Metaphorical Conceptualization of the Russia- Ukraine War in Selected editorials in the British *"The Guardian"* and the Chinese *"Global Times"*

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Abstract

Conceptual metaphor is frequently employed in newspapers as it is seen as a cognitive tool that helps represent and make sense of experiences. This study compares how conceptual metaphors are used in editorials from *The Guardian* and *Global Times* on the Russia-Ukraine war, aiming to highlight ideological differences. It employs Charteris-Black's metaphor analysis model and Lakoff and Johnson's Conceptual Metaphor Theory to examine the metaphors and their source domains in these editorials. A total of four editorials are selected; two from *The Guardian*, a British national daily - which is historically praised for its investigative journalism , known for its dispassionate discussion of issues and globally renowned for its coverage of critical issues, and two others from *Global Times,* a Chinese-language weekly newspaper that is in English dedicated to commenting on international issues from a Chinese ultra-nationalistic perspective. The reason behind the selection of these sources is that they differ in their ideological stances towards the war. Therefore, the current study is intended to find out similarities and differences in their political perspectives.

Keywords*: Conceptual metaphors, Critical Metaphor Analysis, Cognitive Metaphor Theory*

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1. Introduction

On February 24, 2022, Russia launched a full-scale military invasion of Ukraine, leading to civilian casualties and widespread injuries. The conflict has caused extensive damage to civilian infrastructure, including hospitals, schools, and homes, and displaced millions of Ukrainians. The Russia-Ukraine war is widely seen as a source of aggression and instability, drawing significant attention from Western newspapers, as it is viewed as a precursor to a major conflict that threatens European security. Through the use of metaphors, editorial pieces reflect the political viewpoints and cognitive perceptions of European nations regarding the war. These editorials not only convey the positions of the editors but also aim to influence readers' perspectives. This is achieved through a conceptual analysis of metaphors. The present study, therefore, focuses on examining the metaphorical depiction of the war as presented by British and Chinese English editors, with the goal of uncovering their underlying ideologies and viewpoints.

1.4. The Research Questions

The current study addresses the following main question:

What are the conceptual metaphors identified in the British editorials in *The Guardian*, and the Chinese English editorials in *Global Times* related to the current war between Russia and Ukraine and their ideological motivation?

This question is broken down into a number of sub-questions, namely:

a) What are conceptual metaphors and source domains used in the British editorials in *The Guardian*, and the Chinese editorials in *Global Times?*

b) What are the similarities or differences between the British editorials in *The Guardian*, and the Chinese editorials in *Global Times* with regard to the identified metaphorical concepts?

c) How does this reflect and unveil the discourse function of the metaphors regarding their ideological dimension, perspective and

political stances of both of the British editorials in *The Guardian*, and the Chinese editorials in *Global Times* on the ongoing war?

2. Review of literature

Cognitive Linguistics (CL)

A modern school of linguistic thought and practice emerged in the 1970s. According to Evans et al. (2007, p. 3), cognitive linguistics is best described as a 'movement' or an 'enterprise,' rather than a single theory, because it encompasses a variety of theoretical approaches. One of these is conceptual metaphor theory, which will be explored in detail in this study. Additionally, cognitive linguistics includes other distinctive modern theories, such as conceptual blending theory and frame semantics. Focusing on the relationship between language and cognition, cognitive linguistics represents a departure from traditional approaches to the study of language.

Hart and Lukeš (2007) define cognitive linguistics as "an inquiry into the conceptual structures behind language" (p. x). This field is primarily concerned with how language reflects cognition; in other words, it investigates the connection between language and the human mind. As Van Hoek (1999) emphasizes, cognitive linguistics is interested in "the interrelationship between language and other cognitive faculties" (p. 134). Given that cognitive linguistics is focused on analyzing discourse and its reflection of concepts and cognition, it has been employed to study the conceptual representation of a wide range of issues.

By viewing language as a reflection of the conceptual structure of the human mind, cognitive linguists aim to provide a framework for understanding the imagination. For example, cognitive linguistics examines metaphors in terms of conceptualization, offering deeper insights into the workings of the human mind through the language employed.

2.3. Metaphor

Metaphors are increasingly used by people, whether consciously or unconsciously. The term "metaphor" comes from the Greek word *metaphora*, meaning "transfer." The first part, *meta*, means "between," while the second part, *phora*, means "to carry" or "to bear"

(Hawkes, 1972). In other words, a metaphor can be understood as the process of transferring qualities from one object to another, or from one person to another, or even from a thing to a person or animal.

For a long time, metaphor was viewed primarily as a rhetorical device used to capture the audience's attention (Evans & Green, 2006). However, Hawkes (1972) suggests that metaphor is more than just a tool for persuasion; it is a means of transferring concepts from their usual contexts to new, often unexpected ones. Building on this idea, Lakoff and Johnson (1989) argue that metaphors are essential tools by which humans conceptualize and organize their experiences. According to them, both literal and non-literal languages allow humans to express, describe, and understand reality. In their view, conceptual metaphors offer a way to "understand and experience one kind of thing in terms of another" (Lakoff & Johnson, 1980, p. 5).These metaphors not only shape linguistic expressions but also influence values and behaviors, as they are integral to the "metaphors we live by" (Lakoff & Johnson, 1980, p. 22).

