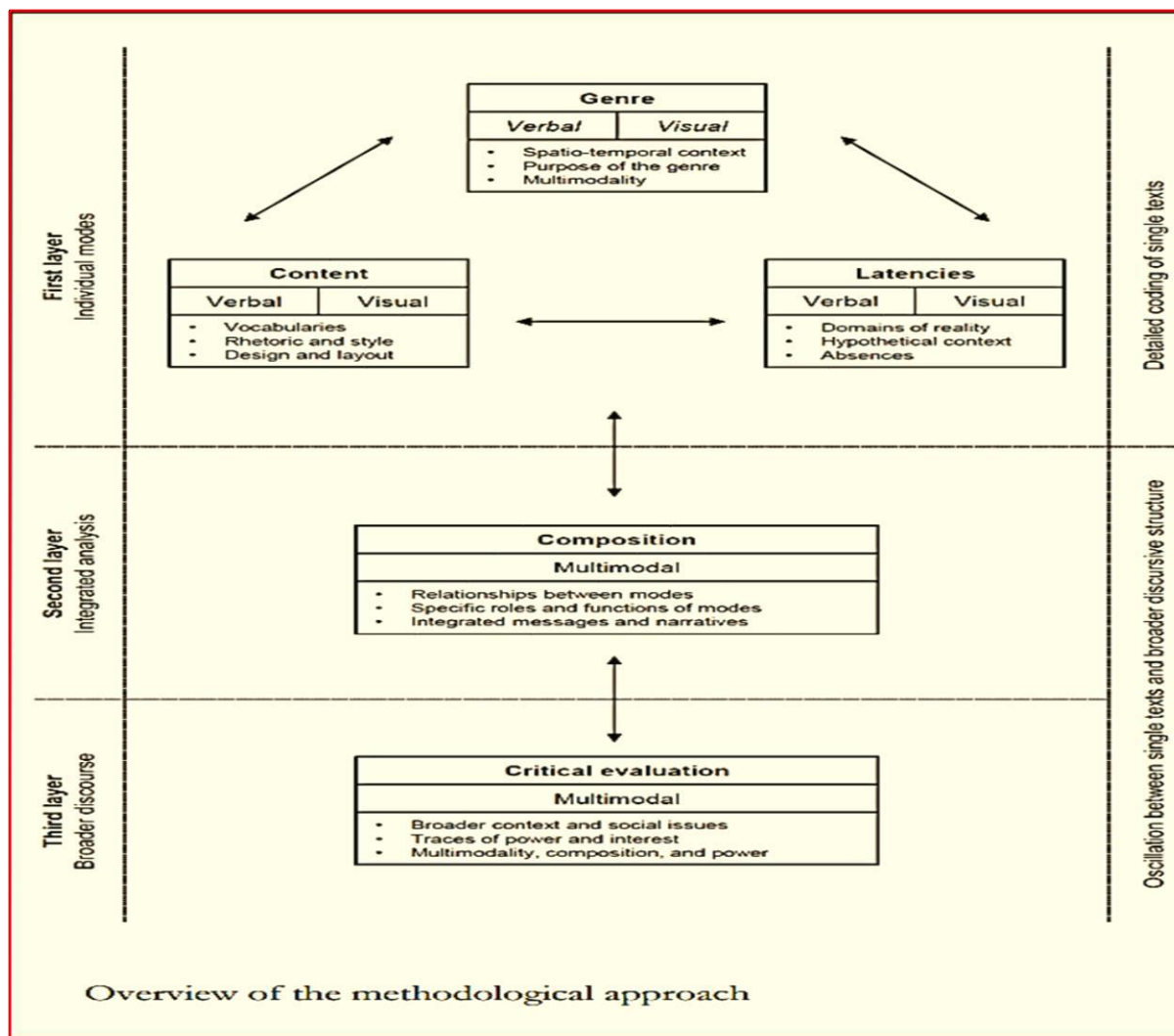

Fig.2: Methodological Approach of Kress & van Leeuwen (2006, cited in Jancsary, Höllerer, & Meyer 2016. p13)

Machin's model and Wong's (2019) analysis both explore the effect of graphical media but from altered perspectives. Machin appearances at how war monuments utilize graphics to represent thoughts and form collective remembrance, often moderating the sorrow of soldiers. Wong (2019), on the other hand, emphasizes the societal

