

A Semiotic Analysis of Digital Photographs of Russia and Ukraine War in The Digital News

Açelya Evitan

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Approval of the Institute of Graduate Studies and Research

Prof. Dr. Ali Hakan Ulusoy
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts in Communication and Media Studies.

Prof. Dr. Senih Çavuşoğlu
Dean, Faculty of Communication and
Media Studies

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Arts in Communication and Media Studies.

Assoc. Prof. Dr. Aysu Arsoy
Supervisor

Examining Committee

1. Assoc. Prof. Dr. Aysu Arsoy

2. Asst. Prof. Dr. Gürkan Gökaşan

3. Asst. Prof. Dr. Raziye Nevzat

ABSTRACT

New media is a significant medium for representing war and conflict and the representation of war is a discussion topic in communication and media studies. Nowadays, the problematic connotations of representation of war photography have caused more scepticism and distrust than digitalization. Indeed, different aspects of the Russia-Ukraine War (2022) have emerged in digital news due to the problematic representations of war photographs. A photograph carries meaning with visual signs thus semiotics is the guide to systematically revealing all meanings that appear as signs. Accordingly, the thesis investigates how the 2022 Russia-Ukraine War was presented with digital photographs in digital news sites. The research conducts a qualitative content analysis on digital war photographs using Roland Barthes's semiotics approach. The purpose of the study is to find out the dominant ideologies of the Russia-Ukraine (2022) digital war photographs. Therefore, the present research aims to discuss digital images in the context of ideologies. Purposive sampling method was used in the study through Hallin and Mancini's (2004) Three Models of Media. The digital news research sample photographs are taken from Euro Weekly News, Greek City Times, SWI News, Brussels Morning, CNN, and Independent.ie's digital news sites. The research examined 217 digital war photographs from digital news covering the first fifteen days of the war. Consequently, the research found that the war is visually presented in the aspect of environmentalism, nationalism, militarism and humanitarianism ideologies for the most part.

Keywords: Russia-Ukraine war, digital news, war photographs, semiotic analysis

ÖZ

Yeni medya, savaş ve çatışmayı temsil etmek için önemli bir araçtır ve savaşın temsili, iletişim ve medya çalışmalarında bir tartışma konusudur. Günümüzde savaş fotoğrafçılığının sorunlu çağrışımları, dijitalleşmeden daha fazla şüpheciliğe ve güvensizliğe neden olmuştur. Nitekim savaş fotoğraflarının sorunlu temsilleri nedeniyle Rusya-Ukrayna Savaşı'nın (2022) farklı yönleri dijital haberlerde ortaya çıkmıştır. Fotoğraf, görsel göstergelerle anlam taşır, bu nedenle göstergebilim, gösterge olarak görünen tüm anlamları sistematik olarak ortaya çıkarmanın kılavuzudur. Bu doğrultuda tez, 2022 Rusya-Ukrayna Savaşı'nın dijital haber sitelerinde dijital fotoğraflarla nasıl sunulduğunu araştırmaktadır. Araştırma, Roland Barthes'ın göstergebilim yaklaşımı kullanılarak dijital savaş fotoğrafları üzerinde nitel bir içerik analizi yapmaktadır. Çalışmanın amacı, Rusya-Ukrayna (2022) dijital savaş fotoğraflarındaki baskın ideolojileri ortaya çıkarmaktır. Bu nedenle, bu araştırma dijital görüntüleri ideolojiler bağlamında tartışmayı amaçlamaktadır. Çalışmada Hallin ve Mancini'nin (2004) Üç Medya Modeli üzerinden amaçlı örnekleme yöntemi kullanılmıştır. Dijital haber araştırması örnek fotoğrafları Euro Weekly News, Greek City Times, SWI News, Brussels Morning, CNN ve Independent.ie'nin dijital haber sitelerinden alınmıştır. Araştırmada savaşın ilk on beş gününü kapsayan dijital haberlerden 217 adet dijital savaş fotoğrafı incelenmiştir. Sonuç olarak araştırma, savaşın görsel olarak çoğunlukla çevrecilik, milliyetçilik, militarizm ve hümanizm ideolojileri açısından sunulduğunu tespit etti.

Anahtar Kelimeler: Rusya-Ukrayna savaşı, dijital haberler, savaş fotoğrafları, göstergebilimsel analiz

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Chapter 1

INTRODUCTION

Wars and conflicts have constituted the darkest part of history since the beginning of humanity. Nevertheless, wars still have been happening in different parts of the world. In recent times, Russia occupied Ukraine “on February 24, 2022” as stated by Dijkstra (2022), and the invasion was interpreted as “the greatest security crisis in Europe since the Cold War” (Masters, 2022). Moreover, the war became the agenda of almost the whole world at the end of February 2022. The new generation of hybrid war has been watched all around the world through the new media (Uzunoğlu & Karaca, 2022). The new media is considered the primary source of getting news about wars and conflicts nowadays. Hence, the news is accessible to everyone from digital news platforms via the internet. Furthermore, because news can be accessed by many people around the world the content of the news has significant effects. On one hand, the media is an important medium for transferring war and conflict news to the public. On the other hand, news publishing policies, the geopolitics state of the country, the authority's ideology, and cultural differences influence the representations of war news.

Accordingly, the ongoing war between Russia and Ukraine is a starting point of the thesis for understanding different representations of digital war photographs on digital news. It is apparent that photographs do not reflect reality entirely, especially in the digital era. However, war photography's representation of problematic connotations is the main reason for distrust about digital photographs rather than digitalization in the

media today. Furthermore, critical discussions argue that photographs express “power and control relationships” since the 1970s (Price, 2015, p.198). Documentary photographs “construct representations of reality” as stated by Bate (2009, p.61). Thus, the problematic connotations of war photograph representations lead to misinformation in the media. Nevertheless, digital photographs still indicate ideologies even if they are photo manipulated. In other words, digital images demonstrate different aspects of wars depending on the different perspectives. Essentially, “the reality is ideological on every occasion” (Bate, 2009, p.61).

1.1 The Problem of the Study

As a result of problematic representations of war photographs, different representations of Russia-Ukraine War (2022) arose in the digital news. Essentially, war photographs are not the only part of the news or seemingly evidence of war. In other words, war photographs reflect the photojournalist's perspective, culture, authority's ideology, the geopolitical position of a country, and the publishing policies of the news agencies. All of these factors affected Russia and Ukraine's war news and images, and the war is presented differently in the media agenda. Accordingly, different representations of war can cause misinformation. In fact, it is not possible to know exactly what happened during the war without being there. Therefore, how the war was represented stands as a significant problem, especially in this era of disinformation.

First of all, media no longer is only acts as news source but turned into a propaganda medium for power or elites to “Manufacturing Consent” (Herman & Chomsky, 2002). Additionally, the “capitalist state” is the owner of the economy and mass media, and the entire oppression apparatus (Çoban, 2018, p.104). In other words,

media is a medium for the dominant ideology to “reproduce its ideology and establish hegemony” (Çoban, 2018, p.104). For this reason, a critical perspective is necessary for evaluating media and its “economic infrastructure and the ideological and hegemonic approaches of the sovereigns” (Çoban, 2018, p.104).

Today, society's perspective is mostly shaped by the media, and furthermore, photographs are the main part of digital news. Digital images are used constantly in the digital news, thus images become memorable with continuous repetition and connotations. Moreover, Barthes (1982) states “photograph is violent: not because it shows violent things, but because on each occasion it fills the sight by force, and because in it nothing can be refused or transformed” (p.91). To put it in another way, photographs impose a certain ideology, and the manufacturing of images ensures a “ruling ideology” (Sontag, 2009, p.140). To clarify, photographs are manufactured in “a context” and they “en-code” significations. Therefore, their representations are necessary to discuss in the contexts of “historical, social, political, ideological, etc.” (Bate, 2009, p.16). Considering all these usage of war photographs, Russia-Ukraine war photograph representations’ on digital news are interpreted as a significant problem for research.

1.2 The Motivation of the Study

The current war between Russia and Ukraine (2022) and usage of war photographs for propaganda issues on digital media indicates a gap in the literature. Thus, the main motive of the study is to contribute the literature with this research.

1.3 Significance of the Study

As Berger (1972) is describing that “Seeing comes before words”, news photographs convey the direct message of the news to the audience (p.1). Hence, news photographs

are as significant as content of the news. The research evaluates the significance of the study in the terms of; (1) the gap in the literature, (2) the impact on public opinion, and (3) shaping the collective war memory of people.

Primarily, there is not enough research about Russia-Ukraine war (2022) in the aspects of war photography and semiotics in the literature. Accordingly, the central emphasis of the study is to contribute to the existing literature about Russia-Ukraine War (2022). Furthermore, war photographs have an impact on public opinion and attitude. Hence, society can support or choose to be against the war by war photographs used in digital news. On the other hand, war photographs in the media will be constituting the collective memory of the Russia-Ukraine war in the future. In other words, news photographs play an important role in shaping the perception of war, considering that humanity has a great visual memory of wars. Price (2015) indicates that certain war photographs are more memorable than written stories because they remind feelings or ideas about particular cultures to societies, thus they became “‘iconic status” in a community (p.151).

1.4 Aim of the Study

The main topic of the research is the distinct significations of war in digital news on the account of problematic visual representations of war. Considering this, the purpose of this research is to determine the meanings of the Russia and Ukraine digital war photographs in digital news. Accordingly, the research aims to find answers to these questions;

1.5 Research Questions

RQ1: What is the denotative level of the signification of digital war photographs in digital news about Russia-Ukraine War (2022)?

RQ2: What is the connotative level of the signification of digital war photographs in digital news about Russia-Ukraine War (2022)?

RQ3: What are the dominant ideologies of digital war photographs in digital news about the Russia-Ukraine war?

1.6 Methodology & Theoretical Framework of the Study

The research carried out a qualitative content analysis with Roland Barthes's semiotic approach to understand the meanings of war photographs in digital news. Accordingly, the research sample consisted of six different countries and digital news sites based on Hallin and Mancini's three media models. Furthermore, digital and Online News were attentively chosen in conformity with (1) free news platforms, (2) English publications news sites, and (3) the digital news with the most war photographs. Accordingly, news photographs were collected and downloaded from digital news sites. In addition, the first days of the Russia and Ukraine war were critical because this period directed the way of the war. Therefore, data from, the first fifteen days of the war were selected and used.

1.7 Limitations of the Study

The research sample is limited to the selected countries: Spain, Greece, Switzerland, Belgium, the United States and Ireland. Besides that, the research is based on the war photographs of (1) CNN, (2) Independent. ie, (3) Brussels Morning, (4) SWI, (5) Greek City Times, and (6) Euro Weekly News. The data collection timeframe is limited between 24 February 2022 and 10 March 2022. Therefore, the results cannot be generalised.

Chapter 2

LITERATURE REVIEW

In this chapter, the thesis comprehensively searched the relationship between war, media, news, photography, and semiotics. Additionally, the cause of the current Russia-Ukraine (2022) war is given in this section. Ultimately, previous studies about news and war photography are discussed in the last part of the literature review.

2.1 Russia & Ukraine War

2.1.1 The roots of the conflict between Russia and Ukraine in 2013-2014

The origin of the conflict is based on the past years and 2013-2014 is admitted as a starting point of the present war (2022) between Russia and Ukraine. Primarily, remonstrances began with the decision for renunciation into the “Association Agreement with the European Union” in November 2013 at Maidan (Yekelchik, 2015, p.3). In addition, The Maidan is a “Ukrainian protest space” and also, “a symbol of popular democracy” (Yekelchik, 2015, p.3). After the protests, President Yanukovych went to Russia and parliament established a temporary government (Yekelchik, 2015, p.3). The Ukrainian society succeeded in their protests however a lot of people is murdered in this conflict. Thus, the conflict is acknowledged as the “EuroMaidan Revolution or the Revolution of Dignity” which is an “urban battlefield” (Yekelchik, 2015, p.4). Subsequently, an alteration of power occurred on February 27, 2014 in Kyiv. Therefore, Russian soldiers occupied “government buildings, airports, and military installations” in Crimea (Yekelchik, 2015, p.5). Furthermore, Crimea Peninsula has “ethnic Russian majority” and it has geopolitical

importance for Russia (Yekelchuk, 2015, p.4). Besides, the Crimea annexation (2014) was the turning point of Russia and Ukraine crisis. As can be seen, the conflict had been advancing for approximately eight years in Donbas until the occupation of Russia on 24 February 2022 (Dijkstra et al., 2022).