Critical Discourse Analysis and Conceptual Metaphor Analysis (CDA and CMA)

Fairclough posits that critical discourse analysis (CDA) comprises three key procedures, which are identification, interpretation, and explanation. The first procedure, identification, is a descriptive step that examines the basic formal properties of discourse. It also serves as a precursor to the next two steps. The second procedure, interpretation, connects the discourse with interaction. It views discourse as both a process of production and a resource in the act of interpretation. The final procedure, explanation, is the most significant and could not be fully achieved without the previous two steps. This stage seeks to explore the relationship between interaction and social context, specifically focusing on the social determinants that shape the processes of interaction and production, as well as their social effects (Fairclough, 1989, p. 26).

Similarly, Charteris-Black (2004) proposes his new approach of Critical Metaphor Analysis (CMA) by integrating Lakoff and Johnson's theory of conceptual metaphor with CDA. In other words,

CMA is inspired by the conceptual metaphor analysis formulated by Lakoff and Johnson (1980) who posit that conceptual metaphor involves mappings between two distinct and unrelated domains of experience.

Drawing from CDA, Charteris-Black (2004) outlines three analytical stages for CMA: identifying metaphors, interpreting metaphors, and explaining metaphors. These stages are based on linguistic, cognitive, and pragmatic criteria, respectively. The first stage, "metaphor identification," involves detecting any metaphor by identifying semantic incongruities resulting from a shift between domains. The second stage, "metaphor interpretation," focuses on the relationship between the metaphor and the cognitive factors that influence the choice of that specific metaphor. This stage is concerned with the interpersonal meaning and social relationships constructed through the metaphor, which are significant for constructing a particular social representation. In other words, it relates to the ideologies and rhetorical motivations behind the user's metaphor choices. The final stage, "metaphor explanation," addresses the textual meaning and its relationship to the context in which it occurs. This stage involves identifying the discourse function of metaphors and how they help to establish ideological motivations (p.38). Consequently, the editors are motivated by specific conceptual metaphors when referring to the current conflicting war situation. . Therefore, applying CMA to the current study can demonstrate the conflicting interpretation of both editorials through conceptual metaphor. Moreover, CMA sheds light on the underlying ideologies of the editors by tracing the metaphors used, providing insights into their beliefs, outlooks, and perspectives. In other words, CMA helps answer the question, "Why are particular metaphors chosen in specific discourse contexts" (Charteris-Black, 2004, p. 243).

According to Charteris-Black (2004), CMA allows linguists to critically evaluate language use as a means of construing ideology and persuading others on how to perceive the world. The critical analysis of metaphors integrates cognitive linguistics and CDA to uncover the indirect meanings and motivations behind the editors' use of particular

metaphors. Charteris-Black argues that metaphor is "a way of creating cognitive and affective meaning" (p. 251), emphasizing that metaphors employed in language are influenced by our cognitive processes.

To investigate the conceptual metaphors employed in the selected editorials, this research adopts Charteris-Black's (2004) model of Critical Metaphor Analysis (CMA), which blends Conceptual Metaphor Theory (CMT) and Critical Discourse Analysis (CDA). Additionally, Lakoff and Johnson's Conceptual Metaphor Theory (1980) serves as the framework for analyzing the metaphorical mappings. This combined cognitive approach will help reveal and compare the ideologies and perspectives of British editors in *The Guardian* and Chinese editors in *Global Times* regarding the ongoing war.

A review of previous studies

Metaphors have been used when talking about the conflict between Russia and Ukraine since 2014. Attempting to highlight and reveal the most productive metaphorical models used to present the US political engagement in the conflict over Ukraine in the American and British online press, the study undertaken by Tsirkunova (2016) reveals the hidden ideological perspectivization of North-American politics towards recent conflicts in Ukraine. The results reveal the persuasiveness of three main metaphorical models in the current political discourse devoted to the unrest in Ukraine. The most productive models in the material under analysis are *'World is Community', 'Foreign Policy is a Chess Game'* and *'strict father'* models. Similarly, tracking the systems of conceptual metaphors in the public speeches of Barack Obama and Vladimir Putin, Жаботинская (2017) signifies POLITICS, ECONOMY, and AMERICA / RUSSIA target conceptual domains as the highlights of the politicians' public speeches. Grounded on Conceptual Metaphor Theory, the analysis enables an in-depth study of the target and source conceptual domains, and a thorough account of their cross-mapping influenced by the discourse type. The results expose the speakers' ideological worldviews, and the workings of conceptual metaphors as

instruments for exerting influence on the public. Additionally, Vuorinen (2017) carries out a study aiming at comparing metaphors related to the situation in Ukraine in a selection of articles by the British, American, and Russian newspapers between the end of 2013 and 2014. The results reveal that the British, American, and Russian newspapers rely on the same source domains for metaphors in their texts such as: LIVING BEING, OBJECT, SUBSTANCE, NATURAL FORCE, DISEASE, JOURNEY, WAR and GAME.   Similarly, Kapranov (2016) carries out a qualitative study by analyzing the conceptual metaphors identified in Twitter discourse involving Ukraine by the current British Foreign Secretary Phillip Hammond. It aims at investigating whether or not there are Twitter-specific conceptual metaphors in Hammond's Twitter discourse associated with Ukraine. The results reveal that Hammond's short messages on Twitter, or tweets, associated with Ukraine are embedded in conceptual metaphors 'Ukraine's future EU Membership as a Journey', 'UK as a Nurturant Parent', 'EU as a Nurturant Parent', 'Country as a Friend Helping Ukraine' and 'Russia as the EU's OTHER'. The results also show the similarities by the means of conceptual metaphors between the way of framing Ukraine in Hammond's tweets and in Hammond's online non-Twitter discourse involving Ukraine.