part in graphics, specifically how graphics express cultural impact form by financial powers. Despite these differences, they cooperatively emphasize the influential dominance of graphical media in determining community attitude and public principles.
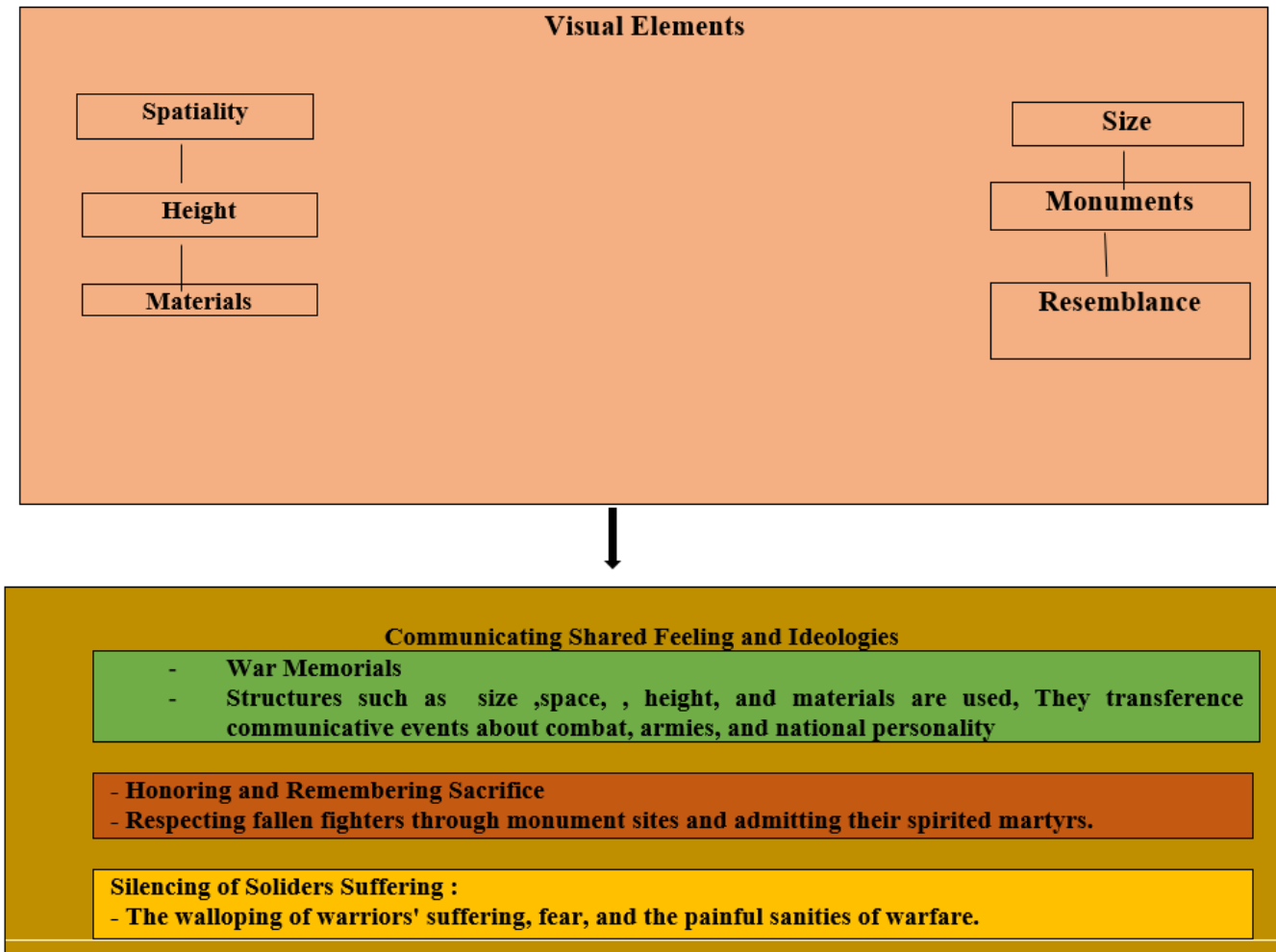
Visual Elements

Spatiality

Height

Materials

Size

Monuments

Resemblance

Communicating Shared Feeling and Ideologies

- **War Memorials**
- **Structures such as size ,space, , height, and materials are used, They transference communicative events about combat, armies, and national personality**

- Honoring and Remembering Sacrifice
- Respecting fallen fighters through monument sites and admitting their spirited martyrs.

Silencing of Soliders Suffering :
- The walloping of warriors' suffering, fear, and the painful sanities of warfare.

Fig.3: Machin's (2013) Model of Visual Image

Wong's (2019) model offers a full vision of both linguistic and non-linguistic components in political media news, providing a full comprehensive vision of signs and imbedded meanings. His analysis modifies impartiality as the balanced investigation through interaction modes in political broadcasting. This approach confirms objectivity and accurateness, reducing partiality whereas enhancing the comprehending communication concerning graphics and language in political discourse. Impartiality stays a vital concept in multimodal analysis, led investigators to approach their studies with fairness and balance.
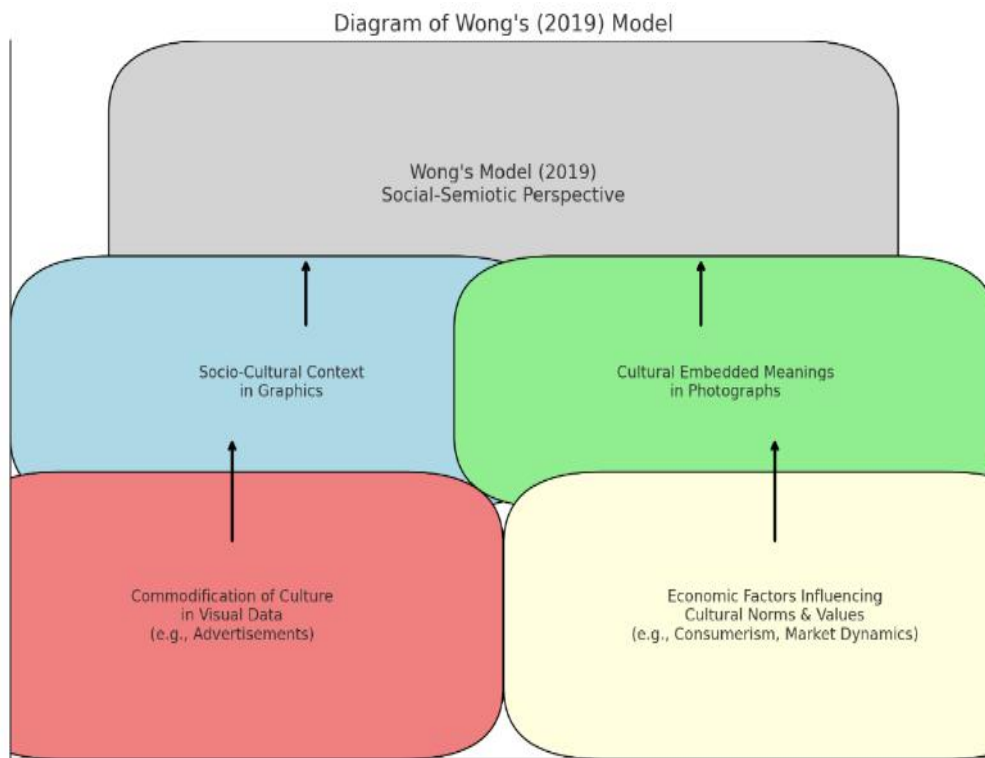
Fig.4: Wong's (2019) Analysis

7- BBC Policy

The BBC's policy in conveying news reports focuses on impartiality, accuracy, and fairness. It emphasizes providing balanced coverage by ensuring that different perspectives are presented without bias. The BBC seeks to uphold these principles while covering major global events, such as the Russia-Ukraine war, ensuring that its reports are informative, neutral, and based on verified facts.