2.2 War, Media and Propaganda

2.2.1 The Concept of Propaganda

The term “propaganda” is attentively associated with media today and it is used as a political communication method within media. Propaganda is also closely linked to war. In other words, it has been started to be used since “the First World War” (Baran & Davis, 2016, p.76). Hitler used propaganda methods through mass media during the Second World War. Hence media still has been used as a medium for propaganda since “the Second World War” (Baran & Davis, 2016, p.76). Lilleker (2006) describes propaganda as “communication that is deliberately designed by one group in society to influence the attitudes and behaviour of others” (p.162). In history, propaganda was a “social control” medium in the hands of “Catholic Church, Stalin, Hitler and other dictators” (Lilleker, 2006, pp.162-163). In addition, propaganda has been used in different work fields such as “political advertising, campaigning and public relations” not only for dictatorial regimes (Lilleker, 2006, pp.162-163). Lilleker (2006) emphasizes that propaganda constitutes the basis of government information in the 21st century, however, it is more connected with totalitarian regimes (p.162). Essentially, “propaganda is to a democracy what the bludgeon is to a totalitarian state” (Chomsky, 2002). Lilleker (2006) argues that propaganda also emerges with three key components; “rhetoric, myth, and symbolism”. Thus, rhetoric, symbolism, and myth should be determined within communications (p.163).

2.2.2 Types and Techniques of Propaganda

Propaganda is classified into three groups (1) black, (2) white, and (3) grey propaganda in literature. Firstly, black propaganda contains disinformation such as lies, misinformation, deception and manipulation and their source is unknown. Black propaganda is known as a “strategic transmission of lies” according to Baran & Davis (2016, p.76). In contrast, white propaganda is apparent as a correct source of information that is based on more reliable and appropriate data for the masses, in contrast black propaganda. Baran & Davis (2016) discuss that white propaganda is a “strategy” for resisting black propaganda (p.75). The last one is grey propaganda which shares common features of white and black propaganda simultaneously. That is to say, grey propaganda is a “transmission of information or ideas that might or might not be false” (Baran & Davis, 2016, p.77). Additionally, The Institute of Propaganda Analysis state the common seven propaganda techniques (tricks of the trade) in the literature which are “(1) Name-calling, (2) Glittering generalities, (3) Transfer, (4) Testimonial, (5) Plain Folks, (6) Bandwagon, and (7) Card-stacking” (Baran & Davis, 2016, p.88).

2.2.3 Manufacturing Consent and Propaganda Model

Propagandists’ objective is manufacturing consent of public opinion, thus the term of “manufacturing consent” naturally arises with the propaganda. Chomsky and Herman (2012) thereupon developed the propaganda model. The propaganda model discusses the disparity of “wealth” and force with “its multilevel” influences on “mass media interests” and selections through five filters (p.204). In other words, these five filters are a kind of gatekeeper of the media. Chomsky and Herman (2012) describe them as:

- (1) the size, concentrated ownership, owner wealth, and profit orientation of the dominant mass-media firms,
- (2) advertising as the primary income source of the mass media,
- (3) the reliance of the media on information provided by the government, business, and “experts” funded and approved by these primary

sources and agents of power, (4) “flak” as a means of disciplining the media; and lastly, (5) “anticommunism” as a national religion and control mechanism. (p.204)

2.3 Hegemony, Ideology and Media

2.3.1 Ideology

Van Dijk (2006) defines ideology as a “system of ideas” with the integration of “social, cognitive and discursive” in a “multidisciplinary framework”. However, Eagleton (2007) describes ideology as “the process of production of meanings, signs and values in social life”. Simply, ideologies are “belief systems” and they “are socially shared by the members of a collectively of social actors” (Van Dijk, 2006). Van Dijk (2006) claims that ideologies “have become part of the generally accepted attitudes of an entire community, as obvious beliefs or opinion, or common sense”. On the other hand, Corner (2016) states that ideology is “a way into the exploration of the relationships between power, meaning and subjectivity, relationships” in critical media analysis. Heywood (2010) characterizes ideologies as “window dressing” which hides the actuality of “political life” (p.2). Therefore, every “political idea” is shaped by “political ambitions which they serve” within “social and historical” conditions (Heywood, 2010, p.3). Moreover, societies perceive the world through “a veil of ingrained beliefs, opinions and assumptions” and “political beliefs and values” affect societies’ attitudes (Heywood, 2010, p.3). In this sense, “political ideas” assist in “order and social stability” to form “political culture” in society (Heywood, 2010, p.4). Political ideologies evolve in two ways; (1) “naturally within a society” and (2) “enforced from above in an attempt to manufacture obedience” for ‘social control’ (Heywood, 2010, p.5). Heywood (2010) indicates ideology as a “process of ideological manipulation” to control defiance, to limit discussion and present “political ideas” by “ruling elites” (p.5). In addition, it is

necessary to study the “content of political thought” to analyse “ideology” and consider it with “type’ of political thought” that is highlighted (Heywood, 2010, p.5). Firstly, ideology is associated with thoughts about “politics and the relationship between beliefs and theories” and secondly, it refers to “material life or political conduct” (Heywood, 2010, pp.5-6). Ideology was not distinct from “political ideologies” particularly, it means a “political weapon” in history (Heywood, 2010, p.6).

“The social role and political significance of ideology” is still discussed since the 19th century (Heywood, 2010, p.6). The term “Ideology” (idéologie) is interpreted as “a new science of ideas” which is based on the French Revolution (Heywood, 2010, p.6). Heywood (2010) accentuates that the relationship of ideology and politics is based on the ideas of Karl Marx (p.6). In the Marxist notion, ideology correlates with “mystification” and “delusion”. Also, it is known as “false consciousness” as stated by Engel (Heywood, 2010, p.7). False consciousness refers to an incorrect sight of the world (Heywood, 2010, p.7). Ideology aims to expose “systematic mystification” as a “critical concept” and it is connected with the “class system” and a “manifestation of power” in the Marxist understanding (Heywood, 2010, p.7). However, ideology was acknowledged as “one of the factors explaining the unexpected resilience of the capitalist mode of production” for subsequent generations of Marxists (Heywood, 2010, p.7). According to twentieth-century Marxists, ideology does not have a negative meaning. In contrast, it is interpreted as an objective term which means each class have an ideology not only the bourgeoisie (Heywood, 2010, p.7). Furthermore, ideology is a shape of “proletarian ideology”. In other words, it is “scientific socialism” (Heywood, 2010, p.7). Gramsci is one of the leading theorists who

developed the Marxist concept of ideology (Heywood, 2010, p.8). Gramscian perspective describes “hegemony” as “bourgeois ideas and theories” which support the capitalist class system” and, “unequal economic and political power” (Heywood, 2010, p.8). On one hand, hegemony is a “leadership or domination” on the other hand, ideological hegemony is the potential of bourgeois opinions to alter into “common-sense of the age” (Heywood, 2010, p.8). Gramscian view stands with an opinion of “proletarian hegemony” which is a form of “socialist principles, values and theories” (Heywood, 2010, p.8). Despite that, the non-Marxist definition of ideology is “thought systems” which “serve to defend a particular social order, and that broadly express the interests of its dominant or ruling group” based on Karl Mannheim's view (Heywood, 2010, p.8). In this sense, ideologies are divided into two categories (1) particular ideologies and (2) total ideologies. The first one is “ideas and beliefs of specific individuals, groups or parties” and the second one includes all “world-views of a social class, society or historical period” (Heywood, 2010, p.9).

Ideology manifests as a “neutral and objective” term and a political sense of ideology expired since the 1960s (Heywood, 2010, p.10). The new version of ideology is “inclusive”. In other words, it can be used for each of the “isms” such as “liberalism, Marxism, conservatism or fascism” (Heywood, 2010, p.10). In the present era, Littlejohn and Foss (2009) characterise ideology as “the collective beliefs, attitudes, and values of a given group of people, from social cliques and small communities to an audience or an entire nation” (p.497). In other words, ideology is “a belief/value system that functions to maintain or challenge the existing order” (Littlejohn and Foss, 2009, p.496). According to Heywood (2010), ideologies can involve entire meanings. For instance, they can be “true-false or liberating oppressive” (p.10). Additionally,

ideology shows itself as a “sloganizing, political rhetoric, party manifestos and government policies” in the political context (Heywood, 2010, p.12). In the Marxist notion, ideology is a ruthless antagonist of the “truth” in other words, untruth insinuating through ideology (Heywood, 2010, p.12). Besides, ideology aims to cover up “exploitation and oppression” on account of the formation of a ruling class (Heywood, 2010, p.12-13). Ideologies cannot “be judged” because there is not an “objective standard of truth” as claimed by Heywood (2010, p.13). Additionally, ideologies can be interpreted as “regimes of truth” (Heywood, 2010, p.14) due to their potential of exposing the truth. Ideologies ensure a “political discourse language” through a series of suppositions in line with “how society does and should work” and they construct “what we think and how we act” (Heywood, 2010, p.14). On one hand, ideologies present “power structure as an equitable, correct, and objective etc.” to support it (Heywood, 2010, p.14). On the other hand, ideologies offer as an unjustified or inequitable through debilitating “or challenging” it by emphasizing “alternative power structures” (Heywood, 2010, p.14).

Heywood (2010) states that ideologies have changed in terms of “political, social and cultural” due to (1) the changing world order, (2) postmodernity, and (3) globalization since the late 20th century (p.17). The world order was modified with the happenings of; (1) the conclusion of the Cold War, (2) the emergence of “left western-style liberal democracy”, the downfall of communism in “Eastern-European revolutions of 1989–91”, and (3) the occurrence of “global terrorism” (Heywood, 2010, p.17). In this view, “left western-style liberal democracy” are acknowledged as the only valid “ideological model of worldwide” especially, the “form of US” (Heywood, 2010, p.17-18). Therefore, ideologies such as “liberalism, and conservatism” aim to take

advantage of the “death of socialism” and also the ideology of nationalism took place of “Marxism Leninism” in numerous “post-communist” governments (Heywood, 2010, pp.17-18). Heywood (2010) claims that ideologies are changed socially, politically and culturally with the influences of post-modernism (p.18). First, social influences are associated with the occurrence of “market-orientated and capitalist economies” and the dominance of “the middle class and the working class” (Heywood, 2010, p.18). Secondly, “monarchical absolutism” transforms into “constitutional and democratic government” in a political aspect (Heywood, 2010, p.18). Lastly, “traditional beliefs” culturally have been shaken through the “spread of Enlightenment” thoughts and opinions (Heywood, 2010, p.18).

According to Heywood (2010), “later ideologies” occur as against of “liberalism, conservatism and socialism”. In other words, “the core ideologies” express opposite perspectives to the “modernization process” (p.19). Core ideologies are the "product of modernization" and therefore the changing process of “modern to postmodern” has an impact on the core ideologies (Heywood, 2010, p.19). Societies are changed from “producers to consumers” and “class, religious and ethnic loyalties” switched to “individualism” in light of this understanding (Heywood, 2010, p.19). Moreover, “postmodern societies” are acknowledged as “information societies” (Heywood, 2010, p.19). Subsequently, old ideologies transformed into “post-isms” for instance, “post-liberalism, post-Marxism, and post-feminism” with postmodernity (Heywood, 2010, p.19). Finally, globalization is known as “a borderless world” and also has a crucial impact on “political ideologies” such as “nationalism” and similar ideologies which are rooted in “nation” (Heywood, 2010, p.19). However, globalization is not objective “ideological force”. In contrast, it emerges with “neoliberalism” as a result

of “the market at the expense of the state” reinforcement of globalization (Heywood, 2010, p.19). Additionally, “anti-globalization or anti-capitalist movement” occurred as a contrary power of globalization and reinforced “religious fundamentalism” (Heywood, 2010, p.19).

On the other hand, Littlejohn and Foss (2009) assess “ideology” as a “rhetorical construct” (p.496). Therefore, ideology occurs in “the symbol system that gives it meaning” which is called “Ideological Rhetoric” (Littlejohn & Foss, 2009, p.496). Nöth (2004) argues that semiotics contributes to “the study of ideologies” in a twofold way. Firstly, semiotics examines “signs of ideologies and ideologies as sign systems” (Nöth, 2004) in the “theoretical” approach. Secondly, semiotics exposes “the ideological foundations of media discourse” (Nöth, 2004) in “applied studies”. In addition, critical semiotics puts forth a “self-critical question whether the discourse of semiotics itself has ideological foundations”. In other words, not just “critical of the discourse of the others” (Nöth, 2004). However, Keane (2018) characterizes semiotic ideology as “people’s underlying assumptions about what signs are, what functions signs do or do not serve, and what consequences they might or might not produce”. Thus, semiotic ideology is correlated to “the way people make sense of their experiences to their fundamental presuppositions about what kinds of beings animate the world” (Keane, 2018). Keane (2018) indicates semiotic ideology expresses “the reflexivity that is inherent to the general human sign-using capacity”.