Furthermore, the studies of the use of metaphor to speak about war have been conducted by previous metaphor researchers; among them is the study conducted by Sabbah (2003). She analyzes and compares the use of conceptual metaphors of war found in 90 news reports ,covering the 2003 Invasion of Iraq and taken from two English language newspapers. The result concludes that though the two newspapers are reporting the same events, there are discrepancies in the way of conceptualizing the participants in this war across the prewar, war, and postwar period. It also reveals the different perspectives of the politically conflicting parties of war in Iraq through the use of conceptual metaphors of WAR. Similarly, drawing from the approach of CDA, Seixas (2021) studies the use of the war metaphor by political actors in its intersection with the practices of

crisis communication and management. The study shows the miscellaneous uses of the war metaphor.

After reviewing a plethora of previous studies, it can be deduced that the conceptual metaphorical representation of Ukraine ad Russian in both the British editorials in *The Guardian*, and the Chinese English editorials in *Global Times* has not been tackled before. Therefore, the current research would hopefully fill a gap in the literature. The current study is also significant as it tries to find out the most pervasive conceptual metaphor and source domain used in both editorials. It also attempts to examine the potential correlations between each conceptual metaphorical content in order to unveil the ideological dimensions that impact the linguistic production of the metaphors under investigation which may reveal the purposes that the editors aim to achieve.

3. Methodology

The current research is a mixed research design as it employs both qualitative approach and quantative approach. Firstly, regarding the quantitative analysis, the researcher carries out the critical metaphor analysis CMA (Charteris- Black, 2004) wherever possible. Secondly, as soon as these previously mentioned qualitative analysis steps have been carried out, then the researcher will carry out the quantitative analysis. The total number of the identified metaphorical domains as well as the conceptual metaphors in both of the British and Chinese English editorials will be counted while undertaking the analysis; then, they will be piled up in tables to be calculated and assessed statistically to get the percentage which, in its turn, will be converted into illustrative charts. These charts are, to some extent, helpful to scaffold the findings and provide a thorough interpretation.

Analysis of two editorials from *The Guardian*

The following detailed metaphor analysis illustrates that the use of metaphors in the editorials serves a dual purpose. The first purpose is to capture the readers' attention, while the second is to shape their attitudes by reflecting the editors' perspectives on the current political situation.

DISEASE/PLAGUE METAPHORS

The metaphors below frame war in terms of a fatal, deadly disease. These expressive metaphors help draw the attention of readers and foster a specific attitude toward the ongoing war.

In the metaphor *"Putin's plague has put the entire postwar consensus on life support" (The Guardian*, **Oct 9, 2022),** the Russian war, the target domain, is likened to a plague, the source domain. The image of "life support" suggests that the postwar global order is struggling to survive, implying it is in critical condition and highlighting the fragility of global stability in the face of such destabilizing conflict. War can put an end to people's lives the same way a plague cause death to lives. Thus, such comparison between war and a deadly plague underscores the threatening nature of war to the survival of global agreements and stability.

In the phrase, *"Lethal threat to their existence" (The Guardian,* **Oct 9, 2022**), the threat, the target domain, is portrayed as a poison capable of ending lives, the source domain. Describing the threat as a lethal poison underscores the real danger it poses to the very existence of those affected.

The war is referred to as a deadly plague in the statement, *"It is a pestilence whose spread threatens the entire world. Ukraine is not its only victim" (The Guardian*, **Oct 9, 2022**) is an extension of the framing metaphor WAR IS A DISEASE. The war is likened to a pestilence, a dangerous force that spreads uncontrollably. This conceptualization accentuates the detrimental effect of the current war, suggesting that its impact is growing and affecting not just Ukraine but the entire world.

"Russian failures now fuel escalation upon global escalation. Putin, typically, is doubling down. And the disease he embodies inexorably spreads (The Guardian, **Oct 9, 2022).**

As indicated above, Putin's mistakes are like fuel for a spreading disease, triggering the situation and leading to further instability around the world. The death or the killing caused by Putin is conceptualized as a disease in "*the disease he embodies inexorably*

spreads". By employing such as metaphor, the editor emphasizes the aggression and brutality of Putin.

In *"If that is the case, it, it would exacerbate another troubling symptom of Putin plague" (The Guardian*, **Oct 9, 2022),** the war led by Putin, the target domain, is likened to a plague, which is the source domain. This metaphor continues the disease frame, suggesting that the negative consequences of the war are like symptoms of a greater illness that is spreading and getting worse over time. This deadly disease has symptoms and this frequent metaphorization of Putin as a plague indicates the dehumanizing of Putin as all his deeds deprive him from the human qualities. By employing this metaphor, the editor emphasizes the harshness and cruelty of the current Russian attacks and actions.

"On life support, it seems, is the entire postwar consensus underpinning global security, nuclear non-proliferation, free trade and international law." (The Guardian, *Oct 9, 2022)*

It is an extension of WAR IS A DISEASE metaphor as it conceptualizes global security, nuclear non-proliferation, free trade and international law affected by the ongoing war as a human being who is being on life support. The personification imbedded in the WAR IS A DISEASE metaphor gives a human trait of patient to all the aspects affected by the war reflects the atrocities of such war. Similarly, the economic consequences of the war are likened to a disease. Another extension of WAR IS A DISEASE metaphor is clear in "*The war's spreading economic impact sickens the world" (The Guardian*, **Oct 9, 2022).** The editor depicts the harmful economic impact of war, the target domain, as a disease, the source domain, that sickens the world which is conceptualized as a human being who is sick. The idea of sickening the world by its spread reflects how the war's effects are poisoning economies globally. Such metaphor gives an insight into the subjective stance of the editor towards the war as something having a harmful effect on the entire world.

