'WAR' AS A PIECE OF HARD NEWS
IN BRITISH AND SLOVAK MEDIA

Nataliya Panasenko[*], Paula Grochalová and Linda Grochalová

University of Ss. Cyril and Methodius, Faculty of Mass Media Communication, Nám. J. Herdu 2, 91701 Trnava, Slovak Republic

Abstract

The article highlights one of the most popular topics of modern media – 'War'. This topic, which has very specific vocabulary, belongs to hard news. From linguistic point of view 'War' can be analysed as a lexico-semantic group or as a concept. Combination of frame analysis and semantic roles gives possibility to see how slots of frames war are filled in in British and Slovak online journalism. These slots are agent, instrument, place, time, reason, result, source, patient, and some others.

Keywords: commandments, vocabulary, concept, media narrative, semantic roles

1. Introduction

Thou shalt not kill (Exodus 20.13) or *Do not murder* is the sixth of 10 Commandments [https://en.wikipedia.org/wiki/Thou_shalt_not_kill]. The commandment against murder can be viewed as a legal issue governing human relationships, noting that the first four commandments relate strongly to man's duty to God and that the latter six commandments describe duties toward humans [1, 2]. The commandment against murder can also be viewed as based in respect for God himself [3]. Since man is made in God's image, the shedding of innocent blood is viewed as a direct offense against God (Genesis 9.6). Though *The Ten Commandments* concern matters of fundamental importance in Judaism, Christianity, and Islam [https://en.wikipedia.org/wiki/Thou_shalt_not_kill] many of them, alas, are being violated and the sixth one – *Do not murder* – in our opinion, is unlike other Commandments, obviously and most vividly violated in the 21st century. That is why for our research, we have chosen WAR as a very popular topic in modern mass media. The theme of conflicts, wars, confrontations has always occupied an important place in the mind of people, and it can be said without exaggeration that the history of mankind as a whole and the history of each individual civilization is the history of wars [4].

No wonder that phenomenon of war has been investigated by scholars representing different domains: Philosophy, Sociology, Psychology, History, Political science, and, what is most important to us, Linguistics: Venediktova

---

[*]E-mail: cindy777@mail.ru

[4]; Davydyuk [5] (chapters highlighting the concept of war in the works of O.Henry and A. Bierce); Erofeeva [6]; Kalmykova [7]; Ukhova [8]. Some linguists are interested in metaphorical language describing war [9, 10], its sequences, death [11], and in topics, which are very closely connected with war – pain [12]; some scholars focus on the development of the English military vocabulary [13; A. Wilson, *Military terminology and the English language*, http://www.chass.utoronto.ca/~cpercy/courses/6362].

The theme of WAR is so important for mass media that there is a journal issued in the United Kingdom under the title *Media, War & Conflict* covering such topics, as conflict and terrorism, political violence, impacts of war and violent conflict upon media; media coverage of wars, reconciliation and community-building and some others (SAGE Publishing, ISSN 17506352).

Our language material constitute 40 articles (20 in English and 20 in Slovak), which have been selected from the on-line sources published during the period March 2008 – April 2017 in British and Slovak media. Each example presented below is accompanied by its source (6 British and 9 Slovak ones).

Our first aim is to analyse vocabulary of these articles, to specify what language means and stylistic devices make these texts pieces of hard news and soft news and on the basis of what these articles belong to the journalism of emotional type. Our second aim is to use most popular in linguistics methods (semantic, componentional, stylistic, cognitive analysis, and frame modelling) and to state how these two lexical-semantic groups are formed, what parts of speech they consist of and which of them prevail in British and Slovak media texts. We want to build two frames: WAR and WEDDING using semantic roles and to compare how these slots are filled in with English and Slovak examples in these frames. Presenting WAR and WEDDING as a frame or script visualizes the content of slots they contain.

In this article, we will mainly concentrate our attention on the topic WAR. The results of the comparative analysis of WAR and WEDDING and detailed analysis of the topic WEDDING will be presented in the following publication.

2. Hard news and soft news

Turow [14] describing subgenres of news names the following ones: hard news, investigative reports, editorials, and soft news. Hard news is the first-hand reportage of a battle, the coverage of a congressional bill's passage, and the details of a forest fire. Hard news has such features as timeliness (a hard news event must have happened recently – typically within the past day or so); unusualness; conflict (conflicts – struggles between opposing forces – often lie at the centre of hard news stories). Often these struggles are physical; they can be wars or barroom brawls. Sometimes the conflicts involve wars of words, as between members of Congress. Other times they pit humans against nature (a flood or other natural disaster) and the last one is the closeness of the incident. All these features are very typical of one of our topics, WAR.