8. 1 How many Ukrainian refugees are there and where have they gone? 4 July 2022

At least 12 million people have fled their homes since Russia's invasion of Ukraine, the United Nations (UN) says.

More than five million have left for neighbouring countries, while seven million people are still thought to be displaced inside Ukraine itself.

However, hundreds of thousands of refugees have returned to their home country - especially to cities like Kyiv.

Where are refugees going?

The UN says that, as of 4 July, more than 5.2 million refugees from Ukraine have been recorded across Europe. More than 3.5 million have applied for temporary residence in another country:

Russia: (estimated) 1,412,425 Ukrainian refugees recorded

Poland: 1,194,642

Moldova: 82,700

Romania: 83,321

Slovakia: 79,770

Hungary: 25,800

Belarus: 9,820

Background

The news report clarifies the displacement crisis causing from Russia's 2022 attack of Ukraine. By July 4, 2022, the UN states that 12 million persons had been displaced. Above 5 million escape to nearby countries such as Russia and Poland, whereas 7 million stay displaced inside Ukraine. These statistics shed light the war's heavy human fee and the stress it has caused on neighboring countries.

I. Qualitative Analysis

A. Wodak's Contextual Levels

The second point in Wodak's (2006) historical approach to CDA is based on four levels of context that assist in the analysis and understanding how language constructs social and political meanings. Here is a brief explanation of each:

1. Intra-textual Level: The text utilizes balance language, as in 1st line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine"*. other example as in 3rd line *"More than five million have left for neighboring countries, while seven million are displaced*

inside Ukraine". These sentences provide neutral, truthful data.

2. Intertextual Level: The text attaches to UN reports, as in 6ᵗʰ line *"The UN says more than 5.2 million refugees from Ukraine have been recorded across Europe"*, and in 5ᵗʰ "Hundreds of thousands of refugees have returned, especially to Kyiv, giving a balanced context.

3. Discoursal Level: The immigrants are represented impartially, as in 8ᵗʰ line *"More than 3.5 million have applied for temporary residence"*. Similarly, as in 9ᵗʰ line *"Russia: (estimated) 1,412,425 Ukrainian refugees recorded"* neutrally clarifies refugee statistics by country.

4. Broader Socio-Political and Historical Level: A set of countries receipt immigrants are modified in a balance and neutral way, as in 5ᵗʰ line *"Hundreds of thousands of refugees have returned, especially to Kyiv", and 6ᵗʰ line "More than 5.2 million refugees have been recorded across Europe"* sheds light on the universal influence avoiding bias.

This analysis shows across all four levels of Wodak's framework.

B. Kress and van Leeuwen's Multimodality

Kress and van Leeuwen's multimodal discourse analysis explains how meaning is structured through multiple interaction modes. The first layer, *Individual Modes*, includes *genre, content, and latencies. Genre shows the connection type, context, and purpose*, with the text being informative about the Ukrainian refugee crisis, as shown in 1ˢᵗ line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine". The purpose* is to notify, as in 6ᵗʰ *"More than 5.2 million refugees from Ukraine have been recorded across Europe". Content contains vocabularies, rhetoric*, *and layout*. The language is unbiased, as in 3ʳᵈ line *"More than five million have left for neighboring countries"*, and *rhetoric* is accurate, as in 8ᵗʰ line *"More than 3.5 million have applied for temporary residence")*. *The layout* represents immigrant statistics obviously. *Latencies* comprises *reality, hypothetical context, and absences*, showing the reality in 5ᵗʰ line *"hundreds of thousands of refugees have returned to their home country"* while emphasizing numbers with absences, as in 9ᵗʰ line *"Russia: (estimated) 1,412,425 Ukrainian refugees"*.

The second layer is the Integrated modes; it shows the connection between verbal and visual aspects consisting of composition which is classified into subfields such as relationships between modes, specific roles and functions, and integrated messages show how an image of refugees fleeing Mariupol interacts with text to deliver a unified message.

Relationships Between Modes, the image of refugees escaping Mariupol enhances sensitive deepness to the facts in the verbal text, as in 6ᵗʰ line *"More than 5.2 million refugees from Ukraine have been recorded across Europe"*. *The visual mode* improves the numbers, completing the realistic information. *Specific Roles and Functions of Modes*, the verbal mode offers truths, as in 1ˢᵗ line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine"*, while the visual mode illustrates the social effect, suggesting sympathy. They compromise both impartial information and sensitive truth. *Integrated Messages and Narratives,* merging verbal and visual modes, produce a narrative of human displacement. For instance, in 5ᵗʰ line*, "hundreds of thousands of refugees have returned to their home country—especially to cities like Kyiv"* expresses an extensive tendency, whereas the graphics of individuals cross- away through ruined constructions enhances sensitive deepness. The joint message carries mutually the measure of the crisis and its private toll. To sum up, the layer clarifies how verbal truths and visual graphics are tied together to connect the Ukrainian refugee crisis, creating more touchable info and passionately influential. The image below illustrates what is mentioned above.

The third layer calls Broader discourse relies on critical evaluation, emerging graphics to extent socio- political contexts. This layer reveals the power dynamics and communal events in multimodal compositions. Interpreting the graphics of immigrants escaping Mariupol within this lens shed lights on crucial subfields as follows; *Broader Context and Social Issues*, this subfield explores how the photo reveals socio-political issues. The graphic of immigrants escaping destroy buildings express the universal displacement, combining the verbal text, as in 1ˢᵗ line *"At least 12 million people have fled their homes since Russia's invasion of Ukraine"*. It sheds light upon the measure of the crisis and the continuing challenges displaced individuals face. *Traces of Power and Interest*, the graphic clarifies military influence over ruin buildings, whereas the immigrants' vulnerability focuses on their weakness. This attaches to the text, as in 5ᵗʰ line *"hundreds of thousands of refugees have returned to their home country"*, reflecting continuing power fights. *Multimodality, Composition, and Power*, examine how verbal and visual modes carry power. The photo of immigrants escaping remains reviews power configurations, presenting their vulnerability. Balancing with the text, as in 6ᵗʰ line *"More than 5.2 million refugees from Ukraine have been recorded across Europe"*, it concentrates on the crisis as determined by a greater, invisible authority fight. To conclude, the third layer illustrates how the visual and verbal text clarifies universal   displacement,   power   inequities,   and

multimodality, participating the broader discourse on conflict, immigrants, and authority.

