الصراع في الخطاب الإعلامي: تحليل متعدد الوسائط لتغطية الحرب الروسية–الاوكرانية في وسائل الاعلام البريطانية والأمريكية

Conflict In Media Discourse: Multimodal Analysis of British and American Press Coverage of the Russia–Ukraine War

الأستاذ الدكتور عباس لطفي حسين الباحثة شيماء فاضل عبد المهدي

الجامعة المستنصرية، كلية الآداب

Prof. Abbas Lutfi Hussein, PhD & Shayma'a Fadhil Abdulmehdi

Mustansiriayh University, College of Arts

abbaslutfi@uomustansiriyah.edu.iq shaima_fadel@uomustansiriyah.edu.iq

Abstract

This study uses Multimodal Critical Discourse Analysis (MCDA) to examine how the Russia-Ukraine conflict is portrayed in British and American media, specifically focusing on the BBC and CNN. By analyzing both verbal and visual elements, the research aims to determine whether the coverage is impartial or biased. Drawing on theoretical frameworks from Wodak (2006), Kress and van Leeuwen (2006), Machin (2013), and Wong (2019), the study looks at how language, imagery, and design shape the narratives. Using both qualitative and quantitative methods, the study reveals how these elements interact to reflect ideological biases and power dynamics. The findings suggest that while both outlets strive for fairness, the BBC leans towards a more neutral, fact-based approach, relying on institutional reports and data, whereas CNN uses personal stories and emotional elements, slightly reducing its neutrality. This

analysis underscores the significant role media plays in shaping public perception during conflicts and calls for balanced, objective reporting in such critical times.

Key Words: Conflict in Discourse, CDA, MCDA, BBC and CNN

المستخلص

يركز تحليل الخطاب النقدي متعدد الوسائط (MCDA) على كيفية تصوير النزاعات خصوصا اثناء الحروب كا لصراع الروسي–الأوكراني في وسائل الإعلام البريطانية والأمريكية، وعلى وجه التحديد في قناتي ال بي بي سي البريطانية (BBC)و ال سي إن إن (CNN)الأمريكية . تتناول الدراسة تحليل العناصر اللفظية والبصرية لفهم مدى حيادية أو تحيز التغطية الإعلامية حيث تستند الدراسة إلى أطر نظرية تشمل ودّاك (٢٠٠٦)، كريس وفان ليوين (٢٠٠٦)، ماكين (٢٠١٣)، وونغ (٢٠١٩)، لاستكشاف تأثير اللغة، الصور، وتصميم الرسائل الإعلامية في نقل الوقائع وذلك من خلال تحليل بيانات نوعية وكمية، للكشف عن مدى التفاعل بين العناصر المستخدمة وكيفية انعكاسها على التحيزات الأيديولوجية وديناميكيات السلطة. تشير نتائج إلى أن قناة الـ (BBC) بي بي سي تعتمد نهجًا حياديًا مدعومًا بالتقارير المؤسسية والبيانات، بينما تميل قناة الـ (CNN) سي إن إن إلى تبني أسلوب عاطفي باستخدام القصص الشخصية، مما يؤثر على مستوى حياديتها. تكمن اهمية الدراسة في التركيز على نقل التقارير المتوازنة والموضوعية خلال فترة النزاعات.

Introduction

The conflict in discourse is essential for comprehending how media forms interpretations of power, ideologies, and social constructions, particularly specifically through Critical Discourse Analysis (CDA). Academics such as Fairclough (2013), Wodak (2006), and van Dijk (2008) have examined how media shapes conflict narratives, effecting audience perceptions and fortifying power dynamics. This study utilizes multimodal discourse analysis (MCDA), improve by Kress and van Leeuwen (2006), to illustrate how the BBC and CNN present the Ukraine-Russia conflict through verbal and visual components. The subject of media bias and impartiality is crucial; as ideological partialities can form audience understanding through international conflicts. It integrates Wodak's Discourse-Historical Approach (2006) with Kress and van Leeuwen's (2006) multimodal discourse model to investigate how semiotic resources in news report either enhance or neutralize bias.

Depending on insights from Machin (2013) and Wong (2019), the research provides a complete analysis of how linguistic and non-linguistic components work collectively to shape audience's perceptions. Ultimately, this study targets to enlarge the understanding of media impartiality in the time of conflicts. It seeks to encourage ethical and balanced reporting by illustrating how media narratives are made and how they impact community comprehension, often reinforcement or motivating current power constructions and ideologies (van Dijk, 2003; Fairclough, 1992). A deeper examination of the Russia-Ukraine war reporting examines how balanced media can shape well-informed and accomplished conflict in discourse.

Research Questions

There are two essential questions that can be examined in the paper:

1- How do the linguistic and non-linguistic components in BBC & CNN form conflict narratives, specifically in the context of the Russia-Ukraine war?
2- What effect do these components have on audience perceptions of impartiality and partiality?
3- To what extent do multimodal plans (verbal, visual, frame) present by BBC and CNN expose embedded ideological perspectives?
4- How do these methods impact the picture of vulnerable groups, such as immigrants, within the broader socio-political context of the conflict?

Theoretical Background

 CDA surveys how language and discourse reproduce or effect power relationship, ideologies, and social constructions. Analysts such as Fairclough (2015), van Dijk (2008), and Wodak (2015) have concentrated on the adjacent link between socio-political realisms and discourse. Wodak's (2001) *discourse-historical approach* sees discourse as a social practice, concentrating on the *interdisciplinary* and *eclectic nature* of CDA. Further, Wodak(2006) claims that CDA work is transdisciplinary, demanding complete methodological combination attitudes in order to renew comprehensive aspects. The discussion of most complication social relations, returning to *the interdiscplinarity model*. Politics debating researchers in CDA claim that critical practice and critical philosophy are crucial for reconstructing fresh designs of data, Thus the conventional backgrounds are not suitable in this perspective (Weiss & Wodak, 2003). The four-level context thoughts proposed by Wodak aims to accomplish triangulation and decrease bias in analysis. This model requires integrating aspects from numerous fields of study over several levels of analysis. The main goal for the four-level context theory is to accomplish triangulation and decrease bias by

selecting appropriate theories and methods. The figure below illustrates the four-level context.
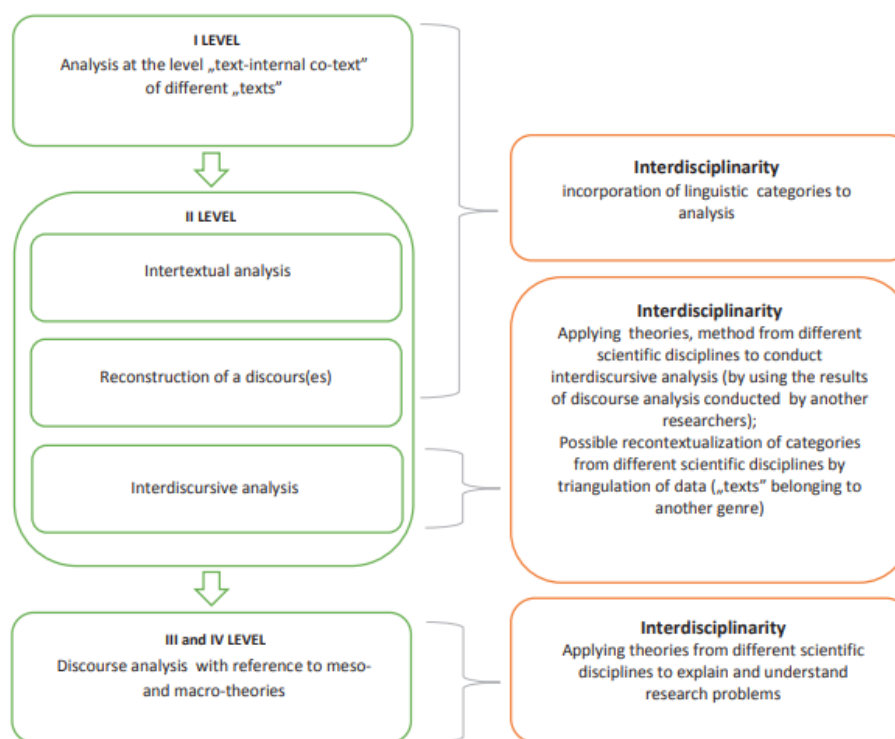