2.3.2 Hegemony

In Leninian view, hegemony is “a way of the working-class policy making” and the “relation of the working class to the other classes” which is rooted in economic and class base (Çoban, 2018, pp.93-94). Hegemony is defined as (1) the “power of the

working class and its struggle for political freedom”, (2) the “struggle of the proletariat to seize the state power” and role in “handling the state administration” (Çoban, 2018, pp.93-94). To put it in another way, hegemony is an understanding of the “class leadership role of the working class to other oppressed class” (Çoban, 2018, pp.93-94). From the Leninian perspective, media is a medium of “propaganda and agitation” but in a capitalist sense, it is a medium for “continuation of the hegemony and the daily reproduction of its ideology” (Çoban, 2018, p.102). Çoban (2018) states that the Gramscian concept of hegemony is acknowledged and used in today's literature conversely to the Leninian description (p.94). “Gramsci is more prominent in the cultural and ideological dimension in the concept of hegemony” contrary to Lenin's view (Çoban, 2018, p.100).

In the Gramscian notion, the term hegemony was developed with a meaning of “cultural leadership” and therefore it is an “acquisition of the power by the dominant class with the consent of submissives” (Çoban, 2018, pp.91-94). In other words, hegemony is a “cultural and ideological” technique which works through “bourgeois values” and it is also situated in all areas of political power (Çoban, 2018, pp.91-93). Furthermore, hegemony constitutes a culture with the sovereignty of a specific class and obedience of other classes in the Gramscian concept (Çoban, 2018, p.93). However, sovereignty generates “hegemonic apparatuses” and they make “dominant ideology” by transforming it “valid and natural” to ensure the consent of other classes (Çoban, 2018, p.93). From the Gramscian perspective, hegemony is rooted in economic class and “cultural, moral economic, and political functions” (Çoban, 2018, p.94). “Culture was essential for seizing the power and cultural supremacy” in Gramscian understanding (Çoban, 2018, p.94). Moreover, Gramsci's

concept of hegemony intertwines with capitalism and political economy in light of the Marxist approach. Accordingly, capitalism shows itself through manufacturing consent and constitutes hegemony in the community (Çoban, 2018, p.96). Hence, the Gramscian notion of hegemony correlates to the Marxist approach through a belief of an ideological hegemony which must be established for capitalism to remain (Çoban, 2018, p.97). In addition, ideological hegemony is more influential for maintaining capitalism rather than military and economic power (Çoban, 2018, p.97). Gramscian view argues that hegemony is “not a forced ruling” but in spite, it manifests as the dominance of the “ruling class” through manufacturing consent (Çoban, 2018, p.102). Thus, hegemony is the processing of the “values of the bourgeoisie” through the "cultural and ideological" technique (Çoban, 2018, p.102).

Çoban (2018) indicates that Althusser's concept of ideological apparatuses is as significant as Gramsci's hegemony (p.97). Additionally, “hegemony is a process that operates through the transfer of dominant ideology, consciousness formation and social power experience” (Çoban, 2018, p.98). In the Althusserian perspective, ideological apparatuses of the state play a key role in manufacturing consent (Çoban, 2018, p.97). To put it another way, “these apparatuses are significantly effective in a process of” in seizing the state power, in renewing the state apparatus and in the “reproduction of the production relations” (Çoban, 2018, p.103).

As a result, Worth (2015) states hegemony is a “dominant state or a dominant culture within international (or global) society” (p.1). Worth (2015) also claims that contemporary hegemons refer to the “hegemony of the USA and the hegemony of neoliberalism” (p.1). In addition, the notion of hegemony is a fundamental term in “post-structuralism as well as post-colonialism” in “Marxist social theory” (Worth,

2015, p.13). In general, hegemony consists of “a relationship between the dominant and the dominated at a global level” and it is situated on the “central to the fabric of power within global politics” (Worth, 2015, p.17). Felluga (2015) describes hegemony as the “processes by which dominant culture maintains its dominant position” (p.127). Ideologies generally execute with a “meaning and idea production” process” besides, media is a medium to perform “ideological hegemony” through making “propaganda” (Çoban, 2018, p.103). Hence, “the power tries to form and control the society by using all its possibilities” (Çoban, 2018, p.96). Culture and societies’ attitudes constitute specific ideologies and social culture forms with mass media and convey capitalist ideologies (Çoban, 2018, p.90). Thus, culture is established on “economic infrastructure” and carries out an “ideological function” through interlacing “with the mass media” (Çoban, 2018, p.90). Mass media is a part of the culture to “reproduction of the production relations”; for capitalism, culture is “industrial material” to form what they want (Çoban, 2018, p.104).

2.4 Media and Newspapers

2.4.1 Newspapers

Traditional newspapers first emerged as a printed media and it is “a publication containing news and information and advertising, usually printed on low-cost paper called newsprint” (White, 2016, p.20). White (2016) states “the first printed newspaper was published in 1605” (p.20). After that, yellow journalism was raised with the “Industrial Revolution” in the 1800s (Paxson, 2010, p.92). In addition, the development of newspapers occurs in “half of the twentieth century” (Paxson, 2010, p.94). Franklin (2008) defines three editorial formats of newspaper news and these are “discursive, descriptive and tendentious” (p.43). The newspaper industry was also

transformed by digitalisation. Paxson (2010) indicates newspapers transform into website forms and they “contracted with Internet portals” (p.97).

2.4.2 Digital and Online News

Salwen (2009) expresses that online news platforms ascended “in the mid-1990s’ with the World Wide Web” (p.4). Nonetheless, the root of online news is based on the 1980s. According to White (2016), “an online newspaper is the online version of a newspaper”. However, real online news do not have a printed version (pp.309-311). Tewksbury (2012) claims that online news includes “more local content than” traditional news. On the other hand, Lewis (2003) defines four characteristics of electronic communications regarding news dissemination. Accordingly, these are; (1) “single coding mechanism. (2) unlimited amount of diverse information, (3) different patterns of interaction and lastly, (4) different medium has different connotation” (Lewis, 2003, p.96). In online news, content is layered with “several levels of details” and presented in the “state of flux” (Lewis, 2003, p.97-99). In contrast, traditional news occurs as a “hypertext” (Lewis, 2003, p.99).

2.5 Photography and Media

2.5.1 Photography

Bate (2009) describes the photograph as a “visual anecdote” and classified photography into three major eras (pp.26-37). The first one is the invention era of the photograph (the 1830s), the second, is the early 20th century (1920s-1930s) and the last one is the post-modernism period (1960s up to 1980s) (Bate, 2009, p.26). Bate (2009) emphasizes that basic photography theories changed with “contemporary” perspectives however, they are still effective today (p.26). According to Price and Wells (2015), the concept of photography occurs in the “critical age” moreover, modernism was significantly formed and progressed under the influence of

photography (p.56). Price and Wells (2015) define photography debates in terms of “(1) the nature of photography and (2) how photographs obtained sense” (p.65). In this perspective, the photograph refers to an “empirical proof” or “witness” which is interpreted as a “reality” that is outside of the human and is “objectively” evaluable (Price & Wells, 2015, pp.70-71). Photographs are apparent as the “scene itself” and therefore the expression “taking photographs” is used as a term (Price, 2015, p.199). However, Price (2015) asserts that photographs are a process of “making” photographs, in other words, they are produced as “cultural objects” (p.199).

Price (2015) claims that a “photograph's authenticity” comes from the impacts of its “structure of discursive, social and professional practices” rather than its “nature” (p.163). Nevertheless, the photograph's key striking feature is to give the impression of being real (Price, 2015, p.199). On one hand, photographs turned into potent “discursive” power with seemingly “realism” (Price & Wells, 2015, p.85). On the other hand, they became a part of the “history construction” (Price & Wells, 2015, p.127). Moreover, photography is commented as a “complicit” through their feature of “exerting social control” in “discourses” and it manifested with the status of constructing the truth in a “discursive system” (Price, 2015, p.200). Bate (2009) suggests that photography can be discussed from two perspectives; (1) Burgin's “political and ideological” significance of photography and (2) Barthes's “referential characteristic” (p.30). In this sense, a “critical analysis” of photographs ensures exposing of the ideologies, beliefs and values of people (Bate, 2009, p.30). According to Wells (2015), semiotics is the most widespread approach for “critical analysis of photographic meaning” (p.32).

2.5.2 Documentary Photography and Photojournalism

Documentary photography began with photographers who “record people, places, and conditions” and then, photo historians categorized it into two parts; (1) straight documentary and (2) social documentary (Sandler, 2002, p.73). Documentary photographers focus on people and their life however their purpose is different (Sandler, 2002, p.73). Therefore, the straight documentary aims to express “specific ways of life” in contrast, the social documentary’s motive is to capture a “specific social subgroup” (Sandler, 2002, p.73). Price (2015) indicates that documentary photographers incline to demonstrate the “poor life” in other words, they take pictures of “workers or criminals” through forming “the Other” (pp.169-177). Documentary photography is also known as “a form, a genre, a tradition, a style, a movement and a practice” (Price, 2015, pp.144-146).

In addition, documentary photography firmly correlates to “war, travel, and photojournalism” and generally has no obvious genre distinction among them (Price, 2015, pp.142-143). Thus, “photojournalists and documentary photographers” are replaceable terms in the photography field (Price, 2015, p.146). Photojournalism is admitted as a practice of “illustrating written news” (Price, 2015, pp.144-146). The common point of “photojournalism and documentary” is their association with reality by asserting that they can present “accurate and authentic” photographs (Price, 2015, p.158).

2.5.3 Press Photography and War Photography

Photographic information significantly considers that “everyone has a right to access something called news” (Sontag, 2009, pp.16-18). Indeed, “photographs acknowledge do not explain” and it is a “form of knowing without knowing” through

“visual anthologizing” (Sontag, 2009, pp.90-92). Press photography seems as a carrier of major case knowledge however it should be evaluated as a complicated “cultural phenomenon” (Wright, 2011, p.317). Hence, press photographs' messages can be defined within a culture even if they have an intentionally “implicit message” (Wright, 2011, p.319).

War photography had been rising with the Balkan War in the early 20th century although the first war photograph was Russia and Turkey war (Sandler, 2002, pp.105-106). Nevertheless, the world's first leading war photographer is admitted as Roger Fenton and his Crimean War photographs (Sandler, 2002, pp.105-106). Photography became a medium of recording war after approximately ten or twenty years “of its invention” (Price, 2015, p.142). “The desire of recording wars” play a crucial role in the “development of photography” (Price, 2015, p.143). Indeed, societies' perception of war occurs with photographs contrarily written texts (Price, 2015, p.148). Price (2015) argues that war photographs have emotional power over people and therefore war is a significant theme for photography (p.151). Furthermore, war news and photographs have a significant impact on the public, “military authorities” thereupon attempt to inspect “journalists and photographers” (Price, 2015, p.152).

2.5.4 Analog Photography and Printed Image

Sandler (2002) states the “printing process” began in the 1980s (p.191). Moreover, Benson (2009) also says that printing was accented with “woodblock” in the nineteenth century (p.8). Sandler (2002) indicates that modern printing is a process in which “the dot pattern is produced by scanning the original picture at high speed with a laser beam” (p.92). After that, “the light reflected from the print or transmitted through a slide is electronically sampled several hundred times a second” (Sandler,

2002, p.92). According to Peres (2013), "the photographic print implies a positive image on paper made from negative" (p.108). Peres (2013) also demonstrates "images were made on materials that created a visible negative picture as they were exposed in a process called printing-out" (p.86). Breitbach (2012) specifies that analogue images generate through "techniques of exposing the photosensitive material to light" (p.31). Additionally, analogue images are manufactured with "conventional cameras" (Breitbach, 2012, p.31). "The print photograph is performed in the analogue process using chemicals, lights, and special paper" according to Lewis (2021). In contrast, digital images are formed with "hardware and software programs" (Lewis, 2021). Conventional photographs record "intensities of light through the physical changes in chemicals" (Edwards, 2006, p.130). In contrast, "digital images" occurs through the process of "light is electronically translated into a code" (Edwards, 2006, p.130).