Mills-Brown [L. Mills-Brown, *Soft news*, https://www.britannica.com/topic/soft-news] relates hard news to the circumstances of a recent event or incident considered to be of general local, regional, national, or international significance, or to such topics as cannibalism, terrorism, etc., whereas soft news is related to infotainment, yellow journalism, stringer, citizen journalism, embedded journalism, market-centred journalism, and tabloid journalism. The author differentiates hard news and soft news on the basis of the topics they highlight and the auditory they attract. Soft news usually centres on the lives of individuals and has little, if any, perceived urgency. Hard news generally concerns politics, economics, international relations, welfare, and scientific developments, whereas soft news focuses on human-interest stories and celebrity. Soft news is very often presented by female journalists and is addressed to women.

Hard news as well as soft news belongs to the publicistic journalism of emotional type, which specific features we have already highlighted [15].

We have chosen articles, which include emotively charged words and thus can be attributed to the journalism of emotional type. These articles also serve good samples of hard news; emotionally charged word, which these articles abound in we mark in the examples presented below in red.

3. Specific features of the vocabulary

The English vocabulary (as any other vocabulary) has different approaches to its study: words structure, their meaning, pronunciation, origin, social usage, and expressivity [16]. Thanks to semantic classification of lexical units we have synonyms, antonyms, and homonyms. Among the studies dealing with the specific layers of the vocabulary we would like to name the research conducted by Vasilenko [13] who focused on the diachronic study of word-building, structural and semantic development of the English military vocabulary under the influence of certain sociolinguistic factors and these factors are WWI and WWII. The author has analysed morphological and semantic ways of building up military lexical units (affixation, composition, abbreviation, semantic and phraseological derivation, and borrowing) and has singled out basic structural-semantic patterns. We will come back to this study later when we analyse the topic WAR in mass media. The groups of words united by the general meaning are traditionally called in lexicology the lexico-semantic groups (LSG). In this article we will analyse LSG WAR and see what parts of speech form it.

4. Semantic roles and frames

First of all let's introduce Charles Fillmore's approach to the problem of semantic cases [17]. His theory is known as case grammar and it attempts to establish semantic grammar. This concept has great influence on psychologists and linguists and is taken as a starting point by most grammarians. Fillmorean

type cases are also known as deep cases, while traditional cases are referred to as surface cases.

The most popular semantic roles are as follows (we present them in ABC order).

Accompaniment is a semantic role of a thing that participates in close association with agent, causer, or affected in an event.

Addressee – an intended direct recipient of the speaker's communication.

Agent is the semantic role of a person or a thing that performs an activity or brings about a change of state; it is the doer of the event. In the sentence, it is usually the subject.

Beneficiary or Benefactive, the referent who benefits from the happening denoted by the verb in the clause, is advantaged or disadvantaged by an event; the addressee of the action may be animated/unanimated, a man/an animal.

Causer is the semantic role of the referent, which instigates an event rather than actually doing it.

Experiencer is the semantic role of an entity or referent, which receives, accepts, experiences or undergoes the effect of an action.

Instrument is the semantic role of an inanimate thing that is used by the agent to implement an event. It is also the means, by which an activity or change of state is carried out.

Locative is the semantic role which identifies place, location of the state or event, but it does not imply motion to, from or across the location.

Manner is the semantic role that notes how the action, experience, or process of an event is carried out.

Objective – the semantically most neutral case, the case of anything representable by a noun whose role in the action or state identified by the verb is identified by the semantic interpretation of the verb itself; it is the entity that is not the agent but is directly involved in or affected by the happening denoted by the verb.

Resultative is an entity that comes into existence as a result of an action; it testifies to the positive or negative results of some action.

Temporal or **Time** is the noun phrase that designates the time of the action or state.

The number of roles is different in different classifications; we can claim that the most important for us are as follows: **Agent, Beneficiary, Experiencer, Instrument, Locative, Objective, Resultative, and Temporal.** We may connect some of semantic roles with basic questions:

- **Who?** (the name of participant, of situation, of phenomenon, of event);
- **What?** (the event, act, statement, phenomenon, situation);
- **Where?** (the place of event or of the course of events);
- **When?** (the date, time, period, time framework of phenomenon concerned);
- **How?** (the way how the story or event took place);
- **Why?** (indicating causes, reasons, background or more concrete circumstances of story, phenomenon or event) [18].

The connection of semantic roles and basic questions looks like this: Who? – **Agent**, What? – **Objective,** When? – **Temporal,** Where? – **Locative,** Why? – **Reason,** How? – **Manner**. Below we will show how these cases are connected with our topic.