Image 1: Refugees who had fled the country, including from cities such as Russian-occupied Mariupol (pictured)

C. Machin's Visual analysis

In examining the graphic of immigrants escaping Mariupol utilizing Machin's visual analysis model, it is essential to consider components such as *size, spatiality, height, resemblance, materials, and shared feeling* to carry sense, passion, and thoughts. *The size* of the immigrants, illustrated at a truthful scale, making them the prominent concentration, whereas distant buildings reflect an environment highlighting their difficulty. *The spatiality* of the immigrants in the forefront, walking through the ruins, represents survival, however *the height* distinction between the standup immigrants and destruct buildings sheds light on flexibility within ruin. The *resemblance* to actual life marks the significant circumstances, appealing audiences passionately. *The materials* hard ruins and indulgent individual possessions represent the instability of life in confusion. The graphics carries a *shared feeling* of hurt and endurance, concentrating on the social rate of war and resilience. Overall, Machin's analysis displays how the balance between visual components as size, spatiality, and materials shed light on existence, displacement, and faith, ensuring that the focus remains on the human experience in the broader context of war.

D. Wong's Socio-culture

Wong's socio-cultural framework investigates the graphic of Mariupol refugees and explores how the graphic combines cultural and economic narratives. *Socio-Cultural Context* in image represents war's displacement, resilience, and endurance, revolving abstract statistics as *the 5.2 million refugees* into social experiences. *Cultural Embedded Meanings in Photographs* portray displacement, damage, and cultural trauma, making the image a cultural object of war's effect. *Economic Factors Influencing Cultural Norms & Values*, seem in the damage of institutions and livelihoods, gesturing economic uncertainty. *Commodification of Culture in Visual Data* shows how the graphic is utilized in broadcasting and battles to suggest sympathy and universal accomplishment, revolving the immigrant experience into a humanitarian commodity. Overall, Wong's framework illustrates both social and universal components in visualizing the Ukrainian refugee crisis.

I.   **Quantitative Analysis:** Quantitative analysis evaluates data by examining the frequency of specific terms, themes, and topics in a text**.**

Table 1: Overall Results of Quantitative Analysis

Division	Element	Frequency/ Count	Examples from text & notes
Wodak	**Contextual Levels**		
	Intra-textual Context		
	Descriptive Details	2	"At least 12 million people have fled their homes since Russia's invasion of Ukraine." , "More than five million have left for neighboring countries, while seven million are displaced inside Ukraine."
	Use of Direct Quotes	2	"More than five million have left for neighboring countries, while seven million are displaced inside Ukraine." , "At least 12 million people have fled their homes since Russia's invasion of Ukraine, the United Nations (UN) says."
	Emotional Language	0	Neutral language used throughout the text; avoids emotional or subjective language.
	Inter-textual Context		
	Reference to Previous Events	2	"The UN says more than 5.2 million refugees from Ukraine have been recorded across Europe." , "Hundreds of thousands of refugees have returned, especially to Kyiv."
	Links to International Reactions	1	The text connects to UN reports, giving credibility to the data presented. , "Russia: (estimated) 1,412,425 Ukrainian refugees recorded." clarifies the large number of displaced individuals.
	Discoursal Context		
	Focus on Victim Impact	2	"More than 3.5 million have applied for temporary residence." ,
	Political Statements	0	No overt political bias or statements included in the text.
	Socio-political Context		
	Mention of Global Alliances	1	"More than 5.2 million refugees have been recorded across Europe" highlights global implications
	Military Strategy	1	"Hundreds of thousands of refugees have returned, especially to Kyiv", indicating movement in response to conflict.
Kress and van Leeuwen's Layers	**Branch /Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
Adividual modes	Genre		

	Spatio-temporal context	2	"At least 12 million people have fled their homes since Russia's invasion of Ukraine." , "Hundreds of thousands of refugees have returned to their home country, especially to cities like Kyiv."
	Purpose of genre		"More than 5.2 million refugees from Ukraine have been recorded across Europe" (Line 6) (Purpose: Inform)
	Multimodality	2	The text presents facts about refugees, while the image shows their plight visually (combined text and image representation).
	Content		
	Vocabulary	2	Neutral vocabulary like "displaced," "refugees," and "temporary residence" used throughout the text
	Rhetoric and style	2	"More than five million have left for neighboring countries" and "More than 3.5 million have applied for temporary residence. Rhetoric remains neutral.
	Design and layout	1	The text starts with overall statistics, then moves to specific country numbers, paralleling the image that highlights individuals amidst destruction.
	Latencies		
	Domains of reality	2	The reality of displacement is shown both in "At least 12 million people have fled their homes" and visually in the image of refugees.
	Hypothetical context	1	The possibility of refugees returning home: "Hundreds of thousands have returned" (Line 5), contrasted with the ongoing destruction seen in the image.
	Absences	1	While the text presents numbers and the image shows physical displacement, both lack personal narratives about individual refugees' experiences.
Integrated Analysis	Composition		
	Relationships between modes	2	"More than 5.2 million refugees from Ukraine have been recorded across Europe." (Line 6) complemented by the image of refugees fleeing the destruction. The image shows refugees walking away from a destroyed city, reinforcing the verbal statistics with emotional depth**.**
	Specific roles and functions	2	Verbal mode offers facts like "At least 12 million people have fled their homes" (Line 1) while the image depicts the social impact of displacement. The visual mode emphasizes the human consequences of the facts presented in the text, adding emotional resonance to neutral statistics.
	Integrated messages and narratives	2	The text mentions "hundreds of thousands of refugees have returned to their home country", while the image shows those still in transition, highlighting the duality of the crisis. The visual narrative of refugees walking through rubble complements the factual verbal narrative, presenting both the scale and personal impact of the crisis.