Figure 1: Interdisciplinarity in the Concept of Four-level Context in Discourse Analysis

The figure above clarifies the four different levels of context and describes the key elements for each one. The first contains text implicit context, for instance, the debating between groups or a negotiation between bosses. The second is involved with discourses, texts, genres, sounds relationships   within discursive and intertextual investigation. The third concerns with the middle range of theoretic context, such as, body signs, face languages, postures, etc. and circumstances e.g. area dimension components and official settings e.g. potential or formal structure, familiar power relations in a friendship, cultural restrictions and bonds, etc... The final level involves the grand theoretic context, as in historical background gets from ethnographic relations such as social, cultural environment (Kopińska, 2017).

Moreover, on this, MCDA consists of both verbal and visual elements to survey how media and texts use several modes to shape meaning, clarifying the communication between power, ideology, and multimodal interaction. In the 1990s, MCDA encompasses significance, particularly with the exertion of Kress and van Leeuwen's *Reading Images* (2006), which concentrating on the requirement of non-linguistic interaction in the advancement of meaning-making. For Bezemer and Jewitt (2018), multimodality is the study of how various modes like verbal, visuals, sound, and gestures work together in communication. Scholars, such as O'Toole (2011), Machin (2007), and Machin and Mayer (2012) have examined how visual components, specifically in media, contribute in the structure of social practices and ideologies. This approach illustrates how semiotic resources as symbols, colors, and graphics are utilized in media to improve social practices (Flowerdew & Richardson, 2018). Social media, as a major phase for multimodal discourse, integrates verbal, graphics, and audiovisual elements to make intricate communication methods (Ravelli, 2018). CDA and MCDA work through interdisciplinary frameworks that explore how language, power, and ideology effect the construction of society. By investigating linguistic, semiotic, and multimodal components, the main purpose for these elements is to clarify how discourse impacts communities and power relationships (Fairclough, 1995; van Dijk, 2003).

Wodak (2006) argues that full balance is unattainable, set researchers' own partialities and social contexts. She advocates for transparency and reflexivity in research, criticizing the media's apparent efforts to attain impartiality and neutrality, which may incomprehensibly issue in depth such as oppression and exploitation (Ribeiro & Zelizer, 2019). To conclude, investigators approve that while looking for impartiality, especially in media reports examining, they must be conscious of the inherent biases and challenges in building and exploring discourse. Impartiality is a vital concept of CDA, confirming that various views are tackled without partiality. MCDA spreads this by merging both verbal and non-verbal components to reveal embedding meanings in communication. Semiotic theory enhances by interpreting graphical signs, whereas historic analysis offers vision into the development of language and improves the comprehending of social communications (Wodak, 2006; Kress & van Leeuwen, 2006).

In the context of MCDA, Snyder's (2010) survey, *"Applying Multimodal Discourse Analysis to Study Image-Enabled Communication,"* examines how visuals are shaped through face-to-face connections and how they participate in meaning-making afar of linguistic communication. Snyder employs methods such as multimodal interaction

analysis (Norris, 2004) and multimodal transcription (Baldry & Thibault, 2006), showing the formation of visuals as an active, cooperative process rather than a stable product. The survey sheds light on the significance of comprehending non-verbal relations to enhance communication tools, particularly in the field of info science. Similarly, Martikainen and Sakki's (2023) research explores how media visuals representing immigrants from the Russia-Ukraine war effect intergroup relationships in their study headline *"Visual Humanization of Refugees: A Visual Rhetorical Analysis of Media Discourse on the War in Ukraine."* This research concentrating on how a Finnish national newspaper utilizes graphical strategies to humanize Ukrainian immigrants. By examining 465 graphics from February to May 2022, the study modifies four crucial strategies emerging, fragilizing, agonizing, and activating, that represent immigrants as either vulnerable victims or resilient survivors. These graphics reflect empathy and understanding, forming public perception and adopting aids for immigrants. However, both studies clarify the issue of media balance and fail to connect the context with graphics in a way that fully conveys comprehensive thoughts.

Conflict in Discourse

Conflict is seen as a crucial component of social life, not just an unexpected or confused occurrence. It is expressed a socio-cultural structure, implicit through ethical values, norms, and institutional frameworks. Conflict is not totally vicious; it also relates to society's rebuilding in several ways. Anthropologists claim that conflict is a systematic part of everyday life, form by cultural signs, customs, and communication practices that effect connections within and between groups. Prominent a balance between impartiality and war reporting is vital for conflict resolve, confirming that the media does not become a mean for rising violence or enhancing group boundaries. Neutral reporting upholds comprehending by showing several aspects and readdressing confrontation towards common ground (Budka& Bräuchler, 2020). CDA modifies conflict impartially by analyzing the power dynamics, language, and ideologies within media and discourse that form conflict frame. It reveals how main narratives can influence views, upholding impartiality by maintaining underlying biases. CDA doesn't focus on equal exemplification but seeks to expose the power relationships that affect conflict reporting, enhancing a more balance and nuance comprehending (Robinson, Seib & Fröhlich, 2017).

Methodology

The paper is built on mixed method (including qualitative and quantitative techniques). Qualitative methods survey public and human viewpoints, whereas quantitative methods apply statistical data to investigate phenomena. Mixed methods research

combines both approaches for representing full vision of historical and multimodal discourse. This combination enhances the survey in depth, using different sources such as verbal and non- verbal data (Pevrino & Pritzker, 2022; Willing, 2013; Hua, 2016).

Data collection & Selection

Vásquez (2022) modifies data collection as a systematic process of collecting and quantifying data, using procedures like investigations and records (Hua, 2016). It provides experimental data to illustrate problems, confirm hypotheses and advance research. Active research must encounter applicability, exactness, constancy, and ethical standards. In critical contextual methods, data is collected through various conceptions such as ideology and power, whereas multimodal analysis surveys a set of data kinds as verbal and visual social contextual back knowledge (Hua, 2016). Mixed methods provide neutrality among data collection and analysis for coherent research design (Willing, 2013).