In *"The war's fallout poisons all it touches" (The Guardian*, **Oct 9, 2022),** the fallout from the war is war is depicted as a deadly virus that poisons whatever it touches; suggesting that it's not just a

physical conflict but something that harms political and moral systems, making everything it touches toxic. This entails the lethal effect of war. Similarly there is an extension of WAR IS A DISEASE metaphor in **"if the war is ever to end, such developments inside Russia, presaging a change of leadership, full military withdrawal from Ukraine and a fresh start, represent the best hope of a cure"** **(The Guardian, Oct 9, 2022)**, War is depicted as a deadly disease and the only cure of it are the "developments inside Russia, presaging a change of leadership, full military withdrawal from Ukraine and a fresh start.

A "cure" is proposed to stop the war, with the metaphor **"If the war is ever to end, such developments inside Russia... represent the best hope of a cure" (The Guardian, Oct 9, 2022)**

By using this metaphor, the editor accentuates that the only way to end the destructive effects is for Russia to undergo internal changes—like a new leadership or military strategy.

MORAL NARRATIVE METAPHORS

"Ukraine is not its only victim" (The Guardian, Oct 9, 2022) is an example of the framing, metaphor posited by Lakoff (1992) the FAIRYTALE OF THE JUST WAR. In this metaphor war is conceptualized as a crime committed against the [innocent victim] which is represented by **"entire world"** that feels threated by the [villain] represented by Russia.

"**Now, the US angrily accuses Opec of backing Russia's war. Most of its members are supposedly western allies. Have they switched sides?" (The Guardian, Oct 9, 2022).** In the above excerpt, the extension of the WAR IS A FAIRY TALE continues by framing Ukraine as the [victim] and the US as the [hero] taking action, while accusing OPEC of supporting the [villain], represented by Russia. Adding to the moral dimension of the conflict, the editor uses a rhetorical question to condemn OPEC's collaboration with Russia. This reflects the editor's disapproval of their contrasting position on the issue where the good are the US and its allies and evil are Russia and its collaborators.

"Mr Putin is trying to mythologise the conflict as a second chapter in a western plot against his country, where the first chapter was the unravelling of the Soviet Union." (*The Guardian*, Sep 21, 2022)

This metaphorical scenario reveals that Ukraine is supported by European countries that are metaphorically constructed as an enemy of Russia for that deed. Although this is an extension of WAR IS A FAIRY TALE metaphor, the roles in this scenario are completely different as the [victim] is represented by Russia whereas the [villain] is represented by western countries supporting Ukraine.

"But the fiction of Russian victimhood is also the basis for Mr Putin's nuclear grandstanding" (*The Guardian*, Sep 21, 2022).

Russia is metaphorically constructed as a [victim]. This conceptualization reflects the polarization of opinions in which Russian side tries to play the role of the victim in order to find a justification for nuclear show off. This metaphor is an extension of WAR IS A FAIRY TALE with Russia playing the role of the [victim] justifying its actions, including nuclear threats, against the west which plays the role of the [villain]

ANIMAL METAPHORS

The **"Yet the murderous onslaught *unleashed by Russia's leader, Vladimir Putin"* (The Guardian, Oct 9, 2022)** portrays the violence of the Russian invasion as a wild captive wild. This strong creature is capable of inflicting wounds, causing sufferings when being released. In this metaphor, the dangerous and strong animal serves as the source domain, while the Russian violence represents the target domain. This VIOLENCE IS ANIMAL metaphor indicates the full responsibility and control of the Russians on the current war. The British editor in this metaphor ascribes some threatening features to Russia with the help of words loaded with extremely negative connotations, like *"murderous"* to reinforce the brutal nature of the violence.

In *"A rigged vote to gratify Mr Putin's territorial appetite is a foregone conclusion" (The Guardian*, Sep 21, 2022)*,* Putin is depicted as a "hungry monster. A monster serves as the source domain, while Putin represents the target domain. Employing PUTIN

IS A MONSTROUS ANIMAL metaphor that reflects the` editor's` respective of Putin as a hungry monster who devour territories as meals. By depicting the monstrous greediness of Putin, the British editor attempts to demonstrate the negative bad image of Russia.

In the phrase *"– unleashing indiscriminate artillery bombardment" (The Guardian, Sep 21, 2022),* the artillery is compared to a wild captive animal that has been set loose, causes random and uncontrolled destruction. Using this metaphor, the editor emphasizes the uncontrolled and chaotic nature of the bombardment. A wild captive animal that can be released serves as the source domain, while the artillery represents the target domain. This reflects the full control of Russia on its troops. Moreover, describing the artillery bombardment with the negative word *'indiscriminate'* indicates that it is a randomly barbarian act of violence.

The phrase **"Yet the murderous onslaught *unleashed by Russia's leader, Vladimir Putin" (The Guardian*, Oct 9, 2022),** portrays the violence of the Russian invasion as a wild captive animal. This strong creature is capable of inflicting wounds, causing sufferings when being released. In this metaphor, the dangerous and strong animal serves as the source domain, while the Russian violence represents the target domain. This VIOLENCE IS ANIMAL metaphor indicates the full responsibility and control of the Russians on the current war. The British editor in this metaphor ascribes some threatening features to Russia with the help of words loaded with extremely negative connotations, like *"murderous"* to reinforce the brutal nature of the violence.

GHOST METAPHORS

"Mr Putin conjuring the nuclear spectre is also a psychological device in a campaign to terrorise Ukraine." (***The Guardian***, **Sep 21, 2022),** In the above excerpt, there is a conceptualization of nuclear weapon, the target domain, as a ghost, the source domain, that can be summoned out of nothing as if by magic. It indicates the shockingly frightening nature of the nuclear weapon.