It was Marvin Minsky who has brought frame model into common use [M. Minsky, *A framework for representing knowledge*, 1974, http://hdl.handle. net/1721.1/6089]. This model appeared to be very fruitful not only in Informatics, but in Linguistics. Here is the essence of the theory: when one encounters a new situation (or makes a substantial change in one's view of the present problem) one selects from memory a structure called a frame. This is a remembered framework to be adapted to fit reality by changing details as necessary.

5. 'WAR' from linguistic point of view (LSG, concept, and frame)

Our topics (WAR) considered as LSG may be presented by different parts of speech. The noun WAR is often accompanied by the following adjectives: a) characterizing the war itself either positively (*sacred, liberation war, just…*) or negatively (*unjust, senseless, predatory, dirty, colonial…*); b) characterizing duration and the level of war (*fruitless, global, long-lasting, local, level of war, overnight war, lost, protracted war…*), c) burden of war, its character and consequences (*cruel, brutal, savage, terrible, dreadful, fierce, severe, grim, rigorous, violent…*); d) logical (scientific) definitions of war (*nuclear, imperial, bacteriological, sea, partisan…*). The principles of war descriptions are borrowed from Maslova [19]. The scholar has analysed the concept of WAR in Russian and its meaning for Russian culture. We try to find out means of its verbalization in English (see the examples above) and Slovak (see the examples below). As far as we present examples of hard news all the emotively charged words we present here and below in bold font and in red.

LSG WAR

Nouns: English (Eng.) ***weapon***, *troops*, ***victim***, *fight, soldier, military, aircraft,* ***bomb***, ***terrorism***, ***attack***, ***refugees***; Slovak (Sk) *armáda*, ***zbrane***, ***boj***, ***bomba***, ***obete***, ***utečenci***, ***násilie***, *utrpenie*, ***okupácia***.

Verbs: Eng. ***to bomb***, ***to kill***, *to bury, to attack, to defend, to occupy*, ***to hurt***, *to judge, to fight*; Sk ***zabiť***, ***zajať***, ***ublížiť***, ***bombardovať***, *obsadiť, útočiť, bojovať, vyjednávať*.

Adjectives: Eng. ***cruel***, *massive, un/just, cold, fiery, inhuman, numb, insensitive,* ***horrible, offensive, scary***; Sk ***brutálny***, ***neľudský***, ***bezcitný***, ***útočný***, ***drsný***, ***násilný***, ***bojovný***, ***desivý***.

Vasilenko [13, p. 4-5] has divided words and word combinations connected with war as a social-political phenomenon into the following thematic groups: *control, direction; soldiers, combatants; weapons; military equipment; fortification; struggle, fight, battle; aggression, violence; defeat; victory; civilian sector of a nation at war.* Key lexemes, in his opinion, are *kill, bomb,* and *gun*, which have pejorative meaning (define aggressive, unlawful, attacking,

offensive, unexpected actions, confrontation and conflicts). Nuclear lexemes, which form the centre of this LSG are *battle, weapon, fight, defence, fire, kill, bomb, gun, grenade, mine,* and *missile.*

We can also represent WAR as a concept and as a frame.

5.1. War

5.1.1. War and its meanings

Social and political phenomenon "war" plays an extremely important role in human lives and societies. Linguistic and philosophical studies of it require special attention because they are of current importance at the present stage of development of Science and society [4, p. 9]. War is a typical hard news in mass media [9, 10].

Studying the war phenomenon has centuries-old tradition. Any large war in the history of mankind didn't remain traceless: collisions, disputes, and fights were carefully described and analysed by philosophers of different times. Theoretical and practical researches of war phenomenon are multidimensional and numerous [8].

But what is war itself and how many meanings does this word have? Having analysed war in British linguo-culture Ukhova [8, p. 167] has come to the conclusion that naïve prototypical idea of war comes down to the definition of this phenomenon as the armed conflict between two (or more) parties caused by a certain disagreement or a contradiction between them and which is shown in various forms – from armed conflicts to the competition. This understanding of war is very popular in other cultures.

The definitional analysis shows that the word "war" has direct and figurative meanings. In its primary meaning, the war is an organized armed struggle between the states or classes. Figuratively war is a condition of hostility between people or groups of people, like a war between mafia clans or war of opinions [8, p. 167].

If we consider the direct meaning of this word, then war possesses obligatory features, which are in details described by Kalmykova [7, p. 101]:

- the first feature is "armed", that is war means use of any weapon. Even Cold War, during which there were no open armed conflicts hasn't done without weapon: during this war the arms race was conducted, more precisely, it was time of a race of nuclear weapons;
- "struggle" is the second feature of war: any war implies fight, opposition against something, someone;
- the third feature of war are "opponents"; from the definitions above it is visible that most often opponents are the states, then in this row the nations, classes, and groups appear;
- the last, the fourth, feature of war is "combat action", that is armed conflicts, military operations.