Data selection based on classifying pertinent data depend on particular criteria, led by research questions, design, and strategy. meaning present as a crucial part which carries both information and analytical framework with research objective in order to compromise full comprehending thoughts (Willing, 2013). This study examines British (BBC) and American (CNN) outlets coverage of the Russia-Ukraine conflict, highlighting language use in the news. The study focuses on two news reports to analyze verbal – visual perspectives, confirming coverage constancy through policies.

Analytical Framework

The analytical context is built 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, using verbal tools yielding findings that's related to society. The research investigates linguistic strategies in texts, displaying explicit and implicit meanings (Khosravi & Nik, 2010). Wodak (2006) and others explain how social communities are pretended, merging linguistic analysis with socio-political contexts (Billig, 2006).

One of CDA features is communicative discourse analysis which is related with context. CDA improves another level by upholding the linguistic classification of texts. Wodak (2006) frameworks focus 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 phases provide a full interpreting data of social communities by

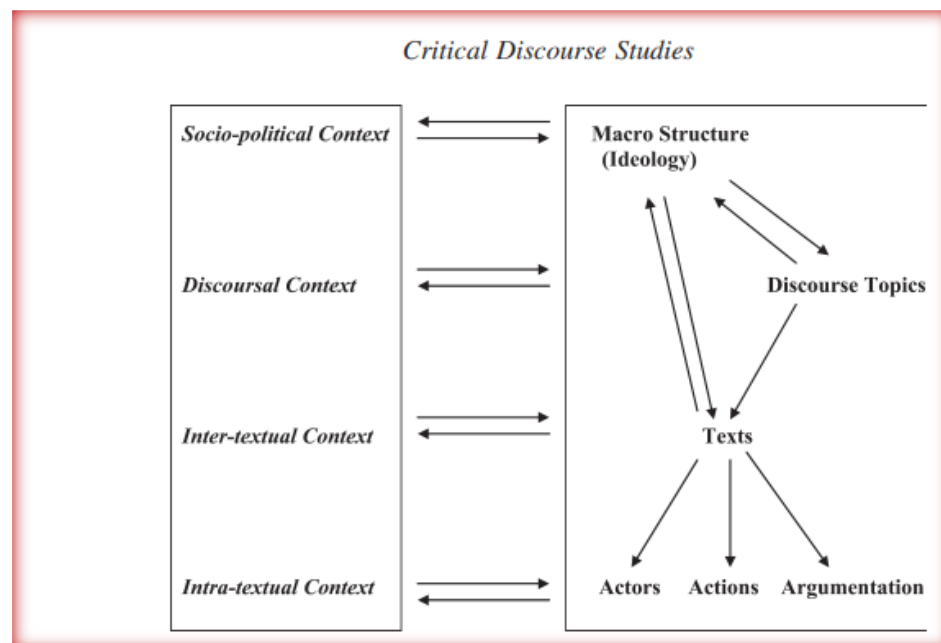contextualizing the results (KhosraviNik, 2010). The figure below illustrates the four mentioned levels.

Figure 2: Context Level Interactions (KhosraviNik, 2010, p.67).

Comprehension of social theory along with multimodality relationships investigates how linguistic elements whether written or spoken, and non-verbal such as graphics, or multimodal can be examined within actors, actions, and argumentation. Multimodal analysis explores interaction across several media layouts such as films and TV interviews. Social theory shapes discourse, while multimodal analysis studies linguistic features and arguments (van Leeuwen, 1996). Multimodal social semiotics attaches 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 explore how semiotic resources such as texts, images, 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.
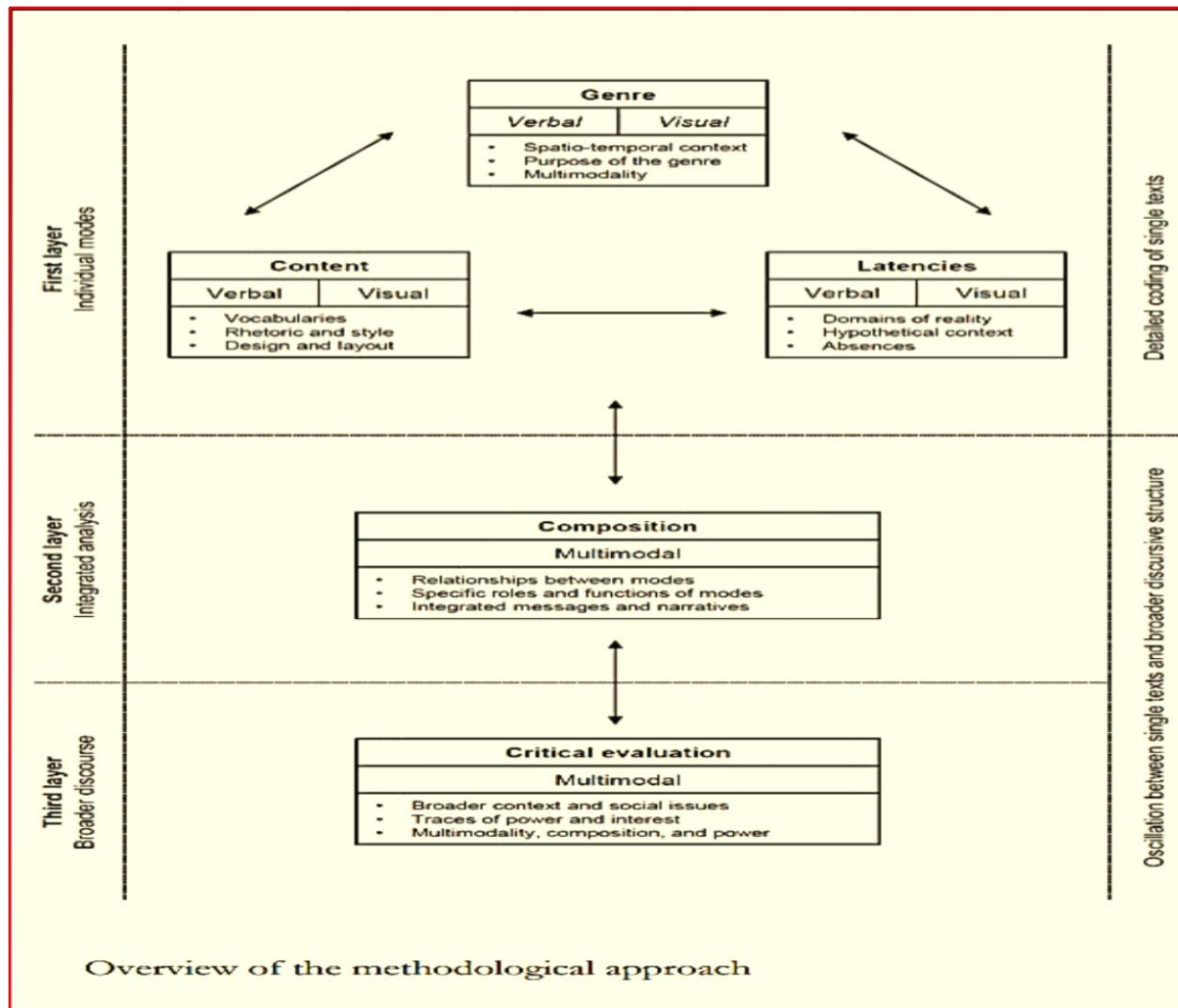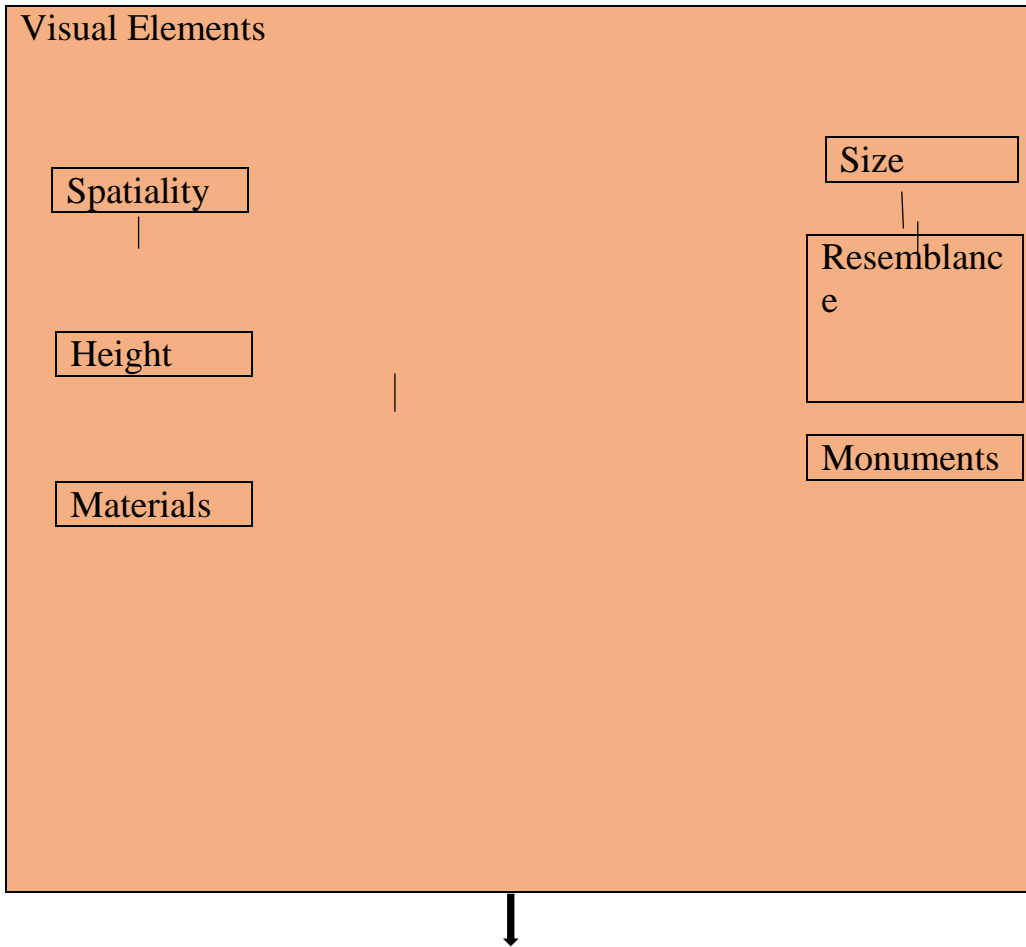
Overview of the methodological approach