Broader discourse	Critical Evaluation		
	Broader Context and Social Issues	2	"At least 12 million people have fled their homes since Russia's invasion of Ukraine". This highlights the large-scale humanitarian crisis. The image of refugees walking through the ruins represents the social and political impact of war and displacement on individuals.
	Traces of Power and Interest	2	The text reflects institutional power by referencing the UN, "The UN says more than 5.2 million refugees from Ukraine have been recorded across Europe" . The absence of emotional language and individual stories in both the text and image indicates a focus on broader geopolitical implications, rather than personal narratives.
	Multimodality, Composition, and Power	2	The combination of text and image demonstrates how both modes work together to depict the **scale of displacement** and the **human cost of war**. The text provides data, while the image adds emotional depth.
Machin's Visual Analysis	**Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
	Spatiality	1	The refugees are shown walking through ruins in the foreground, symbolizing survival and resilience amid destruction.
	Size	1	The realistic size of the refugees, depicted in the foreground, emphasizes their prominence compared to the background ruins.
	Resemblance	1	. The realistic depiction of the refugees enhances the emotional appeal and connects the audience to the real-life situation.
	Materials	1	The hard, ruined structures contrast with the refugees' personal belongings, symbolizing fragility and instability in war
	Shared Feeling and Ideology	1	The image conveys shared feelings of pain, endurance, and resilience, emphasizing the social cost of war and human survival.
Wong's Socio-Cultural Analysis	**Sub-Fields**		**Examples from text & notes**
	Socio-Cultural Impacts		.
	- Cultural Narratives	1	The image transforms statistics like **5.2 million refugees** into a visual depiction of human resilience amidst destruction.
	National Identity	1	. The image represents cultural trauma**,** showing displaced refugees amidst the ruins, making it a cultural object symbolizing war's effects.
	Economic Strategies	1	The destruction of buildings and infrastructure in the image symbolizes economic instability and the collapse of livelihoods.

	Geopolitical Economy	1	The image, used in media, aims to evoke sympathy and support, turning the refugee experience into a humanitarian visual commodity.
	Market Dynamics	1	The economic uncertainty caused by war affects refugees' migration decisions, seen in how livelihoods are uprooted and entire communities displaced.

Wodak's analysis of the Ukrainian immigrant crisis stays unbiased and balanced through all four contextual levels. The *Intra-textual context* utilizes accurate facts and quotes, escaping sensitive language. The *Inter-textual context* strengthens impartiality by quoting reliable sources as UN reports. In the *Discoursal context*, the emphasis is on statistics, introducing refugees impartially and without political bias. Finally, the *socio-political context* sheds light on the universal effect of the crisis, sustaining an unbiased stance throughout.

Kress and van Leeuwen's three-layer analysis expresses how verbal and visual components balance each other. In *Individual Modes*, truthful info as *"12 million people have fled"* is matching with sensitive visuals of immigrants. In *Integrated Analysis*, these components connect to tell an integrated story of displacement. Lastly, *Broader Discourse* focuses on official authority (e.g., the UN) similarly concentrating on the comprehensive context without individual stories.

Machin's Visual Analysis, emphasizes how elements such as size, spatiality, height, resemblance, and materials put together to represent the human competition of displacement and survival in war time.

Wong's socio-cultural analysis, focusing on how the description of Mariupol immigrants show displacement, suffering, and the commodification of their experience for humanitarian purposes. The updated version enhances market dynamics, viewing how economic variability effects migration results and cultural responses, balancing both cultural and economic themes in the broader visual and socio-cultural effect.
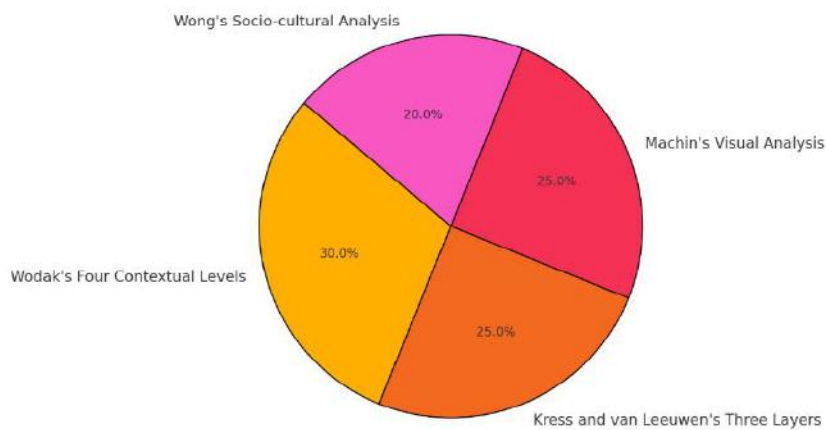

Fig.5: Breakdown of Quantitative Analysis

The diagram reviews the percentage sharing of the quantitative analysis through four crucial analyses. Wodak's Four Contextual Levels (30%) illustrate the intra-textual, inter-textual, discoursal, and socio-political contexts. Kress and van Leeuwen's three Layers and Machin's Visual Analysis each contribute 25%, expressing how verbal and graphical components interrelate to convey proficiencies. Wong's Socio-cultural Analysis (20%) identifies socio-cultural impacts, narratives, and economic strategies connect to the immigrant crisis. Together, these analytical backgrounds provide a full analysis of the information.

8.2 Ukraine war: Kyiv says Russia planning major ground offensive in new year

16 December 2022

Marita Moloney

BBC News

Ukraine has accused Russia of planning a wide-ranging ground offensive for early in the new year, despite recent Russian military setbacks.

President Volodymyr Zelensky and senior officials have warned that Kyiv and its allies must guard against complacency.

The offensive could come in the eastern Donbas region, in the south, or even towards Kyiv, senior generals say.

Western analysts say Russia's ability to conduct successful offensive ground operations is rapidly diminishing.

Britain's most senior military officer Admiral Sir Tony Radakin said this week that the war would only get worse for Moscow, which he added was now facing a critical shortage of artillery munitions.