5.1.2. War as a concept

Words are important tools, means of any concept verbalization. Likhachev [20] and Koubriakova [21] think that the concept does not directly arise from the word meaning, but is the result of collision of the word meaning with personal and national experience of the person, i.e. the concept is an intermediary between words and reality [19, p. 43]. Any concept (and WAR and WEDDING are not exception) incorporates the generalized maintenance of a set of forms of expression in a natural language, and also in those spheres of human life, which are predetermined by language and are inconceivable without it, it is the result of connection of a dictionary word meaning with personal and ethnic experience of the person [19, p. 48].

From the material presented above, we can see that the concept of WAR occupies a very important place in the linguistic image of the world and is very often presented by an abstract noun. Venediktova [4, p. 9] says that this concept is verbalized by different parts of speech: **nouns** (*the world, victory, defeat, the soldier, battle*), **adjectives** (*aggressive, enemy, peace, deadly*), and **verbs** (*to be at war, to battle, to win, to die, to survive*). Some of them can be found in LSG WAR presented above. Examples chosen by us from the articles in English and Slovak and will compared to these lists.

Usually war is connected with notions good, evil, suffering, freedom, justice, etc. Erofeeva [6] has analysed the concept of WAR in space of the dominating current Russian media texts and revealed plurality and variability in objectivation of the conceptual domain of WAR. The scholar has found the characteristics of the most prevalent key frames, such as absurdity, game, theatre, illness, way, fear, and death [6]. This study is in harmony with the research of Uberman [11] who analyses metaphorical ways of expressing death, builds a semantic frame of death and pain in English and Polish [12]. War bares the validity of everyday life, that is why metaphorical models of peaceful life are actively used for the designation of the concept of WAR semantic space: theatre, game, disease, and way [6, p. 75].

Multidimensionality, integrity, universality, constancy, and ethnocultural markedness belong to the main characteristics of any concept. Based on these features the concept of WAR appears as mental national-specific formation, which plane is the whole set of knowledge of a war phenomenon, and the plane of language expression is the set of the language units designating and describing this object [8].

We have already mentioned a large number of nouns, adjectives and verbs, which form LSG WAR. Ukhova [8, p. 168-169] has made a componential analysis and has formed eight groups, which name conceptual space of WAR / BATTLE / FIGHT:
1) **war** (*warfare, guerrilla, combat, engagement, skirmish, to war, to combat*, etc.);
2) **confrontation** (*clash, collision, to collide, to confront, to clash*, etc.);

3) **conflict, antagonism** (*opposition, to oppose, controversy, discrepancy, dissimilarity*, etc.);
4) **quarrel, argument** (*dispute, conflict, flame war*, etc.);
5) **battle, struggle** (*fight, encounter, contend, strife*, etc.);
6) **breach of order** (*confusion, action, battle royal, melee, affray, fray, scuffle, tussle, row, riot, pugnacity, brawl, bout*, etc.);
7) **competition, rivalry** (*contention, tug of war, contest, match*, etc.);
8) **campaign** (*war on poverty, war against crime, war on drugs, war on terror, price war, rate war, trade war, war of nerves, cold war, hot war*, etc.).

We have found corresponding Slovak equivalents to these eight groups:
1) **vojna** (*boj, partizánska vojna, súboj, potýčka, nezhoda, zápolenie,* atď.);
2) **konfrontácia** (*zrážka, kolízia, konfrontácia, konfrontovať, naraziť,* atď.);
3) **konflikt** (*oponovať, opozícia, nezhoda, spor, hádka, nezrovnalosť,* atď.);
4) **spor** (*svár, konflikt, škriepka,* atď.);
5) **boj** (*bitka, zrážka, zápasenie, konflikt,* atď.);
6) **porušenie príkazu** (*zmätok, vzbura, nepokoj, dezorientácia, konanie, súboj, spor.* atď.);
7) **rivalita** (*zápolenie, predlžovanie sporov, konferencia, súboj, porovnávanie,* atď.);
8) **kampaň** (*studená vojna, drogová vojna, zločin vojny, teror, cena za vojnu,* atď.).

We take this classification as the basic one in our research and will compare, which of these items are most typical in British and Slovak on-line journalism.

5.1.3. War as a frame

The concept of WAR can be modelled like a frame. Venediktova [4, p. 9] claims that this frame has a very complicated structure presented by notions traditionally associated with war: conflict, fight, opposition; military operations; war and its types; military equipment and arms; participants of war; the interpersonal relations of the people who are involved in war; result of war and its consequence.