Figure 3: Methodological Approach of Kress & van Leeuwen (2006, cited in Jancsary, Höllerer & Meyer 2016. p13)

Machin's model and Wong's (2019) analysis both examine the impact of visual media but from different viewpoints. Machin investigates how war monuments apply on images to represent ideas and form share remembrance, often illustrating the sorrow of soldiers. Wong (2019), on the other hand, concentrates on the societal side in images, particularly how graphics reflect cultural effectiveness shape by financial powers. Despite these alterations, they cooperatively focus on the crucial power providing in graphical media to determine communal attitude and public principles.

Visual Elements

Spatiality

Size

Resemblance

Height

Materials

Monuments

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.

Figure 4: Machin's (2013) Model of Visual Image

Wong's (2019) model provides a complete vision of both verbal and non-verbal elements in political media news, reflecting a full comprehensive vision of symbols and implicit meanings. His analysis identifies impartiality as the neutral investigation through communication between modes in political news report. This approach confirms objectivity and accurateness, decreasing partiality whereas improving the comprehending communication including visual and verbal elements in political discourse. Impartiality still considers a vital concept in multimodal analysis, paving the way for investigators to approach their studies with fairness and balance.
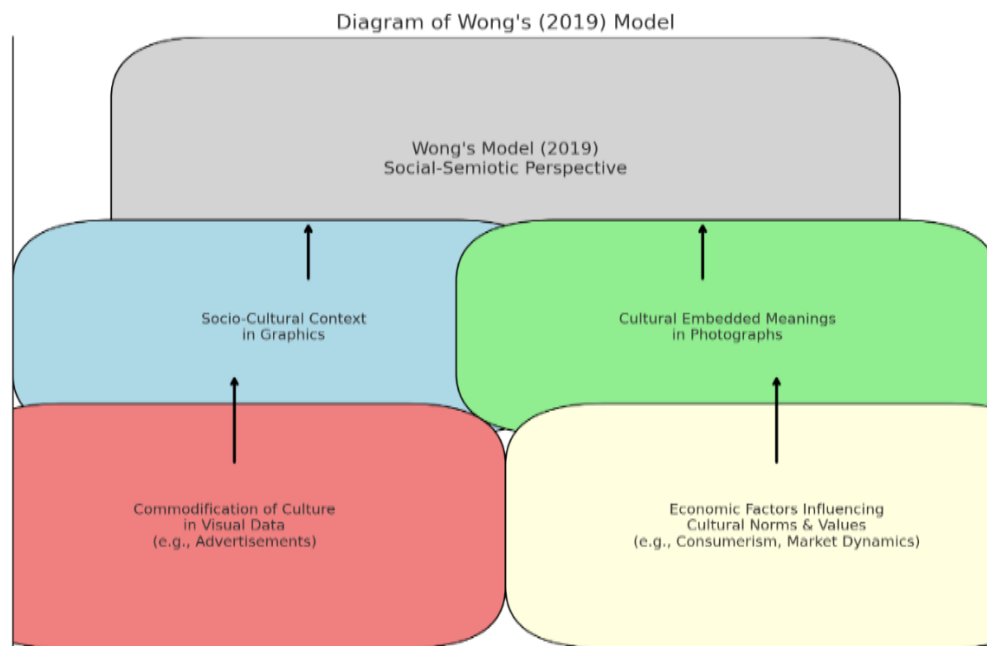
Diagram of Wong's (2019) Model

Wong's Model (2019)
Social-Semiotic Perspective

Socio-Cultural Context
in Graphics

Cultural Embedded Meanings
in Photographs

Commodification of Culture
in Visual Data
(e.g., Advertisements)

Economic Factors Influencing
Cultural Norms & Values
(e.g., Consumerism, Market Dynamics)

Figure 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.

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.

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, enhancing contextual data. *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.

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

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 through destroying buildings reflect 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.

C. Machin's Visual analysis

The graphic of immigrants escaping Mariupol is examined by 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 refugees and destroy infrastructures shed light on flexibility within ruin. The *resemblance* to actual life marks the significant circumstances, appealing audiences passionately. *The materials* remain traces 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*, represent 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.

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

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)
Individual 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	2	"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.