2.5.5 Digital Photography and Digital Image

White (2016) indicates that digital photography "uses cameras containing arrays of electronic photodetectors to capture images focused by a lens" (p.312). Therefore, digital photography is a form of "digital imaging" and consists of non-photographic equipment like, "computer tomography scanners and radio telescopes" (White, 2016, p.313). Furthermore, digital images are also generated as "scanning other printed photographic images or negatives" (White, 2016, p.313). White (2016) states that "a digital image is a numeric representation of a two-dimensional image" and reflects "raster images or bitmapped images" (p.93). Raster images occur with "a variety of input devices and techniques, such as digital cameras, scanners, coordinate-measuring machines, seismographic profiling, airborne radar," etc. (White, 2016, p.93). Also, raster images have "picture elements or pixels" and secondly, vector images consist of "mathematical geometry-vector" (White, 2016, pp.93-94). In other words, vector

images are formed with “direction and length” points (White,2016, p.94). Wells (2015) claims that digital photographs “are more mobile” because they are “transmitted around the world from email to email, website to website, uploaded and downloaded” (p.26). Nonetheless, there is no “definitive original version” of a digital photograph (Well, 2015, p.26). “Digital photographs are simultaneously everywhere and nowhere” as said by Well (2015, p.26).

2.5.6 Critical Perspective of Photography

“Photography is a powerful, duplicitous force to defang” in photography criticism perspective but criticizing a photograph is similar “to attack modernism” (Linfield, 2010, pp.5-8). Sontag (2009) defines taking a picture as “a passive observing an act of non-intervention” and furthermore, taking pictures of people as an act of violation (pp.8-10). Thus, photographs alter people into “objects that can be symbolically possessed” (Sontag, 2009, pp.10). Metaphorically, “camera is a sublimation of the gun and to photograph someone is a sublimated murder” (Sontag, 2009, p.10). Sontag (2009) emphasizes that “though an event has come to mean, precisely, something worth photographing, it is still ideology that determines what constitutes an event” (p.14). Linfield (2010) evaluates photography criticism in the aspect of post-modernism (or post-structuralism). In this understanding, photography is related to capitalism (p.8). To put it another way, photography is used as an “ideological tool” therefore, it obstructs critical thinking about the dominant class system (Linfield, 2010, p.8).

According to Sontag (2009), “photograph is always an object in a context” and the meaning fades away (p.84). Especially, “political uses the photograph may have inevitably succeeded by contexts” (Sontag, 2009, p.84). Furthermore, photography is

an “obedient slave” of capitalism in the postmodernist view (Linfield, 2010, p.8). Sontag (2009) characterizes a photograph as a track or “death mask” (p. 128). Sontag (2009) argues that a photograph is a medium for “control” and “reality” can be reidentified through an object for “exhibition, a record for scrutiny or a target for surveillance” (p. 128). Photographs are also part of the “history” that admits the subject (Sontag, 2009, p. 130). Linfield (2010) describes photograph as a “democratic medium” (p.13). Moreover, photographs make indistinct “political and historic” differences even if they document occurrences (Linfield, 2010, p.21). Photographs became a central medium of the “hysterical political scene” through changing and manipulating for propagandist purposes of political parties (Linfield, 2010, p.23). Contrarily, “liberals and leftists” use documentary photography and they react to politically violated photographs (Linfield, 2010, p.24).

In addition, documentary photography involves perspectives and it consists of a desire to “see something” which is considered a “reality” (Bate, 2009, p.59-61). Price (2015) accentuates that documentation of photographs does not expose occurrences thus it cannot be a document in spite, it is just a replication of truth (p.200). Photographs are also evident that the photographer's perspective is not “impersonal and objective” (Sontag, 2009, p.68). Documentary photography occurs through the social and political context as stated by photography critics (Linfield, 2010, p.9). In this sense, photography is a kind of “prison or the act of looking at a crime” and reading a photograph is similar to “trudging through mud” (Linfield, 2010, p.11). Furthermore, a documentary within “persuasion” meaning is based on a “political project” (Bate, 2009, p.61). “Documents of suffering are also documents of protest” and therefore all photographs of “suffering” indirectly say that these kinds of things

shouldn't happen (Linfield, 2010, p.33). Documentary photography demonstrates suffering and photography of suffering reveals the "physical cruelty" as well as human-right violations (Linfield, 2010, pp.39-40). To put it another way, the persecution exposes photographs of abused, aggrieved, and destroyed victims (Linfield, 2010, pp.39-40).

Photography is also a way of reflecting the best possible human rights and photojournalists can clarify societies through picturing "what humans do to each other" (Linfield, 2010, p.37-38). Photographs are mostly criticized because photographers display people like "bodily creatures" rather than expressing "causation process and relationship" (Linfield, 2010, p.39). Linfield (2010) claims that photographs of "a violation of an attractive body" are pornographic in some stages (p.40). In addition, indigent and undefended photographs of people are discussed as "development pornography" in a humanistic perspective (Linfield, 2010, p.41). Sontag (2009) states that looking at a photograph of suffering has an impact on people in two ways; (1) "strengthen conscience and the ability to be compassionate" and (2) corrupt people (p.15).

War is a collective suffering which is necessary to expose through photography (Linfield, 2010, p.41). However, photographs cannot elucidate situations and they can mislead even if they uncover a crisis (Linfield, 2010, p.50). Sontag (2009) emphasises that "voyeurism and danger" are solely united in war photography (p.67). According to Linfield (2010), the association between information, propaganda, and war transformed with new visual technologies in the digital age (pp.60-63). Thence, audiences are more suspicious about the accuracy of photographs through the impact of digital photography (Linfield, 2010, pp.60-63).

On the other hand, culture is settled on images and they are essential for capitalist society. In other words, images are used to encourage purchasing, suppress the damage of “class, race, and sex”, fight a battle or “keep order” etc. (Sontag, 2009, p.140). Photographs “recycle” the real which is the main “procedure of modern society” rather than manufacturing the real (Sontag, 2009, p.136). In this sense, photographs develop the meanings of antonyms by using “photographic images” (Sontag, 2009, p.136). Furthermore, photographs are used as a medium of “service power of state-industry-science” so, it is also necessary to question the serves, purposes and contexts of “photographic images” (Sontag, 2009, p.138-140).

2.5.7 Photography and Realism

The world is known if photographs are “accepted as the camera records it” but it is against the understanding of “not accepting the world as it looks” (Sontag, 2009, pp. 16-18). However, the origin of understanding is the “ability to say no” (Sontag, 2009, pp. 16-18). The term “photographic realism” may be defined as what I “really” perceive” rather than what is “really” there (Sontag, 2009, p.94). In addition, there is an idea of “reality is hidden” behind photography (Sontag, 2009, p.94). Therefore, photography ensures a “system of disclosures” and the hidden one needs to be revealed (Sontag, 2009, pp.92-94). According to Bate, the photograph's fundamental “ideological value” is the feeling of accuracy that it asserts and arranges (Bate, 2009, p.42).

Discussions about photography began between semioticians and realists in the 1960s and 1970s (Bate, 2009, pp.36-37). Realism argues that “the signifier (the actual photograph) is the same as the signified (reality)” in contrast, semiotics highlights the distinction between signifier and signified (Bate, 2009, pp.36-37). To put it another

way, semiotics emphasizes the dissimilarity of “what we see and actual reality” in photographs like the distinction between “looking at a photograph and real event” (Bate, 2009, p.37). However, reality concerns people's beliefs about the existence and is a form of “representation” (Bate, 2009, pp.40-41). Additionally, photographic realism claims that “the world is like this because this is how it looks” (Bate, 2009, p.41). On the one hand, realists admit that a photograph is a reality, on the other hand, semioticians claim that reality is constructed through “photographic discourse of codes” (Bate, 2009, p.42).

Bate (2009) states significations are not stable in other words, the flow of significations momentarily stands and it is always transferring in society (p.42). In other words, a series of cultural connotations are linked with the photograph nevertheless, the “signifying unit” or photograph is not modified (Bate, 2009, p.42). Photographs can have extensive signification because the entire meanings of language or photographs cannot be controlled (Bate, 2009, p.42). Thus, “signification is a discursive process” and “a context or discourse is temporary” (Bate, 2009, pp.15-42). In addition, visual semiotics improve the methods to talk about “how the graphic marks on a flat piece of paper come to signify a reality” (Bate, 2009, p.42). Bate (2009) states that poststructuralists focus on people's motivation for seeing, desires and drives and therefore a visual semiotician must also be a psychologist (Bate, 2009, p.43). Thus, “the motives and the reality of the human psyche” are also necessary for a semiotician (Bate, 2009, p.43).

2.5.8 Reading a Photograph

For instance, a photograph of a person who is launching a bomb can have several “polysemic linguistic signifiers” (Bate, 2009, p.33). The person can be perceived as

a “terrorist or freedom fighter?” and therefore, the meaning can be affected by “political battle over the representations” (Bate, 2009, p.33). Bate (2009) indicates that a photograph's reading and signification process is bound up with the “language system” (p.33). In this sense, what people see or “the signified is a mental image” which differs with language and culture per individual (Bate, 2009, p.33). Familiar “codes enable messages to be transmitted, which the spectator reads to generate meanings” (Bate, 2009, p.34). Nevertheless, reading codes includes an understanding of perceptive codes and “visual legibility” is a learning process (Bate, 2009, p.34). Codes construct photographs' when they jointly get into particular combinations (Bate, 2009, p.36). Thus, “the rhetoric of the image” defines a series of accessible significations of photographs with a specific code organization (Bate, 2009, p.36).

Bate (2009) discusses that the photograph may be apparent as neutral because they conceal their “ideology” through “rhetoric of objectivity” (pp.53-54). Accordingly, the main ideological problem in photography theory is “referents within” photographs (Bate, 2009, p.36-37). Photographs conceal at the back of the “referent” and they thereupon seem credible in fact, their “indexical naturalness” is their ideological characteristic (Bate, 2009, p.17). Furthermore, photographs have rhetorical force thus they seem “innocence” and “as it is” on the surface (Bate, 2009, p.17). Nevertheless, “rhetoric has no political allegiance” and their “neutrality” can be a form of rhetoric (Bate, 2009, p.39). Photographs are also “historical objects” (Bate, 2009, p.16), and a range of “technical and cultural forms” are found inside the photograph (Price, 2015, p.199). For that reason, it is necessary to decode the photograph and it can be evaluated through “the components of sign systems” to understand “which meaning is structured and encoded” in a semiotic approach (Price,

2015, p.198). In this notion, photographs are interpreted through a capacity of constituting, expressing and maintaining a signification in the “signifying system” (Price, 2015, p.199).

According to Barthes (2011), “photograph is always something that is represented” (p.28). Also, it is unclassified and always connected with its referent (Barthes, 2011, p.4). Photography has no meaning excluding “assuming a mask” since all the “photographs became contingent” (Barthes, 2011, p.34). In other words, “the mask is the meaning as long as it’s completely pure” indeed, “no meaning at all is safer” (Barthes, 2011, pp.34-38). Barthes (2011) stated that a reading of a photograph involves two sides of language which are (1) expressive and (2) critical side (p.8). Therefore, it occurs in “discourses of sociology, semiology and psychoanalysis” (p.8). Barthes (2011) classified photograph objects into three practices which are; (1) Operator (photographer), (2) Spectator (ourselves) lastly, (3) spectrum of a photograph which “the person or thing photographed is the target or the referent” (p.10). Barthes (2011) characterized photography as a converted “subject into an object or museum object” (p.13). Besides, “photographs are only images,” and “their mode of appearance is heterogeneous” as stated by Barthes (2011, p.16). For instance, “the photograph of soldiers and nuns” are heterogeneous because they are not from the same world and it is an “existence” of jointly by “two discontinuous elements” (Barthes, 2011, p.23). Barthes (2011) indicated the “unary photograph” turns “reality emphatically” and it manifests “unity of composition” which is “the first rule of vulgar rhetoric” (p.41). As an example, “journalistic photographs are received and perceived at all once” (Barthes, 2011, p.41). Moreover, the purpose of myth in the photograph is “reconciling the photograph with society” therefore, it became perilous

(Barthes, 2011, p.28). In other words, myth occurred with the “functions of to inform, represent, surprise, cause, signify, lastly, provoke desire” (Barthes, 2011, p.28).