Ukhova [8, p. 169] fills in the concept of WAR with the following parameters of war as a phenomenon:
1. **Structural parameters:** a) **war participants: subjects of war** (*combatants, battlers, fighters, enemies, rivals, conflicting / opposing / fighting / rival parties / forces, competitors*, etc.); **war initiators** (*fighting cocks, warriors*, etc.); **war experiencers** (*victims of war*, etc.); b) **war seat** (*home front, to carry war / battle to enemy's camp / country, battlefield, in the fore front of the battle*, etc.); c) **war weapons** (*to beat smb. with his own weapon, war bird, war head, double-edged weapon, war nose, battle axe, battle wagon, battle cruiser, fighter, warmachine*, etc.).

2. **Actional parameters:** a) **war preparation** (*on a war footing*, *provoke a fight*, *be on the war path*, *spoil for the fight*, etc.); b) **war beginning** (*to escalate war*, *to step up a war*, *to levy war*, *to join war / battle*, *war breaks out / is declared*, *to cross swords*, etc.); c) **war actions** (*to fight war*, *to make / wage war*, *to skirmish*, *to conflict*, *to clash*, *to contest*, *to collide*, *to contradict*, *to strife*, *to struggle*, *to battle*, *to encounter*, etc.); d) **war outcome** (*to end war*, *to loose war*, *to win war*, *war down*, *terminate a battle*, *fight to the last ditch*, *fight through*, *fight down / out*, *come unscathed out of the battle*, etc.).

Taking into account all the classifications and examples presented above we make the frame of WAR of our own using semantic roles of Fillmore (see Figure 1).
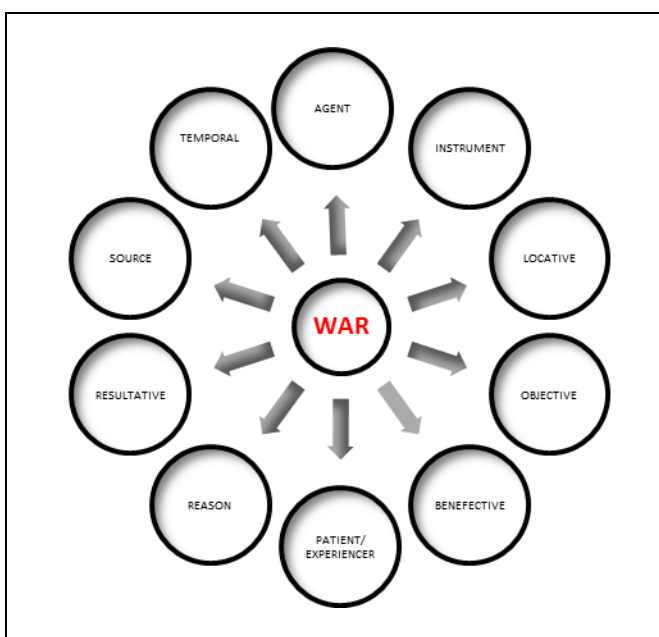
Figure 1. Frame of the concept of WAR.

The slots of this frame are interpreted in the following way.

Agent – people who initiate war and who take part in war actions.

Benefactive – the person who has profits and benefits from war action.

Instrument – war weapons.

Locative – the place of war actions.

Objective – the object of bombing, of aggression.

Patient – people who suffer after/in war actions (wounded soldiers, children, common people).

Reason – explains why war actions have started.

Resultative – consequences of war.

Source – it may be the source of danger, like nuclear or chemical weapon, etc.

Time or **Temporal** – indicates the time of war actions.

We will discuss below how these semantic roles are presented in British and Slovak articles we have chosen for our analysis.