STATE IS A PERSON METAPHORS

"For Kyiv, Putin's war machine is not the only problem. It is running out of money" (*The Guardian*, **Oct 9, 2022**), Kyiv is personified as a penniless human being indicates the dilemma that faces Ukraine.

In the excerpt *"Paranoid delusion cannot compensate for military shortcomings"* (*The Guardian*, **Sep 21, 2022**), Russia is personified as a mentally unhealthy person which is another negative image associated to Russia. Moreover, the military weakness is framed as a '*Paranoid delusion'* implying the dilemma that faces Ukrainian army.

"It worked, to the extent of making western countries nervous about provoking Moscow" (*The Guardian*, **Sep 21, 2022**) Describing the western countries as a provocative person is a clear personification. This is a manifestation of mapping the target domain of war and its participants into the domain of human beings. This is intended to simplify and facilitate the understanding of the situation.

FIGHTING GAME METAPHOR

In the excerpt *"If the war is ever to end, such developments inside Russia" (The Guardian , Oct 9, 2022)* , war is depicted as a game that can end reflecting the metaphorical frame of WAR IS A FIGHING GAME. War serves as the target domain, while fighting game represents the source domain. Using this metaphor, the editor hints that a strategic shift in leadership or withdrawal could change the course of events, almost like restarting a game or solving a puzzle.
"Vladimir Putin is placing a losing bet that demoralized Russian conscripts can outfight Ukrainians defending their homeland" (*The Guardian*, **Sep 21, 2022**)

In this metaphor the war is conceptualized as a fighting game and People are participants in this game where there can be a bet upon who wins. Ukrainians and Russians appear as participants in the game, as a result of which they can turn out to be victims, losers or winners. It can also be noticed the use of the evaluative language when describing Russia as being "demoralized". Another reflection of the metaphorical frame of WAR IS A FIHTING GAME is in "Russian conscripts can outfight Ukrainians" where Russian and

Ukrainian are depicted as two competitive players fighting each other in order to win.

"Putin cannot admit that he is losing a war" (***The Guardian***, **Sep 21, 2022**)

This is an extension of WAR IS A FIGHING GAME metaphor where war is depicted as a game between two players, a winner and a loser.

THREAT METAPHORS

In the excerpt *"Putinism represents a profound threat to global security. It must be contained"* (***The Guardian***, **Sep 21, 2022**). Putinism is conceptualized as a threat, indicating the necessity to control it and prevent it from increasing. Threat represents the source domain, while putinism serves as the target domain.

FOOD METAPHORS

In *"A rigged vote to gratify Mr Putin's territorial appetite is a foregone conclusion"* (***The Guardian***, **Sep 21, 2022**)*,* Ukraine is portrayed a meal devoured by Putin. Ukraine serves as the source domain, while food represents the target domain. Employing UKRAIN IS FOOD metaphor reflects the` editor's` respective of Putin as a hungry monster who devour territories as meals. By depicting the monstrous greediness of Putin, the British editor attempts to demonstrate the negative bad image of Russia.

CAMPAIGN METAPHORS

In the statement *"Mr Putin conjuring the nuclear spectre is also a psychological device in a campaign to terrorise Ukraine."* (***The Guardian***, **Sep 21, 2022**) War is portrayed as a structured campaign to achieve a specific goal. This metaphor emphasizes the strategic nature of the conflict, with specific objectives driving military actions.

SUFFERING- SUICIDE METAPHORS

It is worthy of notice in the statement *"he wants to deliberately provoke a suicidal nuclear confrontation with the US and Nato"* (***The Guardian***, **Oct 9, 2022**) *,* the conceptualization of the nuclear conflict as a deed of committing suicide*.* The nuclear conflict serves as the target domain, while the source domain is represented by a deed of committing suicide. This metaphor entails that the deadly end

caused by using nuclear weapons against US and NATO is similar to the effect of committing suicide.

Analysis of two editorials from Global Times

MORAL NARRATIVE METAPHORS

The excerpt *"US society has also become a victim of Washington's disinformation"* (*Global Times*, Feb 18, 2022) contains the metaphor WAR IS A FAIRY TALE where the US plays the villain role. This, of course, indicates that the cunning side of US does not only affect Ukraine, but also its own society. Similarly, the "WAR IS A FAIRY TALE" metaphor continues with the statement, "*by stubbornly digging holes for other countries, it is the US' own foundation that will eventually loosen"* (*Global Times*, Feb 18, 2022).** Here, the US is personified as the evil villain, who, in the end, will be the sole party to suffer the consequences of its villainous actions.

In the statement *"Washington has long been familiar with weaponizing fake news for its own political gain.* (*Global Times*, Feb 18, 2022*)*, US fit the profile of the cunning villain in the metaphor WAR IS A FAIRY TALE. This cunning and deceptive nature is reflected in the following personification of US as a cunning thief who shouts in loud voice to stop the thief as in *"It frequently plays the trick of a thief crying "Stop thief!"* (*Global Times*, Feb 18, 2022).** This deceptive strategy is adopted by the US to mislead the "victims" into making wrong judgments and ask for protection while it is the villain who triggers the war.