2.6 Visual Literacy and Media Literacy

Critical thinking is vital for both visual and media literacy. According to Lau (2011), “critical thinking is thinking, rationally, precisely and systematically” (p.13). In addition, the critical thinking process includes complying with “rules of logic and scientific reasoning” (Lau, 2011, p13). Media literacy is known as “the ability to access, analyse, evaluate, and communicate information in a variety of forms” (Baylen and D'Alba, 2015). To clarify, it is “the ability to choose, to understand-within the context of the content, form/style, impact, industry and production” (Silverblatt et al., 2014, p.4). Additionally, media messages consist of manifest and latent content. “Latent messages are indirect and beneath the surface” in contrast, “manifest messages are direct and clear to the audience” (Silverblatt et al., 2014, p.11). In other words, latent messages need to analyse and discuss in media literacy. However, “elitism, audience behaviour patterns, expectations, the nature of programming, the credibility of media, and the complexity of the language of media are powerful effects on media illiteracy” (Silverblatt et al., 2014). Nevertheless, media literacy can be developed with seven steps and these are;

(1) critical thinking, (2) comprehension of mass communication, (3) cognizance of media effects on people, (4) being able to examine and discuss media messages, (5) skills to make influential and accountable media messages, and (6) improving satisfaction, comprehension and admiration of media content. Lastly, (7) "an awareness of media content as a “text” that provides insight into our contemporary culture and ourselves (Silverblatt et al., 2014, pp.4-5).

On the other hand, visual literacy is acknowledged as “a group of vision competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences” (Baylen & D'Alba, 2015). Therefore, learning visual literacy

provides the ability to question, analyse, discuss, and criticize the world surrounded by visuals. Mitchell (2007) discusses the distinction between reading and seeing visuals and claims that seeing is effortless and an inherent skill. However, reading is also a “visual skill” as well as a hard-won skill (Mitchell, 2007, p.11). Accordingly, “visual and tactile impressions” are necessary to synchronize together in the reading process of visuals (Mitchell, 2007, p.13). Dallow (2007) states that visual literacy is complicated and “multidimensional”. In other words, visual literacy is intertwined with “visual, cognitive, aesthetic, and nonvisual dimensions” (Dallow, 2007, pp.101-102). Therefore, “communicative competence and action” are essential in visual studies (Dallow, 2007, p.101-102).

2.7 A Semiotic Analysis

2.7.1 Theory of Semiotics

The basic definition of semiotics is the “study of signs” however, the first usage of the term semiotic is in John Locke’s essay “Concerning Human Understanding” (Chandler, 2006, p.2). The leading scholars which develop contemporary semiotics were Ferdinand de Saussure and Charles Sanders Peirce (Chandler, 2006, p.2). According to Chandler (2006), semiotic attitude takes place with a question of “What is real?” which is questioning of the real (p.81). Semiotics is a way of putting representations in pieces as “reflections of reality” and a process of trying to understand “whose realities they represent” (Chandler, 2006, p.81). However, representations cannot be represented objectively. In other words, they are “constitutive of reality” (Chandler, 2006, p.82). On one hand, semiotics is an association of a signifier and signified which is called a denotation, and on the other hand, signified is separated into “(1) denotative signified and (2) connotative signified” which means connotation (Chandler, 2006, pp.137-138). Accordingly,

denotation is the “definitional, literal, obvious or common-sense meaning of a sign” although connotation is “the socio-cultural and personal associations (ideological, emotional, etc.) of the sign” (Chandler, 2006, pp.137-138). According to Chandler (2006), “levels of representation or levels of meaning” frequently use to define connotation and denotation also, specific connotations are identified inside of culture (p.139).

Chandler (2006) emphasizes that “structured codes of the world” are learned. In other words, the real world is not learned (p.145). There are various codes in semiotic studies although social, textual and interpretive are the most common codes found in the media, communication and cultural studies field (Chandler, 2006, p.149). The first one is social codes which are “(1) verbal language, (2) bodily, (3) commodity codes, and (4) behavioural codes”. Secondly, textual codes are “(1) scientific codes, (2) aesthetic codes within the various expressive arts, (3) genre, rhetorical and stylistic codes, and (4) mass media codes” and lastly, interpretive codes are “(1) perceptual codes and (2) ideological codes” (Chandler, 2006, pp.149-150). Each of the codes is associated with information of “(1) the world (social knowledge), (2) the medium and the genre (textual knowledge) and (3) the relationship between first and second (modality judgements)” (Chandler, 2006, pp.149-150). In this sense, people perceive the world through the dominant code of the culture and these codes are apparent as clear and innate meanings but they are not (Chandler, 2006, p.155). “Learning these codes” means “adopting the values, assumptions and worldviews which are built into them without being aware of their intervention in the construction of reality” (Chandler, 2006, p.156).

2.7.2 The Founders of Semiotics

Ferdinand de Saussure & Charles Sanders Peirce

Saussure was a Swiss linguist who used the term semiology (*sémiologie*) and described it as “a science which studies the role of signs as part of social life” (Chandler, 2006, p.14). In Saussure's notion, language is a sign system that states thoughts and the sign system is constituted with signifier (significant) and signified (*signifié*) of the “dyadic” model (Chandler, 2006, p.14). On one hand, the signifier is associated with a sound pattern, on the other hand, the signified relates to a concept in the Saussurean approach (Chandler, 2006, pp.14-16). However, American philosopher Peirce developed “taxonomies of signs” and called it a “semiotic”. Furthermore, the sign system occurs through the triadic model in Peircean understanding (Chandler, 2006, p.29). The sign is a combination of “(1) what is represented (the object), (2) how it is represented (the representamen) and lastly, (3) how it is interpreted (the interpretant)” in Peircean triadic model (Chandler, 2006, p.29).

Additionally, Barthes (2011) defined the terms *studium* and *punctum* under “a matter of co-presence” in photography reading (p.42). Firstly, “the *studium* is that very wide field of unconcerned desire, of various interest, of inconsequential taste” and it is “the order of liking, not loving” (Barthes, 2011, p.27). Moreover, the *studium* is cultural and therefore there is a connotation inside of it which appears as “the figures, gestures, and actions” (Barthes, 2011, p.26). Secondly, a *punctum* is a “detail or a partial object” (Barthes, 2011, p.43). To put it another way, its function is to “break or punctuate the *studium*” (Barthes, 2011, p. 26). In addition, the *punctum* is sudden, unexpected and striking thus *punctum* reading is brief and active at once (Barthes, 2011, p.49). However, the *studium* is always coded although the *punctum* is not coded

(Barthes, 2011, p.51). The stadium is associated with the meanings of photographs and it focuses on the significations of codes, symbols, signs and signs systems in a semiotics approach. Contrarily, the punctum is correlated with the personal thoughts or meanings of the photograph and it breaks the general meanings of photography and takes it to a personal level.

2.7.3 Roland Barthes

Roland Barthes (1968) presented semiology as “trans-linguistics” and took it beyond the linguistic analytical concepts. According to Barthes (1968), structural linguistic elements are categorized into four categories; (1) Language and Speech, (2) Signified and Signifier, (3) Syntagm and System, (4) Denotation and Connotation. In addition, Barthes (1968) described linguistic elements as a “dichotomic form of binary classifications” from a structural perspective. Semiological signs constitute signifiers and they are similar to linguistic sign components. However, “it differs from it at the level of its substances” (Barthes, 1968, p.41). In the first stage level, it is full of meaning and “semantization is inevitable” as long as the society exists also, society can “refunctionalize” the sign when the sign is formed (Barthes, 1968, p.41). Second-order language is necessary for the “refunctionalized” signs and it is associated with “second semantic institutionalization” at the connotation level (Barthes, 1968, p.41). Barthes (1968) indicated that the signified “is a mental representation of the thing” and discussed representation through “degree of reality” (p.41). In addition, “semiological signified” is one of the components of the sign however it is also a mediator. For instance, images “refer back to something which can be expressed only through them” (Barthes, 1968, p.43). Accordingly, Barthes (1968) offered three observations about “semiological signified” and the first one is about the “mode of actualization” (pp.45-47). The second one is about an “extension of semiological

signified”, and the last one is a “system of signifiers (lexicons)” (Barthes,1968, p.45-47).

Semiology has a second-order system; thus, it is a metalanguage. In other words, two levels of significations (denotation & connotation) which imbricated but “staggered” (Barthes, 1968, p.89). Barthes (1968) characterized the signifiers of connotation as “connotators” which are the signs (signifier and signified) of the denoted system (p.91). On the other hand, the second system of signified (connotation) is “general, global, diffuse” and it associates with ideology, culture, knowledge and history closely. Barthes (1968) accentuated that “ideology is the form of the signified of connotation” whereas “rhetoric is the form of the connotators” (pp.91-92). As a result, semiological research focuses on the “signification of the objects” and the “relation of meaning” (Barthes,1968, pp.95-98). Additionally, the research should be centred on the framework of the “principle of relevance” and the semantic system of the topic should be detected only. In other words, “the place and the function in the system of meaning must be determined” and a corpus must be selected in the system (Barthes,1968, p.95-98). Thence, the corpus must be “(1) wide enough to give a reasonable hope that its elements will saturate a complete system of resemblances and differences”, (2) homogeneous, (3) “eliminate diachronic elements to the utmost coincide with a state of the system” and lastly, (4) in “synchronic sets” (Barthes, 1968, pp. 95-98).

2.7.4 Denotative & Connotative Image

According to Barthes (1977), “the press photograph is a message” and it consists of “(1) a source of emission, (2) a channel of transmission and (3) a point of reception” (p.15). On one hand, “the press photograph” appears with a “title, caption or article”

of a linguistic structure system (p.16). On the other hand, knowledge transfers with two distinct structures- photographic and textual. Therefore, the analysis should occur in two distinct structures because their “units are heterogeneous” (Barthes, 1977, p.16). Barthes (1977) emphasized that the photographic image is a “message without a code” and “a continuous message” (pp.17-18). The photograph’s “duality of the messages” is not obvious as other “imitative arts” in other words, denoted and connoted messages intertwine in the photograph. To put it another way, it emerges through a “denoted message which exhausts its mode of existence” (Barthes, 1977, p.17-18). Barthes (1977) indicated that photographs have a “denotative status” of analogical excellence with “objectivity” and therefore it has the potential of “being mythical” (p.19). In this sense, “the press photograph is an object” whereat experts choose and construct photographs through “aesthetic or ideological norms” thus it affects “connotations” (Barthes, 1977, p.19).

Primarily, the photographic paradox emerges with the accompanying two messages; “(1) without a code and (2) with a code” (Barthes, 1977, p.20). Secondly, the connoted message develops through a message without a code and occurs as a “structural paradox”. The last one is an “ethical paradox” which appears as neutrality and objectivity in photographs (Barthes, 1977, p.20). Barthes (1977) offered connotation procedures to understand the second meaning of the photographic message. Moreover, he classified it into six categories which are “(1) Trick effects, (2) Pose, (3) Objects, (4) Photogenia, (5) Aestheticism, (6) Syntax” (pp.20-21). The first one is trick effects that is intervening in the denotation level of the photograph with the advantage of “special credibility” of it (Barthes, 1977, p.21). In other words, the trick effect concealing in the “objective mask of denotation” which is a strongly

connoted message of the photograph (Barthes, 1977, p.21). The second one is a pose of a subject and it is concerned to arranging “the reading of the signified of connotation” (Barthes, 1977, p.22). Besides, the reader generally perceives just a denotation although it is a “double structure” which is denotation and connotation (Barthes, 1977, p.22). The third one is an object and it is about the “composition of objects” in the photograph (Barthes, 1977, pp.22-23). Fourthly, photogenia is about a “connoted message” which is “embellished by techniques of lighting, exposure and printing” (Barthes, 1977, pp.23-24). “There is never art but always meaning” in a photograph as indicated by Barthes (1977, p.24). The fifth one is aestheticism which is a discussion of “photograph is never a painting” (Barthes, 1977, p.24). Lastly, syntax means a sequence when various photographs are composed together. However, the signifier of connotation could not be noticed at the “fragments of the sequence” (Barthes, 1977, p.24-25).

According to Barthes (1977), the signification process is a “dialectical movement” and the code of connotation is historical or cultural (pp.27-28). Reading a photograph is based on the knowledge of the reader and also depends on the ability of the reader's learning level of signs (Barthes, 1977, p.28). Therefore, the process of discovering connotation codes in photographs involves three stages; to structure “(1) all the historical' elements, (2) all the parts of the photographic surface, and (3) the reader's cultural situation (optional)” (Barthes, 1977, pp.28-30). Moreover, reading a photograph has issues with an ideological or ethical connotation (Barthes, 1977, pp.27-30). According to Barthes (1977), the photographic connotation is a “structured signification of institutional activity” and its purpose is to “integrate and reassure” (p.31). Simultaneously, the photographic paradox “makes of an inert object a language

and transforms the unculture of a 'mechanical' art into the most social of institutions'' (Barthes, 1977, p.31). In addition, "all images are polysemous". In other words, "underlying their signifiers, a 'floating chain' of signified" (Barthes, 1977, p.38-39). Therefore, polysemy creates a problem of "meaning dysfunction" (Barthes, 1977, p.39).