6. Case study of war

6.1. Topic war in British and Slovak media

The classification of wedding presentation in mass media done by Dobronichenko [22] includes three types: **wedding media reflection, wedding media transformation** and **wedding media myth.** This approach can be successfully applied to presenting war in media, like **media reflection**, **media transformation,** and **media myth**. Journalists who objectively highlight war conflicts sometimes are in real danger and some of them have been killed. Here we come across a very interesting phenomenon: when news appears people take it as media reflection; when time passes people incline to the opinion that this event was presented like media transformation. In the course of time it becomes obvious that it was a trick, media myth presented like a real fact. The best example of it is the 2003 invasion of Iraq (March 20, 2003 – May 1, 2003) [*Invasion of Iraq*, https://simple.wikipedia.org/wiki/2003invasion_of_Iraq]. The main reason that the war started was because the British and American Governments believed that Iraq had dangerous weapons of mass destruction (such as chemical or nuclear weapons) that could be used against other countries. It was presented as a fact taken for granted – **media reflection**. Later, after the invasion, it turned out to be false – real **media myth**. One of fresh examples is the USA attack on airbase in Syria allegedly linked to deadly civilian gas attack [*US military strikes on Syria: what we know so far*, The Guardian, https://www.theguardian.com/world/2017/apr/07/us-airstrikes-on-syria-donald-trump-what-we-know-so-far]. This attack has been presented in mass media in a different way. The Guardian makes the analytical review of this event under the subtitle *What we know so far.* These are the short extracts and subtitles from The Guardian published on-line on April 7, 2017: *US says Russia bears responsibility for Assad's gas attack*; *A spokesman for Vladimir Putin said the US had violated international law "under a false pretext"*; *Assad's office said the strike was "foolish and irresponsible" and promised to redouble its efforts against rebels*. Here opposite points of view are presented and we hope that in the course of time we will see whether it was media reflection or media myth, like in Iraq.

From the examples above we see that Donald Trump's decision to launch missile strike on airbase is presented in media in a different, sometimes adversative way. Sometimes it seems to a journalist writing about this or another event that (s)he gives the only correct way of presenting this piece of news. Ushchyna [23] uses a very good metaphoric expression – semantic wars. Though the scholar connects these wars with risks and risky events, which are portrayed through various risk signs – both verbal (language) and non-verbal (images and symbols) – in order to manipulate the desired social, political and cultural

movements in society, from the numerous examples presented in our article we see that these semantic wars do really take place, especially when the topic WAR is described in mass media.

But what are methods and ways of presenting hard news in media, which have the purpose not to harm the readers, what are the tools and weapons in these semantic wars? Potaluy and Shirshikova [24] speak about the inclusion of an ideological component. Such a stylistic device, as periphrasis or its variety, euphemistic periphrasis, is a powerful instrument in semantic wars. E.g., the use of military terminology with the purpose to veil violence or danger really significantly changes perception of information used by mass media [25]. For example, "survey conducted by the "Times Mirror" newspaper has shown that use of an euphemism of 'collateral damage' ('the accompanying damage') instead of expression of 'civilian casualties' ('the victim among civilians') has unexpectedly softened the public relation to the victims among civilians of Iraq: only 21% of respondents have expressed 'deep concern' in connection with amount of 'the accompanying damage' during military operations whereas 49% of respondents were 'deeply concerned' at the mention of 'the number of the victims among civilians and other inadvertent damage' in Iraq" [25].

Potaluy and Shirshikova [24] present a set of examples with periphrases and neologisms connected with the war in Persian Gulf, which vividly show how public opinion is being formed: negative facts become neutral or positive thus masking violence: *assertive disarmament* instead of *war* (ironic); *clean bombing* for *bombing with pinpoint accuracy*; *techno-war* stands for *war fought with advanced technology*; *boys of Baghdad*, *Baghdad Boys* became the name for *CNN reporters in Iraq*, etc.

These were mainly old examples from British press. Now let us have a look at some more or less fresh English and Slovak examples.

Personal code – Agent: Eng. *…thousands of Shia militiamen from Iran, Lebanon,… are fighting.* ("BBC", March 3, 2017). Sk *Predstavitelia opozície sa začali postupne vyzbrojovať…* [Representatives of position started mobilization] ("Teraz.sk", October 19, 2015).

Actional code – Reason: Eng. *A key factor has been the intervention of regional and world powers…* ("BBC", March 3, 2017). Sk *…podľa neho ruské sily bombardujú každého, kto bojuje proti Asadovi…* […according to him Russian powers are bombarding everyone, who is fighting against Asad…] ("TASR", October 19, 2015).

Resultative: Eng. *…she escaped and made it to the border with Turkey…* ("The Guardian", September 28, 2016). Sk *Priamo v dôsledku bojov prišlo o život okolo 400 tisíc Sýrčanov…* [In straight consequences of fightings, 400 thousand Syrians lost their lives…] ("Noviny.sk", February 11, 2016).

Local code – Locative: Eng. *…a signal to China that their access to islands in the disputed South China Sea "is not going to be allowed".* ("The Telegraph", March 13, 2017). Sk *USA majú v súčasnosti v Iraku približne 158-tisíc vojakov…* [In the moment the USA got approximately 158 thousand soldiers in Irak…] ("Aktualne.sk", March 20, 2008).