Table 1: Overall Results of Quantitative Analysis

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.
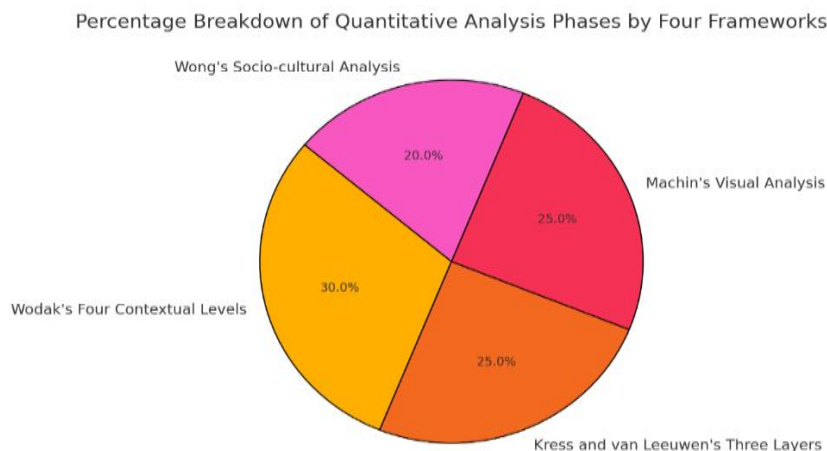

Figure 5: Breakdown of Quantitative Analysis

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.

CNN Policy

CNN's policy emphasis on actual reporting and presenting individual stories to involve audiences sensitively. However, committed to truthfulness, this combination of truths and human-interest components can somewhat influence insights of impartiality.

Millions of women and children have fled the war in Ukraine. Traffickers are waiting to prey on them

By Ivana Kottasová and Ana Sârbu, CNN

 11 minute read Published 5:30 AM EDT, Mon August 1, 2022

Chisinau, Moldova CNN —

There was nothing obviously untoward about the woman who approached the Palanca border crossing between Ukraine and Moldova with a 15-year-old boy she said was her nephew. The boy, in particular, appeared embarrassed and uncomfortable.

"We found his mother and called her, and she was crying."

The number of women and children at risk of human trafficking has skyrocketed. More than 5.9 million people have fled Ukraine since the start of the war.

"We know that these evil predators are using every trick in the book to dupe confused, vulnerable people," said Joe Lowry, IOM spokesman.

A 2021 US State Department report into the issue said Moldova still doesn't meet the minimum policy standards needed for the elimination of trafficking. The war has amplified the risks.

Many women are staying in unofficial shelters, private homes, and private hotels.

"Natasha and her son found refuge in Moldova."

Background

CNN report clarifies the strengthen risk of human trafficking among Ukrainian women and children escaping   from the Russian attack. Traffickers prey on the many looking

for refuge, specifically in Moldova. The article argues trafficking efforts, activities by experts and aid organizations to keep refugees, and the encounters faces by civil support groups.

I. Qualitative Analysis

A. Wodak's Contextual Levels

Wodak's (2006) historical approach is built on four contextual levels that uphold in the analysis and illustrating how language constructs socio-political meanings. Here is a brief clarification of each:

1. Intra-textual Level: Private stories, as *the boy at the border* in 1st &6th Lines and "Ludmila's escape from abuse" as in lines 60th &65th, shed lights on the pressures faced by immigrants. These narratives focus on vulnerability and compare the actions of traffickers and support workers. The construction and emotion demand make the crisis relevant and crucial by outlining it through personal experiences.

2. Intertextual Level: The article attaches the broader international debates on trafficking by referencing reports such as *the 2021 US State Department report on Moldova* in Lines 45th &50th and *UN warnings* as in 27th &30th lines. These references show that trafficking is an ongoing issue, intensified by the current war, framing the crisis as part of a larger, well-documented global problem.

3. Discoursal Level: Fundamental institutions as *border control and humanitarian organizations* are essential in the narrative. Moldovan officers, for instance, stop a trafficking effort at the Palanca border as in 1st & 6th lines, whereas social labors upholding, keeping vulnerable persons such as *Ludmila and her children* in Lines 60th &65th. Those performers show dynamic roles in modifying the immigrant crisis, despite restrict resources worsen challenges.

4. Broader Socio-Political and Historical Level: The report examines refugees' crisis due to Ukraine-Russia conflict. Millions of emigrant women and children are at great danger of trafficking. Global organizations such as the UN have upraised alarms about the sensitive trafficking threat represent in 22th and 30th lines, combining this crisis to extent concerns about exploitation through wars.

B. Kress and van Leeuwen's Multimodality

Kress and van Leeuwen's *First Layer, Individual Modes,* with a concentrating on *genre, content, and key latencies,* providing a methodical way to comprehend how impartial language is utilized in conflict discourse within news reporting.

The genre highlights the humanitarian crisis in Ukraine using a multimodal approach (visual approach) to upraise awareness about the immigrant condition. The *spatio-temporal context*, with the text noting as in 17th line *"Russian President Vladimir Putin ordered his troops to attack Ukraine in late February"*, and *the graphic* illustrating *the Palanca border crossing. The purpose* is to emphasize the *threats of human trafficking and the vulnerability of refugees,* specifically women and children. *The multimodal approach* reinforces the narrative through truthful reporting and graphical representation. *The vocabulary is impartial*, building on truths such as in 34th line *"More than 5.9 million people have fled Ukraine since the start of the war"* and in 1st line *"Traffickers are waiting to prey on them"*, deprived of exaggerating. *The rhetorical style* upholds unbiased tone, with tiny, truthful sentences.

Visually, the graphics shows immigrants in a regularly line at the border, with threatening signs signifying caution rather than suffering or confusion. *Design and Layout* in both modes work together to show the crisis truthfully, emphasizing the scale of the situation rather than emotive demand. *Latencies* for the verbal and visual carry implicit challenges in which immigrants face. The *verbal content* mentions threats through phrases such as in 28th line *"The number of women and children at risk of human trafficking has skyrocketed"*) and in 15th line *"many others may not be so fortunate"*, inferring embedded cautions. Emotive moments as in 12th line *"we found his mother and called her, and she was crying"* enlighten refugees' vulnerability. *The visual mode* compares the systematic scene at the border with the underlying threats reveal in the text, underscoring the risks not directly observable.

Ukrainian refugees are seen waiting to cross the border at the Palanca crossing between Ukraine and Moldova, on April 9, 2022. Matteo Placucci/NurPhoto/Reuters

Second Layer, *Integrated Analysis* investigates *how linguistic and non- linguistic components* connects together, concentrating *on mode relationships, roles, and the integrated narrative.* Impartial language shapes the conflict discourse, utilizing main sentences to maintain impartiality.