The photograph generates a codeless message and it conveys information through the "discontinuous signs and rules of transformation" without constituting it (Barthes, 1977, pp.42-43). Nevertheless, the association of signifier and signified is a "recording" not a "transformation" in the photograph. Furthermore, the photograph's "naturalness myth" improves under the influences of its codeless nature (Barthes, 1977, p.44). Barthes (1977) discussed that "the denoted image naturalizes the symbolic message and innocents the semantic artifice of connotation" (p.45). In photograph analysis, permitting an evaluation of the "anthropological revolution" is symbolize "man's history" in other words, it is a representation of "a flat anthropological fact" (Barthes, 1977, p.44). Additionally, signified analysis of codes is based on anthropological roots and it offers a "historical definition of a society" (Barthes, 1977, p.31). Hence, it means "trans-historical" and also codes are both "arbitrary and rational" (Barthes, 1977, p.31). Ultimately, "more technology develops the diffusion of information, the more it provides the means of masking the constructed meaning under the appearance of the given meaning" as claimed by Barthes (1977, p. 46).

2.7.5 Rhetoric of Image

The widespread definition of rhetoric is an ability to persuade and generally, it is used in advertising and marketing (Wright, 2011, pp.317-318). According to Wright (2011),

“visual rhetoric” is a comprehension of “how images (1) communicate, (2) function in a social and cultural environment and, (3) objectify signification” (p.317). “Rhetoric is a major discipline that can help provide a summary of how all photographs make their arguments” although many codes can be found in photographs (Bate, 2009, pp.34-35). Indeed, rhetoric is mainly acknowledged as an “art of persuasion” however, it describes “the combination of codes” as “an argument” in photography (Bate, 2009, p.36). Rhetoric also plays a key role in the “construction of meaning” in every image (Bate, 2009, p.36). Furthermore, the rhetorical analysis ensures a deconstruction of an ideological signification that is constructed.

According to Barthes (1977), a specific analytical approach is not exist to analyse connotation but “signified have a particular semantic nature” (p.48) Thence, a particular metalanguage is necessary to describe connotation (Barthes, 1977, p.48). The connotation signified is always an “ideology” which expresses “society and history” (Barthes, 1977, p.49). Barthes (1977) defined signifiers as connotators and the “set of connotators is rhetoric” which emerges as a “signifying aspect of ideology” (p.49). Therefore, denoted message syntagm “naturalizes the system of the connoted message” (Barthes, 1977, p.49). In this sense, “syntagmatic flow” occurs at the denotation level although “strong signs” and consists of “paradigmatic condensation” at the connotation level (Barthes, 1977, p.51). Moreover, syntagm is also called an “iconic discourse” which “naturalizes its symbols” (Barthes, 1977, p.51).

2.7.6 Myth

Another major concept is cultural myths and they provide people to understand their “experiences within a culture” (Chandler, 2006, p.143). In addition, myth is a “higher

order of signification’’ in the Barthesian semiotic approach (Chandler, 2006, p.143). Generally, ‘‘mythological or ideological order of signification’’ occurs as worldviews. In contrast, it means ‘‘dominant ideologies’’ of the current era that benefits ‘‘bourgeoisie ideological interests’’ in the Barthesian perspective (Chandler, 2006, pp.144-145). However, myths cover up ‘‘the ideological function of signs’’ (Chandler, 2006, p.145). Barthes’s semiotic approach is a great method to ‘‘denaturalise the cultural assumptions’’ and ‘‘deconstructing connotations and myths’’ (Chandler, 2006, p.145).

Barthes (1977) discussed the concept of myth from four different perspectives; (1) Durkheimian sociology, (2) Marxist view (3) Contemporary myth and (4) Type of speech (p.165). According to Barthes (1977), myth is a similar concept to collective representation which means a reflection that is determined by the society in Durkheimian sociology (p.165). The second perspective is associated with the Marxist approach and it is known as an ‘‘inverted image’’ (Barthes, 1977, p.165). In other words, it is a process of turning ‘‘culture into nature’’ and ‘‘the social, cultural, ideological, historical into the natural’’ (Barthes, 1977, p.165). In Marxist understanding, myth is also known as a ‘‘product of class division’’ and manifests as a ‘‘common sense, right reason, the norm, and general opinion’’ (Barthes, 1977, p.165). Barthes's third view is a contemporary myth and it is ‘‘discontinuous phraseology and it manifests in discourse’’ essentially, ‘‘myth disappears and the mythical’’ one stays (Barthes, 1977, p.165). The last one focuses on the type of speech through contemporary myths and it is a subject of semiology which makes possible ‘‘the mythical inversion to be righted’’ (Barthes, 1977, p.165-166). To put it another way, the message separates ‘‘into two semantic systems’’ of (1) ‘‘connoted system

whose signified is ideological” and (2) “denoted system whose function is to naturalize the class proposition” (Barthes, 1977, p.166).

Semiology “(new mythology)” aims to “dislocation” the sign rather than analyse it and now, a signifier does not split from signified and “the ideological from phraseological” (Barthes, 1977, p.166). Barthes (1977) stated that the distinction became mythological although it is not wrong therefore, a “mythological Doxa” constituted (p.166). Accordingly, mythological dislocation became a process of “denunciation, demystification or discourse” (Barthes, 1977, p.166). Barthes (1977) argued that the sign should be shaken, breaking the full “representation of meaning” and “challenging the symbolic” (p.167). Semiology began with determining the “mythological lexicon” and its purpose is to “destruct the (ideological) signified” (Barthes, 1977, p.167). However, semiology is more concerned with “syntactical order” and focuses on “semioclasms” (Barthes, 1977, p.167). In the beginning, the purpose of myth analysis is “to upend the mythical message” through focusing on “denotation at the bottom and connotation at the top and also, nature on the surface and class interest deep down” (Barthes, 1977, p.169). However, Barthes (1977) emphasized that “the science of the signifier brings contemporary mythology the second rectification” in other words, myths are wherever stories are told (p.167-168).

2.8 Previous Studies About War Photography

Ireri (2022) analysed the “2011 Libyan Revolution” on “Al-Jazeera English and BBC news” sites with visual content analysis and found that “the people frame” is the leading frame. In addition, people are mostly presented as “rebel fighters and civilians” in the “people frame” (Ireri,2022). Schwalbe and Dougherty (2015) conducted a research about “visual coverage of the Lebanon War in the three US news

magazines’’ with quantitative content analysis. Accordingly, the research showed that ‘‘military conflict’’ is the most dominant frame of war (Schwalbe & Dougherty, 2015). Furthermore, Greenwood and Jenkins (2013) investigated the ‘‘2011–2012 Syrian conflict’’ through visual framing, and the research demonstrated that ‘‘active fighting and victims’’ were the dominant images of conflict. Parry (2011) researched Sun, Mirror, Mail, Independent, Guardian, Times and Telegraph News through a content and framing analysis of the ‘‘2003 Iraq invasion’’. As a result, the researcher found ‘‘Battle Progress’’ was the leading theme and the second one is ‘‘Humanitarian Motivation’’ (Parry, 2011).

Dobernig and Lobinger (2010) carried out a quantitative content analysis about the ‘‘Gaza crisis’’ in printed news of ‘‘Der Spiegel, Die Zeit, Profil and The Guardian Weekly’’. All in all, the research indicated visuals mostly focused on the ‘‘Palestinian civil population’’ (Dobernig & Lobinger, 2010). Fahmy and Kim (2008) generated research about the ‘‘Iraq War’’ through visual content analysis on the ‘‘New York Times and The Guardian’’ news. Consequently, the research showed that news dwelled on ‘‘Iraqi civilians’’ in other words, the ‘‘human cost of the war’’ (Fahmy & Kim, 2008). Leeuwen and Jaworski (2002) studied the ‘‘visual rhetoric’’ of the Palestinian-Israeli war in ‘‘British Guardian and the Polish Gazeta Wyborcza’’. In conclusion, both news emphasised on Palestinians as the ‘‘main victims of the war’’ (Leeuwen and Jaworski, 2002). However, Gazeta Wyborcza expressed them as ‘‘terrorists’’ in contrast, The Guardian demonstrated them as ‘‘romanticised, lone heroes against the Israeli military might’’ (Leeuwen and Jaworski, 2002).

Chapter 3

METHODOLOGY

3.1 Research Design

The research design consists of an interpretive content analysis of descriptive qualitative research. Russia-Ukraine war (2022) visuals were collected in digital news with purposive sampling according to the aim of the research. Accordingly, visual data were analysed through Roland Barthes's semiotics approach of denotation and connotation.

3.2 Research Questions

RQ1: What is the denotative level of the signification of digital war photographs in digital news about Russia-Ukraine War (2022)?

RQ2: What is the connotative level of the signification of digital war photographs in digital news about Russia-Ukraine War (2022)?

RQ3: What are the dominant ideologies of digital war photographs in digital news about the Russia-Ukraine war?

3.3 Content Analysis

Content analysis is “research techniques for making systematic, credible, or valid and replicable inferences from texts and other forms of communication” (Drisko & Maschi, 2015, p.7). Drisko & Maschi (2015) discuss three types of content analysis which are; “(1) basic, (2) interpretive, and (3) qualitative”. In addition, the content analysis includes ten fundamental steps;

(1) the research purposes of content analysis, (2) target audiences, (3) epistemological issues, (4) ethical issues, (5) research designs, (6) sampling issues and methods, (7) collecting and “unitizing” data, (8) coding methods, (9) data analysis, and (10) the role of researcher reflection (Drisko & Maschi, 2015, p.21).

In this approach, the “researcher generates summaries and interpretations”, and also analyses “manifest and latent or contextual communication content” (Drisko & Maschi, 2015, p.5). Therefore, the aim is to determine “the most revealing, meaningful, or common material” of content in the coding process (Drisko & Maschi, 2015, pp.74 75). Researchers identify relevant categories and label them descriptively. In other words, “describe the meanings and actions” (Drisko & Maschi, 2015, pp.104 105). For data analysis, “descriptive narratives, or themes are used for summarizing the collected and coded data” (Drisko & Maschi, 2015, pp.76 77). The current research thereupon is qualitative as well as interpretive content analysis.

3.4 Data Collection

3.4.1 Sample Selection of Countries

The country selection was based on the Hallin and Mancini’s (2004) three media system model with a purposive sampling method. Accordingly, two different countries were selected for each of the media models. The first media model is the Mediterranean or Polarized Pluralist Model and therefore Spain and Greece were chosen for this model. Secondly, Belgium and Switzerland were picked as a sample for the North/Central European or Democratic Corporatist Model. In the third model, Ireland and the United States were sample countries of the North Atlantic or Liberal Model.

3.4.2 Sample Selection of Digital and Online News

In today's journalism world, audiences preferred digital news rather to old fashioned printed newspapers. In addition, online and digital news is visual oriented in the media due to the new digital oriented readership. Hence, the significance of photography

gradually increased in digital news. Thus, digital photographs are the main elements that support news and also determine the value of news. In this sense, digital news and digital images were selected for research. Accordingly, digital photographs of Russia-Ukraine War (2022) were downloaded from chosen digital and online news sites.

Digital and Online News were carefully selected according to three criteria which are, (1) free news platforms, (2) English publications news sites, and lastly, (3) the digital news with the most war photographs were assessed for research. In the Mediterranean or Polarized Pluralist Model, Euro Weekly News for Spain and Greek City Times for Greece were selected. Brussels Morning for Belgium and SWI News for Switzerland were picked in the North Central European or Democratic Corporatist Model. For North Atlantic or Liberal Model, Independent.ie for Ireland and CNN News for the United States were chosen.

3.4.3 Information about Online and Digital News

Brussels Morning (BM) is a “daily online news site” in Brussels, and presents the “European” point of view for the “international agenda”. Secondly, SWI News (swissinfo.ch) is likewise an “online news and information service” in Switzerland. Furthermore, CNN News is the head of the digital “news and information” platforms which works 7/24 globally. However, Independent.ie is the most known digital news platform in Ireland. Greek City Times is likewise one of the chief information services and international news platforms of Greece. Lastly, Euro Weekly News is the most prominent English-published and free news platform in Spain.

3.5 Research Limitations

Digital news also includes different topics about Russia-Ukraine war in the context of international relations, politics and the economy. However, war representations were

only considered in the thesis according to the aim of the research. Additionally, the research was also limited to accessed resources. Nonetheless, digital news platforms may have other news which cannot be reached.