"Washington, on the other side of the globe, was beating the drum and blowing the trumpet… The US has been very used to playing the tactics of fighting a public opinion and information war" (*Global Times*, Feb 18, 2022)

The metaphor WAR IS A FAIRY TALE is maintained all throughout the editorial, where US fit the profile of the villain. The innocent victim role is played by Ukraine as in the following personification **"*Ukraine, which the US claimed to "protect," has become the biggest victim"* (*Global Times*, Feb 18, 2022).**

"the US made no attempt to end it, but jumped aside, accusing Russia of being the arsonist" (**Global Times**, **Feb 18, 2022**)

This is an exemplification of WAR IS A FAIRY TALE metaphor. However, there are discrepancies in the role of the participants involved in this war due to the subjective interpretations of events by the Chinese editor. The US plays the role of the villain as a fire raiser. In this scenario Russia is depicted as the victim, who is being wrongly accused overcommitting the crime. This scenario contradicts with the one in *The Guardian* where the US plays the role of the hero and Russia plays the role of the villain.

"the US, which had repeatedly promised to protect Kiev at critical moments and continued to "add fuel to the fire" of the situation" (**Global Times**, **Feb 25, 2022**)

In the above excerpt, the US is depicted as the hero who turned into the villain in this Scenario of the Fairy Tale of the Just War. The US is depicted as an evil villain who should have played the role of the hero making sacrifices as an arduous heroic promise to protect. Instead of that, the war crime and its escalation are committed by the US against an innocent victim, Ukraine. This metaphor implies a moral imbalance as US is behind the evolving of the war situation instead of doing some heroic deeds. Additionally, there is an extension of the WAR IS A FAIRY TALE where US is depicted as an evil villain in the excerpt *"On the contrary, it is quite busy gaining more "strategic interests" from the flames of war in Ukraine."* (**Global Times**, **Feb 25, 2022**). The evil selfish role played by US is implicitly as it is concerned with gaining more interests*. Similarly,* the cunning role of US as the villain is obvious in *"As for Ukraine, which Washington uses as a pawn,"* (**Global Times**, **Feb 25, 2022**)

The statement *"US pushed Ukraine into the fire"* (**Global Times**, **Feb 25, 2022**) can be also considered as an extension of WAR IS A FAIRY TALE. The US plays the role of the villain in this scenario that is making use of the victim, Ukraine. This contradicts with the scenario in *The Guardian* where the US plays the role of the hero.

Moreover, the US villainous role of worsening the conflict between the two parties is reflected in the metaphor *"It is accustomed*

to be the one who adds the fuel to the fire without paying any cost" (***Global Times***, **Feb 25, 2022).** This reveals the ideological stance of the Chinese editorial of the cunning role played by US.

FIRE METAPHORS

"The fire was lit by the US, and the US has been stoking the fire. After the fire grows, the US made no attempt to end it, but jumped aside, accusing Russia of being the arsonist." (***Global Times***, **Feb 18, 2022)**

In the conceptual metaphors "The fire was lit", "After the fire grows", "accusing Russia of being the arsonist" war is often framed as fire that was lit by a fire raiser. In WAR IS FIRE metaphor, the target domain is war, while the source is fire. The conceptualization of war in this metaphor in terms of fire indicates the same aspects of the atrocity of war.

"On the contrary, it is quite busy gaining more "strategic interests" from the flames of war in Ukraine." (***Global Times***, **Feb 25, 2022)**

In this above excerpt, WAR IS FIRE conceptual metaphor is evident where war which is the target domain is depicted as fire with flames, the source domain. It highlights some aspects of the atrocity of war. Similarly, War is depicted as a fire in *"US pushed Ukraine into the fire"* (***Global Times***, **Feb 25, 2022)**, where war serves as the target domain, while fire represents the source domain.

PERSONIFICATION OF STATES

"Washington, on the other side of the globe, was beating the drum and blowing the trumpet… The US has been very used to playing the tactics of fighting a public opinion and information war" (***Global Times***, **Feb 18, 2022).**

Washington is personified as a person who beats drum, blows the trumpet to a1nnounce the beginning of war, play the tactics of fighting a public opinion and information war. In this metaphor prosperities of a human being, such as using the musical instruments in war, are attributed the target domain "Washington".

Similarly, in *"It frequently plays the trick of a thief crying "Stop thief!"* (***Global Times***, **Feb 18, 2022),** US is personified as a cunning

thief who shouts in loud voice to stop the thief. Obviously, this implies the Chinese editorial's stance against Russia.

There is a personification of US society *"US society has also become a victim of Washington's disinformation"* (*Global Times*, **Feb 18, 2022**) as a victim in the information war launched by Washington.

Russia is personified as a rejected person from society in *"turning Russia into "a pariah on the international stage" through sanctions and other measures"* (*Global Times*, **Feb 25, 2022).** Conveying beliefs and attitudes towards the war and all the parties involved in it, this personification reflects a condemnation for its evil monstrous deeds.
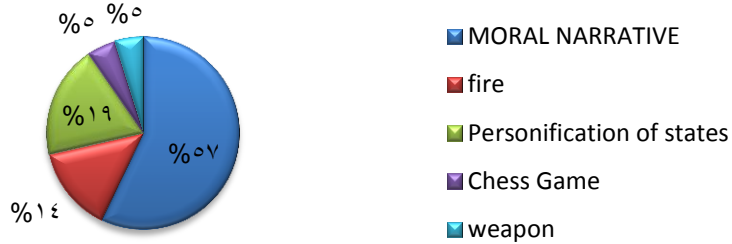
CHESS GAME METAPHORS

"As for Ukraine, which Washington uses as a pawn," (*Global Times*, **Feb 25, 2022),** where Ukraine is likened in this metaphor to one of the chessmen of least value having the power to move only forward ordinarily one square at a time, to capture only diagonally forward, and to be promoted to any piece except a king upon reaching the eighth rank. This metaphor is a manifestation of the exploitation of Ukraine, the smallest least valuable playing piece in a chess game, by US, the cunning player, to gain an end.