US says Iran now Russia's 'top military backer'

War will be 'at reduced tempo' for months, says US

In a series of briefings to the media, Ukraine's Defence Minister Oleksii Reznikov said evidence was mounting that Russia, which has suffered a series of battlefield losses, plans a broad new offensive.

He speculated this could occur in February when half of the 300,000 troops conscripted by Russia in October to support the Ukraine war would complete training.

"The second part of the mobilisation, 150,000 approximately... do a minimum of three months to prepare. It means they are trying to start the next wave of the offensive probably in February, like last year. That's their plan," Mr Reznikov told the Guardian.

"The Kremlin is trying to find new solutions [for] how to get the victory," he added, stating that he expects Russia to further mobilise more citizens.

Moscow's new offensive could happen as soon as January but more likely in the spring, the Economist reported on Thursday, saying the assessment came from President Zelensksy, General Valerii Zaluzhnyi and General Oleksandr Syrskyi in recent interviews.

"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv," said Gen Zaluzhnyi, the head of Ukraine's armed forces.

Russia is "100% being prepared", he said, adding that Ukraine's "very important strategic task...is to create reserves and prepare for the war, which may take place in February, at best in March, and at worst at the end of January".

"It may start not in Donbas, but in the direction of Kyiv, in the direction of Belarus, I do not rule out the southern direction as well," he said.

Background

Russia starts a broader attack in February 2022 after years of pressure following the 2014 annexation of Crimea. The battle has caused an extensive destruction and displaced millions, with critical situations. Despite early advances, Russia faced strong resistance from Ukrainian forces supported by Western allies. The war has impacted global politics and security, with shifting military fronts.

I. Qualitative Analysis

A.   Wodak Contextual Levels

Wodak's Critical Discourse Analysis investigates how language is influenced by community backgrounds within four levels, Intra-textual (text components), Inter-textual (references to other texts), Discoursal (ideological outlining), and Socio-political (societal influences). These layers illustrate how language carries power and ideology.

1-   Intra-textual Level: The intra-textual context is revealed within unbiased quotes and accurate language, emphasizing facts as in 1st and 2nd lines quote Zelensky threatening that *"Kyiv and its allies must avoid complacency."* Furthermore lines 16th and 17th illustrate Zaluzhnyi's utterance, *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv."* Reznikov's comment in lines 8th and 9th comprises that *"evidence is mounting of a broad new Russian offensive,"* sustaining a balance analysis.

2-   Inter-textual Level: This context provides peripheral bases and previous actions. Western experts expressing as in 5th and 6th lines quote that *"Russia's offensive capabilities are diminishing."* Similarly, 10th and 11th lines clarify Admiral Radakin's opinion upon the war *"would only get worse for Moscow."* A geopolitical perspective illustrates in 13th line *"US says Iran is now Russia's 'top military backer',"* improving the report's reliability by relating universal viewpoints.

3- **Discoursal Level:** The report stays impartial, fixing on military policy out of biasness, as 5th and 6th line**s** explore that *"Russia's ability to conduct successful offensive ground operations is rapidly diminishing."* Quote of Zaluzhnyi expects in 16th and 19th lines that *"The Russians are preparing 200,000 troops"* and are *"100% ready for another Kyiv attempt."* Similarly**,** quote of Reznikov confirm in 9th and 10th lines assures that *"a broad new offensive,"* basis the discourse in military realities.

4- **Socio-political Level:** The context concentrating on wider inferences, as in line 10th clarifies Russia's weaponry lacks, as Admiral Radakin states, *"the war would only get worse for Moscow."* The geopolitical impact in line 13th emphasizes that *"US says Iran is now Russia's 'top military backer'."* In line 23th Russia debates interior efforts to activate more troops, joining military movements to broader socio- political consequences.

B.   Kress and van Leeuwen's Multimodality

Kress and van Leeuwen's model investigates how verbal and visual components generate meaning. It appears individual components, how they connect, and their wider communal context, joining comprehensive analysis to

social events. The first layer calls *Individual modes* containing three parts: Genre, Content, and Latent components, concentrating on verbal and visual perspectives.

Image 2: Ukrainian servicemen near Bakhmut, in the Donetsk region, where heavy fighting has been taking place

The genre is news report in BBC channel, intending to notifying the community about the Ukraine-Russia war. *The spatiotemporal context* is December 2022, during the war, as mentioned in 1st and 2nd *"Ukraine has accused Russia of planning a wide-ranging ground offensive for early in the new year."* The image displays military action nearby Bakhmut, as in 5th and 6th lines which enhance analysis *,"Western analysts say Russia's ability to conduct successful offensive ground operations is rapidly diminishing." The content is factual*, utilizing expressions such as *"offensive" and "mobilization."* Similarly, 16th and 17th lines quote Gen Zaluzhnyi as *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv."* The image, displaying a Ukrainian reinforced vehicle, indicates military readiness. *The latent components* emphasize military pressure, similarly Reznikov's warning in 9th and 10th lines sheds light on a new *"Russian offensive",* while the image of the deserted battlefield near Bakhmut strengthens this. Lines 23 th and 24th vitalize the conflict as

"It may start... in the direction of Kyiv, in the direction of Belarus," with both the text and graphic expressing an intensifying, vague war.

The second layer *Integrated Analysis* expresses *the relationships between modes*, the verbal and visual components work together to explore the actuality of the Ukraine war; lines 16th and 17th state, *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv."* The image of a Ukrainian serviceman near Bakhmut graphically strengthens this by expressing a dynamic military vehicle in a battle zone. The

text provides context for the military action, while the graphic carries that truth to life. *Specific Roles and Functions of Verbal and Visual Elements,* the verbal mode notifies and examines the condition, providing comprehensive visions. As in 9th and 10th lines illustrate**,** *"Ukraine's Defence Minister Oleksii Reznikov said evidence was mounting that Russia plans a broad new offensive,"* displaying exact data on the offensive. The visual mode, with the armored vehicle, exemplifies military readiness. While the text provides analysis, the image symbolizes the action and danger. *Integrated Messages and Narratives*, the verbal and visual modes formula a combining narrative of military readiness. As lines 23 th and 24th clarify probable attack instructions: *"It may start not in Donbas, but in the direction of Kyiv, in the direction of Belarus."* The image of an armored vehicle strengthens this, describing Ukraine's militaries prepare for action, making a consistent story of imminent conflict.