Temporal code – Temporal: Eng. *If UN decisions are invalid now, then they were invalid at Israel's creation…* ("The Huffington Post", February 8, 2014). Sk *Žilo tam pred tým, ako ho ovládol ISIS, 50-tisíc ľudí, dnes je zničené a prázdne.* [Before the ISIS gain the power, 50 thousand people lived there, now it is ruined and empty.] ("Denník N", April 6, 2017).

Subjective/objective code – Objective: Eng. *The deal paves the way for a permanent ceasefire followed by the formation of a transitional government, the drafting of a new constitution and, eventually, fresh elections.* ("BBC", May 10, 2014). Sk *Sýrske vládne zložky v poslednom roku utrpeli niekoľko porážok zo strany povstaleckých síl a Islamského štátu…* [Last year syrian government army had suffered many defeats, by insurgents and ISIS…] ("TASR", October 19, 2015).

Intentional code – Causer: Eng. *Since South Sudan overwhelmingly voted to break away from Sudan in 2011, the government's main concern has been to get oil flowing following disagreements with Khartoum – production only resumed in April.* ("BBC", May 10, 2014). Sk *"Pre tých, ktorí uvažujú o tom, že sa pripoja k tým teroristickým skupinám, mám jednoduchý odkaz: Nerobte to. Ide tam o kult smrti. Nejde o vieru, len o smrť a bude to pravdepodobne smrť vaša, nie niekoho iného..."*. [To those who plane to join the teroristics groups, I have simple message: Do not do it. It is a cult of death. It is not a belief it is just death and it will be your death probably, not anyone else...] ("Pravda", April 16, 2015).

7. Discussion and conclusion

The use of linguistic approach to the texts constituting hard news has appeared to be very interesting and promising. Emotive words here, below and above we mark in bold type.

The most frequently used elements in **LSG WAR** as it comes from our examples are the following:

Nouns: Eng. *weapon, troops, **victim,** fight, conflict, **violence,** control, crackdown, military, powers, intervention, force, battle, mission, **tension,** airstrikes, civilists, government, **bombs,** border, rescuers, frontline, nation, leader, **terrorism**, enemies, ally,* etc.; Sk *zbrane, **obete,** militanti, konflikt, **mučenie,** nadvláda, územie, intervencia, poplach, nálety, civilisti, **extrémisti,** vojsko, armáda, režim, **mŕtvi,** útek, dôstojnosť, práva, milosť, fanatici, nepriatelia, teroristi, ústup, invázia, **mučenie,** samopal, vôľa,* etc.

Verbs: Eng. ***to bomb, to kill,** to bury, to attack, to control, to defend, to protect, to defeat, to fight, **to suffer**,* etc.; Sk *bojovať, **utrpieť,** vyjednávať, zbrojiť, **zabíjať,** potrestať, **bombardovať,** napadnúť,* etc.

Adjectives: Eng. ***cruel,** massive, un/just, cold, fiery, devastated, fearful, **deadly,** rapidly, intense, civil, humanitarian,* etc.; Sk *vojnová, **krutá,** trestné, najkrvavejší, humanitárna, komplikovaná, etnický, nevyhnutná,* etc.

Presenting WAR as a frame shows that most popular semantic roles are **Benefactive, Patient** and **Source.** These semantic roles are connected with the following types of media narrative: reflection, transformation, and myth. **Reason, Benefactive, Patient** and **Source** can be used in transformation and myth narrative when it is necessary to contort or to hide the real reason of aggression or beginning of the war conflict and to conceal the existence or number of victims. Such semantic roles, as **Agent, Locative, Objective,** and **Time** can be found in the samples of such media narrative, as reflection. Public opinion is being sometimes formed by the manipulation of public consciousness, thus real virtual semantic wars take place and their participant invent new tools to reach the goals they set.

It's a pity that wars still go on. If we analyse the language of war we will see that many words connected with it now belong to such a variety of archaisms as historicisms because these words have lost their first meaning like Eng./Sk *the knight/rytier*, *archer/lukostrelec* or the items they denote are out of use nowadays in war conflicts: *man-at-arms/ozbrojenec*, *visor/priezor*, *halberd/halapartňa*, *glaive* (a sort of sword)/*široký meč/halapartňa*, *a crossbow/kuša*, *spear/kopije*, *battle axe/vojnová sekera*, *battering-ram/baranidlo*, etc. We sincerely hope that vocabulary characterizing modern weapons will in the course of time disappear and the Commandment *Thou shalt not kill* (Exodus 20.13) will be strictly observed.

References

[1] J.P. Hester, *The Ten Commandments: a handbook of religious, legal, and social issues*, MacFarland, Jefferson (NC), 2003, 19-20.