WEAPON METAPHORS

In the excerpt *"Washington has long been familiar with weaponizing fake news for its own political gain"* (*Global Times*, **Feb 18, 2022),** news and information are depicted as weapons in a war launched by the US. The conceptualization of fake news as weapons denotes power of US to turn things around.

Results and Discussion

Metaphors according to the source domain in *Global Times*

Legend:
- MORAL NARRATIVE
- fire
- Personification of states
- Chess Game
- weapon

Pie values: %٥٧, %١٤, %١٩, %٥, %٥

Concerning the data presented in the table, the most frequent source domain is *Moral Narrative*, which constitutes **57.14%** of the total, reflecting the focus on justice, or ideological perspective. The second most frequent source domain is *Personification of States*, accounting for **19.04%**, which gives political entities human-like traits, emphasizing the importance of political issues in the narrative. The *fire* metaphor follows with **14.28%**, likely symbolizing danger and destruction, indicating that urgent or potentially harmful situations are central to the discourse.

Finally, although 'Chess Game' and 'weapon' are less frequently used compared to the other source domains, they still significantly shape the overall metaphorical landscape, each appearing in 4.76% of cases. These metaphors emphasize strategy, competition, and conflict. They may be used to convey complex decision-making, strategic planning, or the threat of violence."

Metaphors according to source domain in *The Guardian*
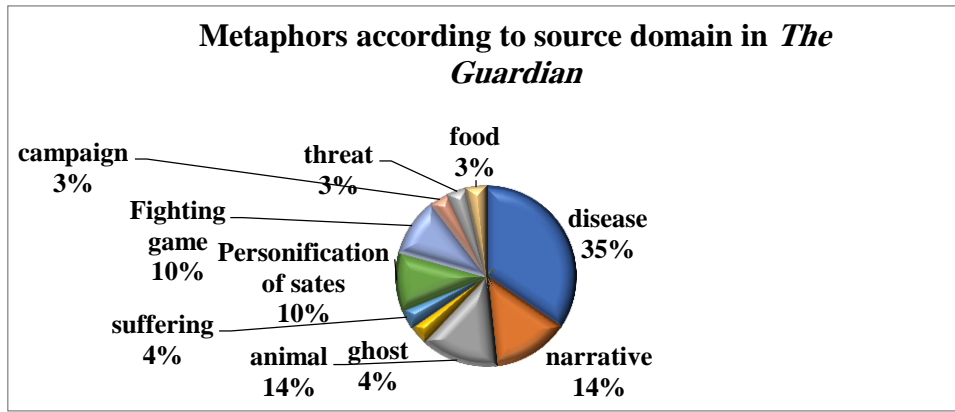
Regarding the data illustrated in the table, *disease* is the most frequent source domain used in bulk, with proportion of 35.70%. This indicates that societal problems of the ongoing conflict are the main focus of *The Guardian* newspaper. The second most frequent source domains are *narrative* and *animal*, each accounting for 14.28%. These underscore a strong emphasis on storytelling and human instincts.

Following these, *personification of states* and *fighting game*, each used at 10.71%, show that how the political themes and conflict are central to this analysis. Giving countries human-like qualities and humanizing them facilitates comprehension, while comparing the political discussions to a fight or battle emphasizes the need for strategic maneuvering.

The remaining source domains, such as *ghost*, *threat*, *food*, *campaign*, and *suffering*, make up a smaller portion of the overall metaphor usage with each accounting for 3.57%. Despite being used less frequently; they still contribute significantly to the overall metaphorical framework. For instance the *ghost* metaphor suggests that the past continues to influence the present, symbolizing lingering traumas and unresolved social issues. The *threat* metaphor emphasizes the sense of danger and potential harm in the future, whether on an individual, societal, or political level. The *food* metaphor represents struggles for basic needs, the exploitation of resources, and power dynamics within society, the economy, or politics. The *campaign* metaphor underscores the importance of planning and striving toward specific goals. Finally, the *suffering*

metaphor draws attention to the pain, hardship, and emotional distress experienced by people, evoking empathy. Collectively, these metaphors, though less frequent, enhance the metaphorical landscape by adding depth and complexity to the portrayal of various societal issues during the ongoing war.

Conclusion

This paper presents a comparison of metaphorical expressions and source domains used in British and Chinese editorials. The use of conceptual metaphor in the editorials is not just a linguistics-level phenomenon, for it delivers beliefs and attitudes towards the war and the all the parties involved in it. Along with this fact, it helps to inspect the shifting of the narratives in both of the Chinese editorial and the British editorials.

It is noteworthy in his analysis of the Gulf war; Lakoff (1991) categorizes the characters of the fairy tale. The cast of characters in *The Fairy Tale of the Just War* includes a villain, a victim, and a hero. The hero is the brave character who is determined to protect the victim and rectify past injustices, such as discrimination, oppression, or human rights violations. This figure acts as a champion for justice, confronting the evil figure and striving to bring about positive change for those who have suffered. The victim, on the other hand, is the innocent figure who suffers as a result of the deeds of the evil villain, who is amoral and vicious. The villain's harmful behavior causes pain and injustice to the victim.