The third layer *Broader discourse* consists of *Broader Context and Social Issues,* the text and image focus on the geopolitical pressure of the Ukraine war, showing military and political conflict. The threat of renewed fighting emphasizes in 9th and 10th lines as *"Ukraine's Defence Minister Oleksii Reznikov said evidence was mounting that Russia plans a broad new offensive."* The graphics of a Ukrainian armored vehicle near Bakhmut strengthens military readiness. The international effect is expressed in 11thand 12th, indicating US involvement as *"US says Iran now Russia's 'top military backer.'"* *Traces of Power and Interest*, the text and graphic explore power dynamics between Ukraine and Russia, as described in 16th and 17th

lines, *"The Russians are preparing some 200,000 fresh troops. I have no doubt they will have another go at Kyiv,"* displaying a struggle for authority. The absence of citizens and concentrating on military vehicles and troop activities propose an arrangement of government power, while humanitarian features are moderated. *Multimodality, Composition, and Power,* the text and image emerge together to highlight military tension and power dynamics. The text shapes strategic forecasts, whereas the image of a military vehicle displays preparation for action, as in lines 23th and 24th which state, *"It may start not in Donbas, but in the direction of Kyiv, in the direction of Belarus,"* representing the forthcoming conflict. The image of the tank strengthens the preparation for battle, intensifying the power conflict between Ukraine and Russia.

C-   Machin's Visual analysis

The map utilizes *size and spatiality* to spot light on Russia's control, with great red zones displaying authority near strategic sites such as in Crimea and Donetsk, expressing Russia's extending attacking plans. *The height,* emphasizes the significance of these regions which bring into line Russia's operating abilities. The map's *resemblance* to actual geography gives the conflict impression more noticeable, strengthening military actions. The red and blue colors represent aggression and resistance, reflecting on troop preparations. Crucial areas such as Crimea signify control and resistance, reflecting about future attacks, interactive the power struggle in the Ukraine war.

Image 3: Areas of Russian Military Control in Ukraine

D. Wong's Socio-culture

The map investigates *the socio-cultural context* of the Ukraine-Russia conflict by graphically creating design areas under military control, displaying the power struggles. Red zones show Russian control, whereas blue symbolizes areas recapture by Ukraine, expressing geopolitical realities. The map strengthens the ongoing territorial war and its social influence. *Cultural Embedded Meanings in Photographs,* the map representing the territorial control reproduces deep national and cultural identities tied to the land. By showing regions such as Crimea and Donetsk, it emphasizes the struggle for sovereignty, crucial cultural events for both Ukraine and Russia, shedding light on the current battle for these culturally significant areas, whereas national superiority and identity are at stake.

Commodification of Culture in Visual Data, the map shortens the intricate Ukraine-Russia conflict into color-coded zones, constructing the geopolitical realities easier for communal consumption. This visual decrease mirrors how culture is often commodified, aligning with the map's portrayal of these regions as strategic properties rather than complex territories. *Economic Factors Influencing Cultural Norms and Values,* Economic factors shape the portrayal of territories, concerning land to military power and strategic value. The map sheds light on areas reflecting an economic effect. These territories are seen as valuable resources, influencing both military strategies and national narratives around land and power.

II. Quantitative Analysis: Quantitative analysis estimates information by investigating the frequency of particular expressions, themes, and topics in a text.

Table 2: Overall Results of Quantitative Analysis

Division	Element	Frequency/ Count	Examples from text & notes
Wodak	**Contextual Levels**		
	Intra-textual Context		
	Descriptive Details	3	Zelensky warns, *"Kyiv and its allies must avoid complacency."*; Reznikov discusses new offensive. "Russians preparing a large-scale offensive."
	Use of Direct Quotes	4	Zelensky quotes in 1st and 2nd lines; Zaluzhnyi on troop preparationin 16th and 17th lines ; Reznikov on new offensive in 8th and 9th lines.
	Emotional Language	0	No emotional language present in the report.
	Inter-textual Context		
	Reference to Previous Events	3	Reznikov mentions past mobilization efforts; Previous Russian strategies. "Kremlin's internal efforts to mobilize more troops."
	Links to International Reactions	2	Western analysts on Russian offensive; Admiral Radakin's perspective.
	Discoursal Context		
	Focus on Victim Impact	0	No specific focus on victim impact.
	Political Statements	3	Zaluzhnyi on troop preparation; Reznikov on new offensive. "Offensive expected towards Kyiv or Belarus."
	Socio-political Context		
	Mention of Global Alliances	2	US-Iran relations highlighted. "Western perspectives on war progression."
	Military Strategy	4	Russian troop mobilization; Offensive directions discussed.
Kress and van Leeuwen's Layers	**Branch /Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
Individual modes	Genre		
	Spatio-temporal context	4	"Ukraine has accused Russia of planning a wide-ranging ground offensive." Zaluzhnyi discusses troop preparation. Image: Ukrainian armored vehicle represents readiness for conflict.
	Purpose of genre	2	The purpose is to inform about upcoming military actions. The image reinforces military readiness.

	Multimodality	2	The text presents facts about refugees, while the image shows their plight visually (combined text and image representation).
	Content		
	Vocabulary	4	"Russia plans a broad new offensive."; "The Russians are preparing 200,000 fresh troops."; "It may start... in the direction of Kyiv or Belarus." Image: Military vehicle shows preparation for action.
	Rhetoric and style	2	Rhetorical elements emphasize military readiness and urgency, e.g., "offensive", "mobilization."
	Design and layout	2	The image layout highlights the centrality of the military vehicle.
	Latencies		
	Domains of reality	3	"It may start... in the direction of Kyiv or Belarus." Russia's plan for a renewed offensive. Image: Depiction of military readiness in the barren battlefield.
	Hypothetical context	1	The hypothetical context suggests future military movements toward Kyiv or Belarus.
	Absences	1	Absence of civilians in both text and image emphasizes a purely military focus.
Integrated Analysis	Composition		
	Relationships between modes	2	Text and image reflect military readiness and conflict preparation.
	Specific roles and functions	3	Text gives detailed analysis; image represents action.
	Integrated messages and narratives	2	Combined narrative of strategic forecasts and military readiness, e.g., with the military vehicle.
Broader discourse	Critical Evaluation		
	Broader Context and Social Issues	3	image reflect geopolitical tensions and military action.
	Traces of Power and Interest	3	Power dynamics represented through troop movements and military imagery.
	Multimodality, Composition, and Power	2	Strategic forecasts in text are reinforced by the image of the military vehicle.
Machin's Visual Analysis	**Sub-Fields**		**Notes & Examples from Text (Inferred Visual Context)**
	Spatiality	2	Spatial arrangement highlights control over key regions, with Crimea and Donetsk central in the conflict.
	Size	2	Large red zones in Crimea and Donetsk display Russian
	Resemblance	2	The map resembles real geography, making military actions seem more tangible and impactful.