[2] A. Berlin, M.Z. Brettler and M. Fishbane (eds.), *Commentary on Exodus 20. The Jewish Study Bible*, Oxford University Press, Oxford, 2004, 150.

[3] W. Barclay, *The Ten Commandments*, John Knox Press, Westminster, 1998, 52.

[4] L.N. Venediktova, *Concept "voyna" v yazykovoy kartine mira (sopostavitelnoye issledovaniye na materiale angliyskogo i russkogo yazykov*, Synopsis for Doctoral thesis, Tuimensky gosudarstvennyj universitet, Tuimen', 2004, 8-19.

[5] Y.B. Davydyuk, *Efekt oshukanoho ochikuvannia u semantychniy, temporal'niy ta siuzhetniy strukturi anglomovnoho khudozhnioho tekstu*, Synopsis for Doctoral thesis, Kyivs'kyj natsionalnyj lingvistychnyj universytet, Kyiv, 2015, 88-118.

[6] I.V. Erofeeva, Uchenyye zapiski Zabaykal'skogo gosudarstvennogo universiteta. Seria: Philologia, istoria, vostokovedenie, **2(61)** (2015) 72-82, on-line at http://cyberleninka.ru/article/n/kontsept-voyna-v-sovremennom-mediatekste-reprezentatsiya-traditsionnyh-modeley.

[7] E.L. Kalmykova, Vestnik YuUrGU. Seria lingvistika, **22(239)** (2011) 100-103, on-line at http://cyberleninka.ru/article/n/ponyatiynye-priznaki-kontsepta-voyna-i-ih-verbalizatsiya-v-paremiyah-na-materiale-leksiko-graficheskih-istochnikov.

[8] T.V. Ukhova, Vestnik Sibirskogo gosudarstvennogo aerokosmicheskogo universiteta, **3(10)** (2006) 166-170.

[9] M.R. Zheltukhina and T.D. Magomadova, Kognitivnyye issledovania yazyka, **21** (2015) 218-224.

[10] M.R. Zheltukhina and T.D. Magomadova, *Yazyk v slove, frazeologizme, tekste*, OGU, Orel, 2015, 102-117.

[11] A. Uberman, Lege artis. Language yesterday, today, tomorrow, **I(2)** (2016) 171-211.

[12] A. Uberman, *Text – sentence – word. Studies in English linguistics II*, Wydawnictwo UR, Rzeszów, 2016, 96-107.

[13] D.V. Vasilenko, *Rozvytok slovnykovogo skladu angliys'koy movy vays'kovoyi sfery XX – pochatku XXI stolittia*, Synopsis for Doctoral thesis, Donets'kyj natsional'nyj universitet, Donets'k, 2008, 3-17.

[14] J. Turow, *Media today. An Introduction to Mass Communication*, 4th edn., Routledge, Taylor & Francis group, London, 2011.

[15] N. Panasenko, *Functional-semantic types of speech in journalistic messages*, Proc. of International Scientific Conference Megatrends and Media: Critique in media, critique of media, University of SS Cyril and Methodius in Trnava, Trnava, 2016, 52-67.

[16] D. Lančarič, *English lexicology. Theory and exercises*, KIRSCH-Verlag, Nümbrecht, 2016, 13-14.

[17] C. Fillmore, *Novoye v zarubeznoy lingvistike*, vol. X: *Lingvisticheskaya semantica*, Progress, Moskva, 1981, 369-495, 496-530.

[18] H. Pravdová, *Media relations II*, Fakulta masmediálnej komunikácie UCM v Trnave, Trnava, 2011, 63.

[19] V.A. Maslova, *Vvedenie v kognitivnuyu lingvistiku*, Flinta, Nauka, Moskva, 2017, 208-210.

[20] D.S. Likhachev, *Russkaya slovesnost': Antologia*, Academia, Moskva, 1997, 28-37.

[21] E.S. Koubriakova, *Kratkij slovar' kognitivnykh terminov*, Moskva, MGU, 1996, 90.

[22] E.V. Dobronichenko, *Prezentacia svadebnogo rituala v sovremennom media diskurse*, Synopsis for Doctoral thesis, Volgogradskij gosudarstvennyj sotsial'no-pedagogicheskij universitet, Volgograd, 2014, 16-17.

[23] V. Ushchyna, *GLOBE 2015: East-West European forum on discourse. past, present and future of discourse studies*, University of Warsaw Press, Warsaw, 2015, 63.

[24] V.V. Potaluy and E.A. Shirshikova, Mezhdunarodny nauchno-issledovatel'sky zhurnal, Dekabr', Yekaterinbug, **12(54) part 2 (**2016) 66-68.

[25] T. Murray, Am. speech, **61(2)** (1986) 121-129.