Despite the fact that *Global Times* and *The Guardian* have employed WAR IS A FAIRYTALE, they categorize the main parties involved in two totally different scenarios reflecting their contradictory perspective and ideology. This is considered to be a distinguished point in narrating the same event. On the one hand, in the British editorials, the United States fits the profile of the [hero]. The villain, in this case, on the other hand, is, irrational and mentally unstable Russia represented by Putin. The Ukraine, of course, fits the profile of the victim. On the other hand, in the metaphor analysis employed by Chinese editorials, the roles played are totally different. The United States fits the profile of the villain who may be cunning

and calculating; therefore, it tries to take advantage of Ukraine instead of protecting it. Surprisingly, the victim in this scenario is Russia.

Furthermore, it can be suggested that narrative metaphors underscore the importance of storytelling in shaping public opinion and the perception of truth. Thus, employing FAIRYTALE OF THE JUST WAR metaphor denotes a crystal clear point of difference represented in the subjective stances of *Global Times* and *The Guardian* editorials. *Global Times* editorials under investigation convey the message that these Russian actions are logical, justifiable and defending, whilst *The Guardian* conveys the message that the Russian actions are illegal and offensive.

It can be noted that, in *Global Times* editorials, the use of *Moral Narrative* is increasingly prevalent metaphor, followed by *Personification of States* and *fire*. These metaphors are not only devoted to depicting the brutality of the war, but also to understanding the role played by the US. The US is personified as the one who spills fuel into the fire, thus removing the responsibility for war brutality from the Russia who decided to launch it. There are various examples reflecting that as in *"the US, which had repeatedly promised to protect Kiev at critical moments and continued to add fuel to the fire" of the situation"* (**Global Times, Feb 25, 2022**), *"US pushed Ukraine into the fire"* (***Global Times*, Feb 25, 2022**) and *"It is accustomed to be the one who adds the fuel to the fire without paying any cost."* (***Global Times,* Feb 25, 2022**)*. It can be noted that in the WAR IS FIRE, there is another implicit metaphor WAR IS A FAIRY TALE where US fits the profile of the villain., exploiting Ukraine as an instrument to justify its intervention and escalate the events.

When compared with the *Global Times*, it has been noticed in *The Guardian* that the WAR IS A DISEASE metaphor is the most commonly used. *The Guardian* conceptualizes war as a disease. The source domain entails that it is beyond treatment, disrupting the function of the immune system and influencing it destructively. It also implicates a certain intensity and lack of control. There are various

DISEASE terms that are used in the metaphor to describe the action taken to prevent the spread of the disease as seen below:

"*It is a pestilence whose spread threatens the entire world.* (*The Guardian* , Oct 9, 2022)

The war's spreading economic impact sickens the world. (The Guardian, Oct 9, 2022) *"The war's fallout poisons all it touches"* (*The Guardian* , Oct 9, 2022)

Aiming to compare main source domain in the editorials under investigation in the current study, it is obvious that *Global Times* tends to use main source domain of *Moral Narrative* the most, indicating a strong focus on discussing right and wrong, while *The Guardian* tends to employ the source domain of disease the most. These source domains into which war is mapped reflect the fact that war is monstrous and horrific. The analysis of the metaphors employed by both editorials highlights that war is depicted in a negative sense. This is reflected in the mapping system which gives details and entailments of what the source domain can possibly hold for the metaphor.

Despite these differences, all editorials under investigation are common in condemning the ongoing war. This is reflected in source domains used to structure the war as something negative and unwanted. Generally, war is negatively conceptualized in terms of disease, fire, monster, and competitive game.

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التصور الاستعاري للحرب الروسية – الأوكرانية في مقالات افتتاحية مختارة من صحيفتي "الغارديان" البريطانية و"غلوبال تايمز" الصينية

ملخص

يُستخدم الاستعارة المفاهيمية بشكل متكرر في الصحف، حيث تُعتبر أداة معرفية تساعد على تمثيل التجارب وفهمها. تدرس هذه الدراسة كيفية استخدام الاستعارات المفاهيمية في افتتاحيات من "الغارديان" و"غلوبال تايمز" حول حرب روسيا وأوكرانيا، بهدف تسليط الضوء على الاختلافات الأيديولوجية بين الصحيفتين. وتتبنى الدراسة الحالية نهجًا انتقائيًا، حيث تم تصميم البحث باستخدام تحليل نقدي نوعي للاستعارة بناءً على نموذج "تشارترس-بلاك" (٢٠٠٤)، الذي يشمل: "تحديد الاستعارة"، "تفسير الاستعارة"، و"تعليل الاستعارة"، لفحص الاستعارات. بالإضافة إلى ذلك، سيطبق الباحث الخرائط المتقاطعة لمجالات الهدف والمصدر وفقًا لنظرية الاستعارة المعرفية التي اقترحها لاكوف وجونسون (١٩٨٠) في هذه الافتتاحيات. تم اختيار أربعة افتتاحيات؛ اثنتان من "الغارديان"، وهي صحيفة بريطانية وطنية تُشاد تاريخيًا بصحافتها الاستقصائية، معروفة بنقاشاتها غير المتحيزة للقضايا، ومعترف بها عالميًا لتغطيتها للقضايا الحرجة. واثنتان أخريان من "غلوبال تايمز"، وهي صحيفة أسبوعية باللغة الصينية مكرسة للتعليق على القضايا الدولية من منظور صيني قومي متشدد. السبب وراء اختيار هذه المصادر هو اختلاف مواقفها الأيديولوجية تجاه الحرب. وبالتالي، تهدف الدراسة الحالية إلى اكتشاف أوجه التشابه والاختلاف في وجهات نظرها السياسية.

الكلمات المفتاحية   :التصورات الاستعارية، التحليل النقدي للاستعارة، نظرية الاستعارة المعرفية.