	Height	1	Height emphasizing significance of Crimea and Donetsk
	Materials	3	Red represents Russian aggression, while blue highlights Ukrainian resistance.
	Shared Feeling and Ideology	1	Crimea symbolizes control and strategic importance, reflecting future military attacks and plans.
Wong's Socio-Cultural Analysis	**Sub-Fields**		**Examples from text & notes**
	Socio-Cultural Impacts		.
	- Cultural Narratives	2	The map shows regions like Crimea and Donetsk as culturally significant, representing deep national identities.
	National Identity	3	The battle for Crimea and Donetsk reflects a struggle for national sovereignty and identity, key cultural events.
	Economic Strategies	2	Territories are portrayed as strategic assets, reflecting their economic and military value.
	Geopolitical Economy	2	Regions like Crimea are seen as valuable resources, influencing military and economic strategies.
	Market Dynamics	1	Territorial control drives market dynamics, shaping national strategies around land and power.

Wodak's analysis investigates the text's impartial tone, utilizing quotes from Zelensky, Reznikov, and Zaluzhnyi out of sensitive language. It mentions past mobilizations, Western experts, and US-Iran relations. The concentration is on Russia's military strategies and international coalitions, escaping national or humanitarian issues.

The analysis of *Kress and van Leeuwen* explores three layers, *Individual Modes* illustrates Ukraine's conflict and military expressions such as *"offensive."* *Integrated Analysis* displays verbal and graphics elements to spot light on military plan. *Broader Discourse* explains geopolitical pressures and power dynamics, describing the universal conflict over visuals and military activities.

Machin Visual analysis of the visual map examines components such as *size, spatiality, height, color, and symbols.* Great red regions in Crimea and Donetsk symbolize Russian control, with spatiality showing dominance. *Height* concentrates on the strategic significance, and *the resemblance* to real geography made the conflict feel more tangible. Red signifies Russian violence, while blue signifies Ukrainian confrontation, emphasizing the power struggle. Signs, such as Crimea, point to potential future attacks, replicating the continuing conflict.

Wong's (2019) analysis examines how the map reflects the Ukraine-Russia conflict. Red illustrates Russian control, blue displays Ukrainian recapture, emphasizing power struggles and cultural link to Crimea and Donetsk. It also indicates territories as economic possessions tiesto military power, abridging complex geopolitical issues for public understanding.

Accurate Quantitative Analysis of BBC News Report: Ukraine War - Russia's Ground Offensive (New Colors)
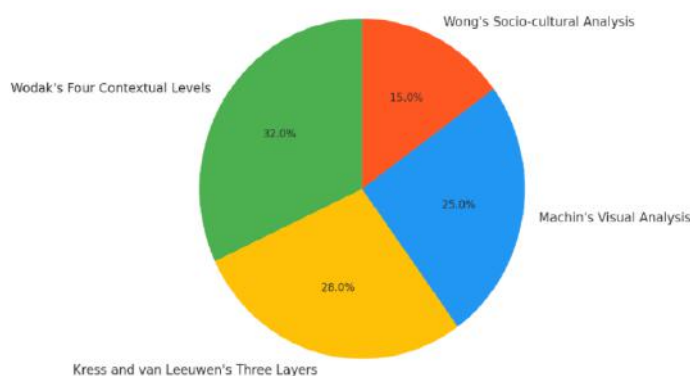

Fig.6: Breakdown of Quantitative Analysis

The BBC news report is also studied percentage quantitatively, dividing into four crucial parts. *Wodak's Four Contextual Levels (32%)* provide linguistic and contextual analyses, confirming a multi-layer comprehending. *Kress & van Leeuwen's* three layers (28%) emphasis how visual and textual components relate to generate meaning. *Machin's Visual Analysis* (25%) explores spatial features such images, graphics, and their symbolic aspects, exploring size, placement, and meaning. Lastly, *Wong's Socio-cultural Analysis* (15%) investigates the broader socio-cultural and political impacts within the visual and textual content. Overall, these phases offer a comprehensive multimodal analysis of the news report.

3.4 Conclusion

Utilizing Wodak, Kress & van Leeuwen, Machin, and Wong's models, the study analyzes the coverage, uncovering how media often display power dynamics, ideologies, and socio-political contexts. A crucial result is that British media target to achieve impartiality, avoid biases and ideological effect in shape reportage. This is obvious in the language, graphics, and frame used to introduce the conflict, in addition to focusing on political or military narratives over humanitarian ones. The study also shows how media's multimodal strategies can either strengthen or challenge dominant ideologies, with some reports providing more balanced views, whereas others slightly lean towards one side. Visual components in news, such as graphics, maps, and charts, also have an essential role in forming sensitive and cognitive replies to the conflict, as analyze through Machin's visual framework. Wong's socio-cultural analysis emphasis how these visuals often abridge complicating geopolitical issues for mass consumption.

Overall, the research in depth investigates how multimodal discourse in media works, specifically in conflict reportage.

It highlights the necessity for continuing critical analysis of media to confirm balanced and full viewpoints, particularly in political subtle circumstances as war. While perfect impartiality may be problematic to attain, photograph and mirroring in reporting have an essential role to avoid biases, showing more comprehensive universal aspects.

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