Table 1. Digital News and Countries for each of the Media Models.

Media Model	Country	Digital News
Mediterranean or Polarized Pluralist Model	Spain	Euro Weekly News
Mediterranean or Polarized Pluralist Model	Greece	Greek City Times
North/Central European or Democratic Corporatist Model	Switzerland	SWI News(swissinfo.ch)
North/Central European or Democratic Corporatist Model	Belgium	Brussels Morning
North Atlantic or Liberal Model	United States	CNN News
North Atlantic or Liberal Model	Ireland	Independent.ie

Table 2. Digital News information of the Mediterranean or Polarized Pluralist Model

Spain- Euro Weekly News		Greece-Greek City Times
24 February 2022	3 News & 3 Photograph	1 News & 3 Photograph
25 February 2022	3 News & 3 Photograph	2 News & 4 Photograph
26 February 2022	1 News & 1 Photograph	2 News & 2 Photograph
27 February 2022	Not found	Not found
28 February 2022	2 News & 2 Photograph	Not found
1 March 2022	1 News & 1 Photograph	1 News & 1 Photograph
2 March 2022	2 News & 2 Photograph	1 News & 1 Photograph
3 March 2022	2 News & 2 Photograph	Not found
4 March 2022	2 News & 2 Photograph	Not found
5 March 2022	1 News & 1 Photograph	Not found
6 March 2022	2 News & 2 Photograph	1 News & 1 Photograph
7 March 2022	2 News & 2 Photograph	Not found
8 March 2022	3 News & 3 Photograph	Not found
9 March 2022	Not found	1 News & 3 Photograph
10 March 2022	2 News & 2 Photograph	1 News & 2 Photograph

Table 3. Digital News information of the North Central European or Democratic Corporatist Model

	Belgium-Brussels Morning	Switzerland- SWI News
24 February 2022	4 News & 5 Photograph	1 News & 1 Photograph
25 February 2022	1 News & 1 Photograph	1 News & 1 Photograph
26 February 2022	Not Found	1 News & 1 Photograph
27 February 2022	Not Found	Not Found
28 February 2022	1 News & 1 Photograph	1 News & 1 Photograph
1 March 2022	2 News & 2 Photograph	Not Found
2 March 2022	2 News & 2 Photograph	Not Found
3 March 2022	1 News & 1 Photograph	Not Found
4 March 2022	2 News & 2 Photograph	1 News & 1 Photograph
5 March 2022	Not Found	Not Found
6 March 2022	Not Found	Not Found
7 March 2022	1 News & 1 Photograph	2 News & 2 Photograph
8 March 2022	1 News & 1 Photograph	1 News & 1 Photograph
9 March 2022	Not Found	Not Found
10 March 2022	1 News & 1 Photograph	1 News & 1 Photograph

Table 4. Digital News information of the North Atlantic or Liberal Model

	Ireland - Independent.ie	USA-CNN News
24 February 2022	6 News & 11 Photographs	10News&21 Photograph
25 February 2022	2 News & 21 Photograph	5 News & 7 Photograph
26 February 2022	4 News & 4 Photograph	Not Found
27 February 2022	2 News & 2 Photograph	7 News & 7 Photograph
28 February 2022	2 News & 10 Photograph	6 News&10 Photograph
1 March 2022	5 News & 5 Photograph	12News&19Photograph
2 March 2022	2 News & 2 Photograph	11News&18 Photograph
3 March 2022	1 News & 6 Photograph	7 News & 7 Photograph
4 March 2022	4 News & 6 Photograph	8 News & 8 Photograph
5 March 2022	Not Found	8 News & 10 Photograph
6 March 2022	3 News & 5 Photograph	8News& 10 Photograph
7 March 2022	6 News & 20 Photographs	4 News & 4 Photograph
8 March 2022	6 News & 30 Photograph	6 News & 6 Photograph
9 March 2022	1 News & 11 Photograph	11News&16 Photograph
10 March 2022	4 News & 7 Photograph	10News&15Photograph

Chapter 4

FINDINGS

The research analysed 217 war photographs of Russia-Ukraine War (2022). However, fifty-nine of them were selected thematically and narrowed for more detailed analysis and the rest of them is in the appendices. Accordingly, the study presents ten sample photograph analyses in each piece of digital news except the SWI News. SWI News published only nine photographs in the news, thus the research sample was nine photographs for SWI. The semiotic analysis of war photographs revealed seven ideologies and two categories. These ideologies are (1) nationalism, (2) humanitarianism, (3) eco-centrism & environmentalism, (4) militarism, (5) pacifism, and (6) totalitarianism. The last one is (7) urbicide (urban destruction), in other words, the territorialization of antagonism. Accordingly, seven ideologies are explained comprehensively in this chapter.

Coward (2008) identifies three key interpretive themes of urban destruction which are; “(1) military, (2) symbolic, and (3) metaphorical”, and he discusses it under the notion of “urbicide” (p.18). The first one is “Collateral damage” of military destruction and it is an “(1) unintended consequence of military action or (2) the product of actions that satisfy the rule of proportionality” (Coward, 2008, p.19). The second is symbolic destruction, in other words, “destruction of cultural heritage” (Coward, 2008, p.24). Coward (2008) states that cultural heritage was destructed because “it represents what must be destroyed to achieve the aim of the erasure of, and thus purity of, ethnic

identity on a particular territory” (p.24). Therefore, the notion of cultural heritage destruction is an "integral part" of “ethnic cleansing or (cultural) genocide” (Coward, 2008, p.24-25). To put it another way, the destruction of “shared culture” is equal to the “destruction of the national group” because “they represent ethnic/cultural heterogeneity” (Coward, 2008, p.24-25). Coward argues that “by accepting the idea that the destruction of the built environment is simply the sign of some sort of barbarism, or the working-out of the linkages between naturally separate ethnic communities, the specific city of the destruction itself is ignored” (Coward, 2008, p.33). Therefore, Coward claims “destruction of bridges, mosques and churches, department stores, blocks of apartments, public buildings, hotels and public spaces” is not just “collateral damage” (Coward, 2008, p.34). Accordingly, Coward suggests the term “urbicide” which is the “distinctive form of violence” (Coward, 2008, p.34).

“Urbicide” is a demolition “of the built environment that comprises the fabric of the urban” and “destruction of the way of life specific” according to Coward (2008, p.38). For instance, it can be “an attack on the city to destroy the specific way of life that is found in the city” (Coward, 2008, p.48). “Urbicide” is an attack on heterogeneous “buildings”. In other words, “public artefact which constitutes existential spatiality as shared” (Coward, 2008, p.92). In light of this, it can be said that urbicide is the destruction of heterogeneity “which characterises urbanity” (Coward, 2008, p.72). Heterogeneity is a determinative feature of “the urban” and there is a “constitutive relation between buildings and heterogeneity”. Hence urbicide is a suitable expression for this kind of urban destruction (Coward, 2008, p.92). In addition, the purpose of urbicide is an assault on a “particular class of entities for their collective characteristics” same as “genocide” (Coward, 2008, p.92). Thus, the

demolition of heterogeneous buildings ensures “territorialisation of antagonism” (Coward, 2008, p.101-102). To clarify, “urbicide” is a type of violence which includes also “ethnic nationalism” and exterminates the “political, relational character of identity” to keep “territorialised antagonisms” (Coward,2008, p.103). To put it differently, urbicide is an “urban annihilation” and “territorialised antagonisms” occurs through a continuous process of urban destruction; “urbicide” (Coward,2008, pp.105-106).

Humanitarianism is an “ultimate of ethical acts” (Barnett and Weiss, 2008, p.9). Barnett and Weiss (2008) state that “a range of ethical positions leads to a range of different evaluations of humanitarian action, suggesting that one person's noble act might be another's sin” (p.9). Accordingly, humanitarianism reflects three perspectives; “(1) symbol of what is good about the world, (2) world’s superego, and (3) the possibility of a more humane world” (Barnett and Weiss, 2008, p.6). The purpose of humanitarianism is “(1) the provision of relief to victims of human-made and natural disasters” and (2) to change “the structural conditions that endanger populations” (Barnett and Weiss,2008, p.3). Furthermore, “humanity, impartiality, neutrality, independence, voluntary service, unity, and universality” are seven core principles of humanitarianism (Barnett and Weiss,2008, p.3).

Pacifism is a “reaction of justification of war” and it is associated with “anti-war elements” (Cady,2010, p.62). Pacifism argues that “only non-violence can create the internal order characteristic of genuine peace, so violence always fails in the long run” (Cady,2010, p.101). Therefore, contemporary pacifism is an approach of “criticism of war” and arose with “warism of ancient cultures” (Cady, 2010, p.1-2). Nationalism is known through five different meanings which are; (1) “a process of formation

nations”, (2) “national consciousness and sentiment”, (3) “language and symbolism of the nation”, (4) “a socio-political movement” and lastly, (5) “ideology of nation” (Smith, 2010, pp.5-6). However, nationalism is generally not considered as a “distinct ideology”. Thus, it is correlated to “mainstream ideologies” like “liberalism, socialism and conservatism” (Smith, 2010, pp.26-27). Smith (2010) also defines the “core doctrine of nationalism” as a;

(1) the world is divided into nations, each with its character, history and destiny; (2) the nation is the sole source of political power; (3) loyalty to the nation overrides all other loyalties; (4) to be free, every individual must belong to a nation; (5) every nation requires full self-expression and autonomy; (6) global peace and justice require a world of autonomous nations (p.25).

Militarism is an ideology of “glorified war, military institutions, and the prevalence of martial values in society” (Stavrianakis and Selby, 2013, p.12). The most widespread definition of militarism is “behavioural, conceptualizing militarism as the propensity to utilize force to resolve conflict” (Stavrianakis and Selby, 2013, p.12). Stavrianakis and Selby (2013) claim that dominant comprehension of militarism is in “contemporary peace research” and concerned with “military builds-up” in other words, “militarization” (p.12). Hence, militarism is also regarded as an “institutional conception of militarism centre on relations between military and political institutions” (Stavrianakis and Selby, 2013, p.13).

Environmentalism is simply an opinion of keeping safe the environment from the “harmful effects of human activities” especially according to Milton (2005). On one hand, eco-centric environmentalism is a “more wide-ranging and more ecologically informed variant of preservationism” rather than other environmentalism types (Eckersley, 1992, p.45). On the other hand, “the world is an intrinsically dynamic,

interconnected web of relations” in the ecocentrism approach (Eckersley, 1992, p.49 50). In other words, “the living and the non living, the animate and the inanimate, or the human and the nonhuman ” are not separated from each other (Eckersley, 1992, p.49 50). In addition, Pauley (2015) defines totalitarianism as an “exclusionist ideology” (p.1). Accordingly, totalitarianism has seven features;

extraordinary powers of the leader, single mass party, a secret police prepared to use terror to eradicate all domestic opposition, monopoly of the communications media and education, the decisiveness of modifying basic social, artistic, and literary values, and "an insistence that the welfare of the state is placed above the welfare of its citizens (Pauley, 2015, p.1).

4.1Mediterranean or Polarized Pluralist Model

4.1.1 Spain Euro Weekly News

24 February 2022



Figure 1. Waking up to war: World leaders react (Matthew Roscoe, 2022)

First order of signification: denotation (Denotative level)

The photograph denotes apartment buildings under the fumes at night. Moreover, lights of apartments are on.

Second order of signification: connotation (Connotative level)

Fumes are a sign of fire and also a connotation of air pollution. Also, both of them reflect damage to the environment. Therefore, the photograph connotes environmentalism ideology and an eco centric perspective



Figure 2. JUST IN: Ukraine President issues rally cry to country at war with Russia (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows Ukraine President Zelensky's face on the wood background with golden frame artwork. In addition, he has a confused expression on his face.

Second-order of signification: connotation (Connotative level)

The gold colour is associated with “prestige, luxury and material wealth” (Cerrato, 2012, p.18) and the background with golden frame artwork signified a luxurious place. In other words, the background signifies Ukraine is a wealthy country. Moreover, Ukraine President Zelensky's face indicates a feeling of surprise and also he is talking. Hence, his face is a reflection of his thoughts about war. However, he is also a representation of the nationality of Ukraine, therefore, he connotes nationalism.

25 February 2022



Figure 3. Ukraine fights back against Putin's force (Chris King, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates the burning of a tank under darkish fumes in a forest.