Relationship Between Verbal and Visual Elements, *the verbal components* carry unbiased truths about the immigrant crisis and trafficking threats, as in 1st line *"Traffickers are waiting to prey on them"* and in 28th line *"The number of women and children at risk has skyrocketed"*. The visual components of refugees at *the Palanca border complements*, represent physical displacement to shed light on vulnerability truthfully. *Specific Roles and Functions of Verbal and Visual Elements, The verbal mode* utilizes impartial language to inform the refugee crisis, as in 34th line *"More than 5.9 million people have fled Ukraine"*. It sheds light on threats such as exploitation with unbiased phrases as in 76th *"Many women are staying in unofficial shelters"*. *The visual mode* illustrates refugees problem of displacement and the text's concentrating on vulnerability, whereas threatens symbols indicate risks as *human trafficking*. *Integrated Messages and Narratives*, *the verbal and visual elements* together convey the vulnerability of displaced people and risks like trafficking. *The verbal narrative*

provides truths and individual interpretations, as *"the boy almost trafficked"*, presented impartially in 4th &14th lines. *The visual narrative* carries a quiet , anxious scene at the border, emphasizing the underlying dangers. Together, they highlight the threats immigrants challenges, with phrases as *"many others may not be so fortunate"* in line 15th and the graphic sheds light on vulnerability.

Third Layer, *Broader Discourse analysis* shows how *verbal and visual elements explicit or implicit social and political contexts and power dynamics,* carried by neutral language from the news report. *Broader Social Issues and Context*, emphasize the immigrant crisis and vulnerability to exploitation impartially to provide truths as in 34th line *"More than 5.9 million people have fled Ukraine"* and as in 50th line

concentrates on *"Moldova's economic struggles"*. The graphic carries immigrants at *the Palanca border*, presenting displacement and controlled movement, fortifying the text's neutrality. *Traces of Power and Interest,* clarify *power dynamics and vulnerabilities.* show the power imbalance between traffickers and refugees, as in 1st line *"Traffickers are waiting to prey on them"* and as in 51th *"the war has amplified the risks"* illustrating how conflict growths exploitation threats. *The visual mode* slightly reveals institutional control through obstructions and caution symbols, whereas the absence of traffickers proposes embedded power effective behind the scenes. *Multimodality, Composition, and Power, the multimodal composition* concentrates on power and vulnerability in the refugee crisis. *The verbal mode* utilizes impartial

language, as in 12th line *"We found his mother and called her, and she was crying"*, to illustrate threats without emotive demand. *The visual mode* carries a regular border scene, proposing control and highlighting vulnerability. whereas the graphic lacks traffickers, the text emphasizes embedded threats, describing an intricate power dynamic where institutions protect refugees but can't completely protect them.

C. Machin's Visual analysis components, such as *size, spatiality, and resemblance,* shed light on power and vulnerability in the refugee crisis. The graphic of a Ukrainian mother and her daughters waiting at a bus travel point and the text on the refugee crisis can be examined applying Machin's visual model. *Size and spatiality* illustrate the little daughters of the family against big buses, representing vulnerability and reliance to convey in the text's impartial tone as in 1st line *"Traffickers are waiting to prey on them"*. *Height* focuses on power dynamics, with high buses signifying institutional control, such as in 51th *"The war has amplified the risks"*. *Resemblance* captures the practicality of the scene, matching the truthful statement as in 34th line *"More than 5.9 million people have fled Ukraine"*. *Materials* such as the irregular ground and buses reflect suffering, aligned with the text's unbiased portrayal of insecure living situations: as in 76th line *"Many women are staying in unofficial shelters"*. The buses represent institutional systems, reflecting the text's truthful reference of trafficking threats as in 28th line *"The number of women and children at risk... has skyrocketed"*. Together, these components carry a narrative of vulnerability within systemic structures, utilizing impartial language.

An Ukrainian mother and her daughters are seen waiting for a bus at a transit point for refugees in Palanca, south Moldova, on March 27, 2022. Matteo Placucci/NurPhoto/Getty Images

 D. Wong's Socio-culture

the image of *Natasha and her son*, and the text, shows displacement and resilience. Both illustrate *cultural values and economic struggles* as a result of overemphasis, form by *socio-economic dynamics* in the immigrant crisis. *The cultural meaning* of Natasha and her son sitting together represents caregiving and recovery, provide in the impartial text as in 165th line "*Natasha and her son found refuge in Moldova*". *The socio-cultural context* of mass displacement is comprehended in the phrase, as in 34th line "*More than 5.9 million people have fled Ukraine*", whereas the graphic clarifies silent resilience. *Economic factors* are shown by references to insecure shelter as in 76th line "*Many women are staying in unofficial shelters*" and the park, representing transient refuge. Both, they carry a truthful narrative of survival.

Natasha and her son have found refuge in Moldova. Ivana Kottasova/CNN

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

Division	Element	Frequency/Count	Examples from text & notes
Wodak	Contextual Levels		
	Intra-textual Context		
	Descriptive Details	3	"Natasha and her son found refuge in Moldova" as inline 165th, "More than 5.9 million people have fled Ukraine" as in line 34th – truthful and impartial reporting of the refugee crisis. "The boy, in particular, appeared embarrassed and uncomfortable" as in 3rd line clarifying , illustrating truthful context about the

			refugees.
	Use of Direct Quotes	2	Direct quote from officials: "Traffickers are waiting to prey on them" as in 1st line. Quotes used for actual -based reporting. "We found his mother and called her, and she was crying" as in 12th line . Direct speech utilize to convey actual events and replies.
	Emotional Language	0	None—text utilizes unbais and truthful language, avoiding emotive or sensational expressions.
	Inter-textual Context		
	Reference to Previous Events	1	Mention to the start of the war, as in 34th line "Since the start of the war" . Contextualizes the immigrant crisis.
	Links to International Reactions	2	. Mentions of organizations like UNICEF and IOM, emphasizing international responses to the crisis as in 28&47th lines.
	Discoursal Context		
	Focus on Victim Impact	3	illustrations of personal immigrant experiences, e.g., Natasha's trafficking experience as in 155&160th lines .
	Political Statements	1	Description of the war intensifying risks: "The war has amplified the risks" in 51th line contextualizing how the war worsens the refugee crisis.
	Socio-political Context		
	Mention of Global Alliances	1	abbreviate indications of assistance from international organizations such as UNICEF and the IOM as in 28&74th lines .
	Military Strategy	0	. No direct references to military strategy, focusing instead on humanitarian consequences and socio-political impact.
Kress and van Leeuwen's Layers	Branch /Sub-Fields		Notes & Examples from Text (Inferred Visual Context)
Individual modes	Genre		
	Spatio-temporal context	2	"Russian President Vladimir Putin ordered his troops to attack Ukraine in late February" as in 17th line, and the

			graphic illustrating the Palanca border crossing.
	Purpose of genre	3	"The number of women and children at risk of human trafficking has skyrocketed" as in 28th line Truthful statement concerning risks. "Many women are staying in unofficial shelters" as in 76 line, "found refuge in Moldova" as in 165line to provide truthful clarification emphasizing vulnerability and safety.
	Multimodality		
	Content		
	Vocabulary	3	"Refugees fleeing Ukraine" as in 1st line, "found refuge in Moldova" as in 165th line. Utilizing neutral language concentrating on displacement., "She was trafficked" as in 155th line, using Impartial language concentrating on displacement, trafficking, and safety.
	Rhetoric and style	2	"More than 5.9 million people have fled Ukraine" as 34th line , "The war has amplified the risks" as in 51th to illustrate descriptive, truthful phrasing about scale and consequences of the war.
	Design and layout	1	graphic of refugees at the Palanca border carries systematic, orderly movement.
	Latencies		
	Domains of reality	2	The text addresses the reality of refugee displacement without sensationalism as in 34th line.
	Hypothetical context	1	. "Traffickers waiting to prey on them" as in 1st line, illustrate the probable threat, factually stated.
	Absences	1	Absence of traffickers in the graphic, though mentions in the text as in 1st line.
Integrated Analysis	Composition		
	Relationships between modes	2	The graphic upholds the text, describing refugees in transit whereas text clarifies risks as in 28th & 165th lines.
	Specific roles and functions	2	. Text provides context, and the graphic humanizes the immigrant experience as in 165th line.
	Integrated messages and	2	Both, the verbal and visual carry the vulnerability of refugees in an regularly,

	narratives		truthfully way as in 34th &165th lines.
Broader discourse	Critical Evaluation		
	Broader Context and Social Issues	3	"Focus on refugee displacement and risks of trafficking as broader social issues as in 28th & 34th lines. "Many women are staying in unofficial shelters, private homes" as 76th line .modifies housing problems and vulnerability of immigrants.
	Traces of Power and Interest	2	Refer to official power such as UNICEF and border authorities as in 74th &165th lines.
	Multimodality, Composition, and Power	2	The text sheds light on vulnerability, and the graphic expresses institutional control as in 28th & 165th lines.
Machin's Visual Analysis	Sub-Fields		Notes & Examples from Text (Inferred Visual Context)
	Spatiality	1	The family is located in the forefront, highlighting their closeness and vulnerability within the refugee crisis, whereas the buses in the background signify official control.
	Size	2	The buses in the background are bigger than the figures, representing the power of organizations over separable refugees. The mother and children seem small, reflecting their vulnerability.
	Resemblance	1	The graphic look like an actual scene, fortifying the text's truthful reporting, as "found refuge in Moldova" in 165th line). It humanizes the refugee experience deprived of overestimation.
	Materials	1	The rough outside location and woody seat mirror the severe, momentary nature of refugee life. This bring into line with the truthful statement "Many women are staying in unofficial shelters" in 76th line.
	Shared Feeling and Ideology	1	The graphic suggests mutual sympathy for the refugees, reflecting the wider social issue of displacement. The impartial tone of the text, "More than 5.9 million people have fled Ukraine" in 34th line, supports this by highlighting scale and vulnerability deprived of emotive bias.
Wong's Socio-Cultural	Sub-Fields		Examples from text & notes

Analysis			
	Socio-Cultural Impacts	2	. The graphic represents a mother and son in a peaceable setting, representing retrieval and constancy after war. The text states "Natasha and her son found refuge in Moldova" as in 165th line, emphasizing the socio-cultural impact of displacement.
	- Cultural Narratives	1	. The image conveys a cultural narrative of family unity and resilience, supported by the text's factual mention of Natasha and her son's journey to safety without emotional exaggeration.
	National Identity	1	. The image of the refugees finding safety in Moldova speaks to a broader narrative of national hospitality and international aid. This is mirrored in the text's focus on Moldova as a place of refuge for displaced individuals.
	Economic Strategies	1	The simple outside set with simple services mirrors the economic restrictions of refugee life. The text references the housing experiments faced by immigrants, as "Many women are staying in unofficial shelters" in 76th line.
	Geopolitical Economy	1	The wider context of global relationships and Moldova's role in presenting refuge contacts to international aid strategies and economic enhance systems, as explain in the text.
	Market Dynamics	-	No clear mention to market dynamics in the visual or verbal, as the emphasis stays on humanitarian and socio-cultural perspectives.

Table 2: Overall Results of Quantitative Analysis

Wodak's analysis of the immigrant crisis highlights truthful, unbiased reporting. It examines quotes and explanations to confirm believability, escapes emotive language, and frames the crisis internationally by referencing actions and organizations such *UNICEF* and *IOM* in nominal political clarifications, representing a humanitarian tone.

Kress and van Leeuwen's analysis of the immigrant crisis built on three layers, *individual modes, integrated analysis, and broader discourse*. It utilizes impartial language to show truths such as refugee displacement and trafficking threats. Verbal and visual work together, emphasizing refugee vulnerability, whereas wider issues

such as trafficking and housing insecurity are illustrated. Administrations as *UNICEF* are indicated, upholding an unbiased tone without exaggeration.

Machin's visual analysis illustrates how spatiality, size, and materials focus on immigrant vulnerability and continuing impartial. The difference between the family and huge buses emphasize power Vs. inconsistency. Truthful facts humanize immigrants, with unequal materials providing severe conditions, fortifying neutral reporting.

Wong's socio-cultural analysis modifies the immigrant crisis through themes of displacement, resilience, identity, and economic struggle. The graphics of Natasha and her son in Moldova indicates refuge, with a simple set representing economic struggle. The analysis connects linguistic and non- linguistic components to universal humanitarian efforts, upholding a balanced tone.
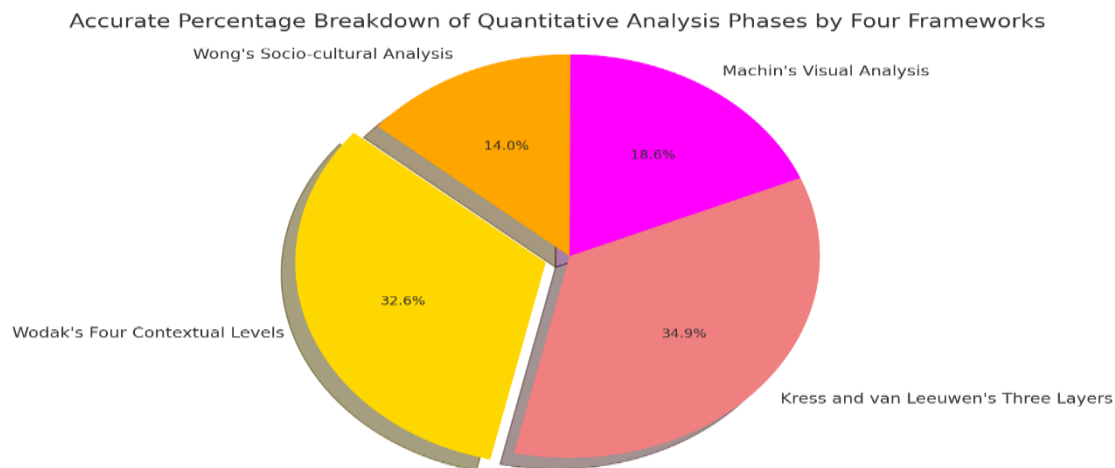

Figure 6: Breakdown of Quantitative Analysis

The chart presents that Kress and, followed by Kress &van Leeuwen's three Layers main analysis at 34.9%. Machin's Visual Analysis interpretations for 18.6%, while Wong's Socio-cultural Analysis is the minimum at 14.0%. The analysis emphases essentially on Kress and Wodak's frameworks, with modest use of Machin's and minimal utilize of Wong's.

BBC VS. CNN

The contrast between BBC and CNN's conflict reportage present both uphold impartiality, but with altered attitudes. BBC emphases more on truthful, numerical reporting, utilizing unbiased language such as *"More than 5 million people have fled,"*

highlighting large-scale influences and authorized sources to keep a detached tone. CNN, while also truthful, integrates more human-interest stories, such as separable immigrant experiences, which adds emotive complexity deprived of losing overall impartiality. BBC relies towards impartial facts, while CNN mergers facts with individual narratives, making its reporting more relevant but somewhat less detached.

 Conclusion

The multimodal analysis of impartiality in BBC and CNN news coverage in terms of aspects such as verbal, non-verbal shows how the amalgamation of those multimodal components can draw a full idea for audience perception about the Russia-Ukraine conflict, taking into an account the way reporters present the vulnerable groups as refugees. It reveals that BBC relies on a more balance, objective analysis, concentrating on official reports and geopolitical graphics to illustrate immigrants in a political context. In contrast, CNN depends on emotive narratives, individual stories, and notable images to humanize displaced persons and draw attention to the humanitarian crisis. The results highlight how these conflicting aspects illustrate that BBC reveals more impartial standpoint while CNN resorts to individual narratives to attract audience's attention to the sensitive aspects of the war rather than delivering objective facts. Using Wodak's contextual levels, Kress and van Leeuwen's multimodal analysis, Machin's visual analysis, and Wong's socio-culture analysis, the study proposes BBC upholds advance impartiality, whereas CNN merges fact with emotive storytelling, constructing more attractive but less impartial.

References

1. Baldry, A., & Thibault, P. J. (2006). *Multimodal transcription and text analysis: A multimedia toolkit and coursebook* (2nd ed.). Equinox. Retrieved from https://www.equinoxpub.com/home/.
2. BBC. (2022). How many Ukrainian refugees are there and where have they gone? *BBC News*. Retrieved from https://www.bbc.com/news/world-60555472.
3. Bezemer, J., Diamantopoulou, S., Jewitt, C., Kress, G., & Mavers, D. (2012). *Using a social semiotic approach to multimodality: Researching learning in schools, museums, and hospitals* (NCRM Working Paper). University of Southampton, National Centre for Research Methods. Retrieved from https://eprints.ncrm.ac.uk/
4. Bezemer, J., & Jewitt, C. (2016). Multimodality: A guide for linguists. In L. Litosseliti (Ed.), *Research methods in linguistics* (2nd ed., pp. 180–197). Continuum. Retrieved from https://continuumbooks.com/

5. Billig, M. (2003). Critical discourse analysis and the rhetoric of critique. In G. Weiss & R. Wodak (Eds.), *Critical discourse analysis* (pp. 35–46). Palgrave Macmillan. https://doi.org/10.1057/9780230514560-2

6. Budka, P., & Bräuchler, B. (Eds.). (2020). *Theorising media and conflict*. Berghahn Books. Retrieved from https://www.berghahnbooks.com/

7. Elbagir, N., Sidhu, S., & Qiblawi, T. (2022, August 1). Millions of women and children have fled the war in Ukraine. Traffickers are waiting to prey on them. *CNN*. Retrieved from https://www.cnn.com/2022/08/01/europe/moldova-ukraine-refugee-crisis-trafficking-intl-cmd/index.html

8. Fairclough, N. L. (1995). *Critical discourse analysis: Papers in the critical study of language*. Longman. Retrieved from https://www.routledge.com/

9. Fairclough, N. L. (2015). *Language and power* (3rd ed.). Routledge. Retrieved from https://www.routledge.com/

10. Jancsary, D., Höllerer, M., & Meyer, R. (2016). Critical analysis of visual and multimodal texts. In R. Wodak & M. Meyer (Eds.), *Methods of critical discourse studies* (3rd ed., pp. 180–204). Sage. Retrieved from https://us.sagepub.com/

11. KhosraviNik, M. (2010). Actor descriptions, action attributions, and argumentation: Towards a systematization of CDA analytical categories in the representation of social groups. *Critical Discourse Studies, 7*(1), 55–72. https://doi.org/10.1080/17405900903453948

12. Kopińska, V. (2017). The concept of four-level context by Ruth Wodak as an expression of interdisciplinarity in discourse analysis. *Kultura-Społeczeństwo-Edukacja, 12*(1), 157–169. https://doi.org/10.14746/kse.2017.12.9

13. Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge. Retrieved from https://www.routledge.com/

14. Kress, G., & van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Hodder Arnold. Retrieved from https://www.routledge.com/

15. Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). Routledge. Retrieved from https://www.routledge.com/

16. Krzyżanowski, M., & Wodak, R. (2008). *The politics of exclusion: Debating migration in Austria*. Transaction Publishers. Retrieved from https://www.transactionpub.com/

17. Machin, D. (2007). *An introduction to multimodal analysis*. Arnold. Retrieved from https://us.sagepub.com/

18. Machin, D. (2013). What is multimodal critical discourse studies? *Critical Discourse Studies, 10*(4), 347–355. Retrieved from https://www.tandfonline.com/

19. Machin, D., & Mayr, A. (2012). *How to do critical discourse analysis*. Sage. Retrieved from https://us.sagepub.com/

20. Martikainen, J., & Sakki, I. (2023). Visual humanization of refugees: A visual rhetorical analysis of media discourse on the war in Ukraine. *British Journal of Social Psychology, 63*(1), 106–130. Retrieved from https://bpspsychub.onlinelibrary.wiley.com/

21. O'Toole, M. (2011). *The language of displayed art* (2nd ed.). Routledge. Retrieved from https://www.routledge.com/

22. Pevrino, S. M., & Pritzker, S. E. (2022). *Research methods in linguistic anthropology*. Bloomsbury Academic. Retrieved from https://www.bloomsbury.com/

23. Rabinow, P. (Ed.). (1991). *The Foucault reader: An introduction to Foucault's thought*. Penguin. Retrieved from https://www.penguin.co.uk/

24. Reisigl, M., & Wodak, R. (2001). *Discourse and discrimination: Rhetorics of racism and antisemitism*. Routledge. Retrieved from https://www.routledge.com/

25. Robinson, P., Seib, P., & Fröhlich, R. (Eds.). (2017). *Routledge handbook of media, conflict and security*. Routledge. Retrieved from https://www.routledge.com/

26. Statham, S. (2022). *Critical discourse analysis: A practical introduction to power in language*. Routledge. Retrieved from https://www.routledge.com/

27. Snyder, J. (2010). Applying multimodal discourse analysis to study image-enabled communication. Syracuse University. Retrieved from https://surface.syr.edu/

28. van Dijk, T. A. (2003). Text and context of parliamentary debates. In P. Bayley (Ed.), *Cross-cultural perspectives on parliamentary discourse* (pp. 339–372). Benjamins. Retrieved from https://benjamins.com/

29. van Dijk, T. A. (2008). *Discourse and power*. Palgrave Macmillan. Retrieved from https://www.palgrave.com/

30. Vásquez, C. (2022). *Research methods for digital discourse analysis*. Routledge. Retrieved from https://www.routledge.com/

31. Willing, C. (2013). *Introducing qualitative research in psychology* (3rd ed.). Open University Press. Retrieved from https://mcgrawhill.co.uk/openuniversitypress

32. Wodak, R. (2006). Mediation between discourse and society: Assessing cognitive approaches. *Discourse Studies, 8*(1), 179–190. https://doi.org/10.1177/1461445606059566

33. Wodak, R. (2015). Critical discourse analysis discourse-historical approach. In *The International Encyclopedia of Language and Social Interaction*. Wiley. https://doi.org