Second-order of signification: connotation (Connotative level)

Tank is a synecdoche (part) of war vehicles (whole) in semiotics. Thus, the tank thereupon reflects military as well as militarism ideology. On the other hand, fire and darkish fumes are a sign of environmental damage. In addition, they also reflect air pollution. Therefore, they are associated with the ideologies of environmentalism and ecocentrism. The forest and burned trees are likewise correlated with environmental issues, and this is related with the ideology of environmentalism. As a result, the photograph connotes both militarism and environmentalism.

26 February 2022

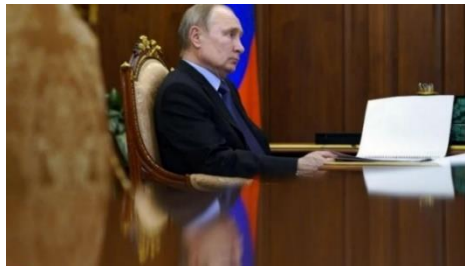


Figure 4. EU and US to freeze the assets of Putin and Lavrov (Peter McLaren-Kennedy, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows Russian President Putin while sitting behind the red and blue flag of Russia. Besides, there is white paper in front of him in the assembly hall. Additionally, Putin has cold facial expression.

Second-order of signification: connotation (Connotative level)

The Russian flag and President Putin is the representation of nationality, thus both connote the ideology of nationalism. Moreover, Putin's face looks thoughtful, dull and

soulless, therefore his face is a maybe a reflection of his attitude in battle. On the other hand, the assembly hall is associated with a president's office and the white paper reflects a war treaty.

28 February 2022



Figure 5. Defence secretary says untrained Brits should not to fight in Ukraine (Peter McLaren-Kennedy, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates five soldiers with guns while running in the snow. Moreover, there are army at the background of image.

Second-order of signification: connotation (Connotative level)

Guns are synecdoche (part) of war materials (whole) and therefore they reflect the ideology of militarism. Similarly, soldiers are synecdoche (part) of the army (whole). Hence, they are likewise associated with militarism. Furthermore, the snow is a sign of winter as well as cold weather. Thus, the snow reflects the difficult conditions of war except the feature of season. However, soldiers' positions and the act of running reflect the state of war. In other words, the heat of the war.



Figure 6. Peace talks began at 1pm on Ukraine Belarus border (Peter McLaren-Kennedy, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes Ukraine's president Zelensky in a green sweater. In addition, there is a Ukraine flag and green background with national symbols in the photograph. Additionally, Zelensky has a dulled facial expression.

Second-order of signification: connotation (Connotative level)

The Ukraine flag and Ukraine President Zelensky represent the nationality of Ukraine. Therefore, both of them connote nationalism. There is a mini coat of arms which is a national symbol of Ukraine in front of the Zelensky on the white surface. Moreover, the same national symbols are placed in the background. Accordingly, the coat of arms is associated with nationalism. However, Zelensky's green sweater is linked to military outfit colour, thus connoting militarism. Lastly, the text of "Office the President Ukraine" indicates the photograph was taken in the President's office in this sense.

4 March 2022



Figure 7. 80,000 Ukrainian women to give birth in the next three months (Tamsin Brown, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a child with a dog in blue wearing in the child's arms.

In addition, child and dog at a land area and child's face is dull and looks like he's cold.

Second-order of signification: connotation (Connotative level)

The child is a connotation of the innocent and pure nature of humanity. The dog is a synecdoche (part) of animals (whole) and the photograph connotes animals are significant as people in wartime. To put it differently, the child with the dog reflects an animal lover and the photograph is a connotation of animal rights. Hence, the child and the dog reflect blameless victims of war. Besides, they share the same blue outfit, thus the dog and child are a reflection of a feeling of oneness with nature and all entities.

5 March 2022



Figure 8. Ukraine war crime victims asked to make contact with UK police (Peter McLaren-Kennedy, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes a large group of people with their suitcases while walking on the road behind a soldier. Furthermore, they seem to be rushing and feeling frosty.

Second-order of signification: connotation (Connotative level)

The soldier is a synecdoche(part) of an army(whole), thus reflecting military and militarism. Moreover, the soldier appears as a guide for refugees in the photograph. Therefore, the soldier connotes the heroism of the military. However, people with suitcases are associated with refugees and portrayed as civil and middle-class people. In addition, the majority of refugees are women and children. Hence, refugees reflect an immigration crisis of humanitarian problems and they are associated with humanitarianism with an anthropocentric view.

6 March 2022



Figure 9. Ukraine: Drive this evil out of our cities (Alex Glenn, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a soldier holding a baby in a demolished area. In addition, the soldier wears a mask.

Second-order of signification: connotation (Connotative level)

The soldier is a synecdoche (part) of an army (whole) and he is associated with militarism. However, the soldier seems like a hero for saving a baby from destruction. Therefore, he connotes the heroism of the military. On the other hand, the baby is a

connotation of a helpless, harmless, and naive nature of humanity. Thus, the baby reflects an innocent victim of war. Besides, urban destruction is linked to urbicide which is the territorialization of antagonism. In addition, the soldier's mask is a representation of the illness of Covid-19.

7 March 2022



Figure 10. UK fails Ukrainian refugees with only 50 visas granted (Peter McLaren-Kennedy, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates three men holding something and looking at a child with a woman in a crowded room. Moreover, the man who are in red gives food for a child and woman.

Second-order of signification: connotation (Connotative level)

The child and woman are portrayed as desperate and men seem to care for the child and woman. In this sense, the child and woman are associated with refugees and men reflect helpers. Therefore, the photograph connotes the humanitarian problem of immigration and expresses humanitarianism ideology with an anthropocentric perspective.

4.1.2 Greece - Greek City Times

24 February 2022

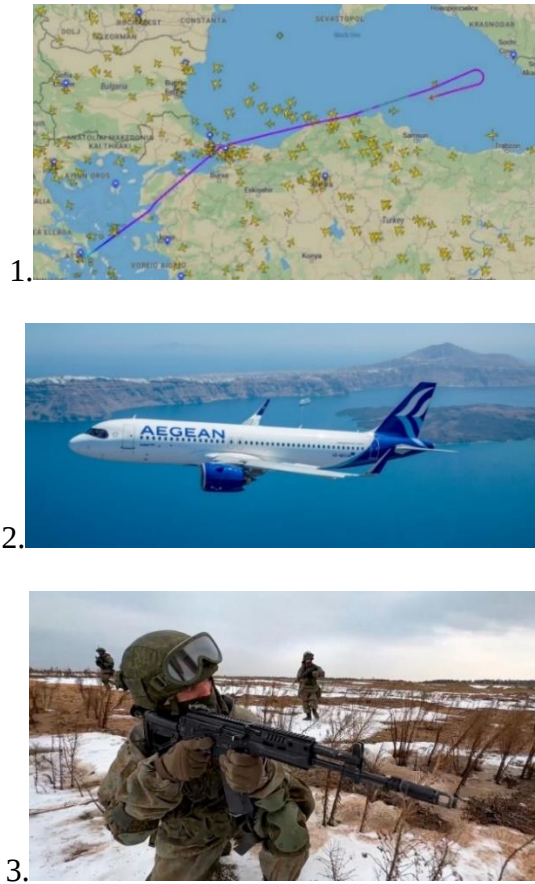


Figure 11. War in Ukraine: Aegean Airlines flight to Moscow returns to Athens (Athens Bureau, 2022)

First-order of signification: denotation (Denotative level)

The first photograph demonstrates map of black see region. The aeroplane begins its journey at Athens and is going to the east. In the second photograph, the aeroplane of Aegean airlines is shown in the sky. The third photograph denotes a soldier with a gun on a snowy day. In addition, there are two other soldiers at the background.

Second-order of signification: connotation (Connotative level)

The first photograph is a connotation of the Aegean Airlines aeroplane and shows its flight destination to Russia. Accordingly, the flight destination signifies the aeroplane was turned back to Athens due to the state of war. In the second photograph, the Aegean aeroplane has blue lines and a logo on it. Therefore, the blue and white colours are associated with Greece and reflect nationality and nationalism. On the other hand,

soldiers are a synecdoche (part) of an army (whole) and a gun is likewise a synecdoche (part) of war tools (whole). Hence, the third photograph connotes military and militarism. Firstly, snow is associated with winter and cold weather. Secondly, the snow also reflects the hard conditions of war.

25 February 2022

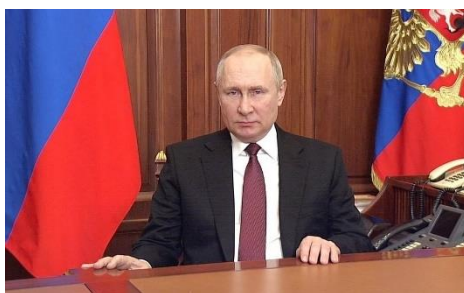


Figure 12. Russian President Vladimir Putin presents rationale for Ukraine invasion (Full Transcript) (Kosta Papadopoulos, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates Russian President Putin in the assembly hall with two flags of Russia. Furthermore, Putin has a dull facial expression.

Second-order of signification: connotation (Connotative level)

Russian President Putin is a representation of Russian nationality and reflects nationalism. However, Putin's face expresses a cold, soulless, and emotionless attitude. In this sense, his face is also a reflection of his attitude towards Ukraine in war. Furthermore, Russian flags are also correlated to nationality and nationalism understanding.



Figure 13. Battle For Kyiv: Russian forces reach suburbs of Ukraine's capital (Athens Bureau, 2022)

First-order of signification: denotation (Denotative level)

The first photograph shows a few beds on the floor together with many people. In the second photograph, people sleep on chairs in a place like a warehouse. Moreover, some of them sit in chairs in the background. However, the third photograph denotes firefighters who put out the fire in a demolished zone.

Second-order of signification: connotation (Connotative level)

The group of people are associated with survivors of war and refugees in the first and second photographs. In addition, refugees are portrayed as helpless in their difficult living conditions which reflects the immigration problem. Hence, the first and second photographs are related to humanitarianism understanding and anthropocentric perspective. In contrast, firefighters signify fire and environmental damage in the last photograph. Therefore, the third photograph is associated with environmentalism and eco-centric view. However, the demolished zone is related to urbicide in other words, territorialization of antagonism in the last photograph.

26 February 2022



Figure 14. UKRAINE WAR: Russia destroys Ukraine's Turkish-made drones, Ankara could reconcile with Washington (Paul Antonopoulos, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes an aeroplane, soldier, tanks and also, the Ukraine flag on a cloudy day.

Second-order of signification: connotation (Connotative level)

A soldier is a synecdoche (part) of an army (whole) and tanks are likewise a synecdoche (part) of a war vehicle (whole). Thus, both of them connote military and militarism. Besides, the yellow and blue flag of Ukraine represents nationality and nationalism. Furthermore, the coat of arms on the aeroplane signifies a national symbol of Ukraine which likewise connotes nationalism perspective.



Figure 15. HOAX ALERT: This man is NOT saying goodbye to his daughter to fight against Russia - The Truth (Guest Contributor, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates the man holding the hand of a pink-wearing child. In addition, they seem sad at the bus station and also there is a red seal on the photograph surface.

Second-order of signification: myth and connotation (Connotative level)

The man and the child are associated with the father and daughter figures. Moreover, the colour pink is a representation of a girl child. In this sense, holding hand symbolize father and daughter's love and their behaviour also reflects the pain of separation. Accordingly, the man and child are a connotation of survivors of war and they reflect humanitarianism understanding with an anthropocentric perspective.

1 March 2022



Figure 16. Fake News Exposed: Russian warship, go f*** yourself” and the Ghost of Kyiv (Paul Antonopoulos, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows an aeroplane and a tree at the background. Moreover, there is a text of "The ghost of Kyiv, Real or Fake?" is written with on the surface of photograph.

Second-order of signification: connotation (Connotative level)

"The ghost of Kyiv, Real or Fake?" text is a representation of fake news. Therefore, the photograph signifies disinformation issues about Kyiv and Ukraine war news.

2 March 2022



Figure 17. Russian hacker group takes down Anonymous servers after their declaration of cyber war on Moscow (Athens Bureau, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows a black hooded person with a laptop. Furthermore, there is a flag of Russia with a number pattern in the background.

Second-order of signification: connotation (Connotative level)

Red, white and blue are associated with the Russian flag and connote nationality as well as the ideology of nationalism. Firstly, all computer information systems consist of numbers 1 and 0. Hence the number pattern symbolizes computer information technology. Secondly, the black hooded person with a laptop signifies a hacker due to his outfit, laptop and black colour. In light of this, the photograph connotes the Russian war strategy of technological attack and totalitarianism.

6 March 2022



Figure 18. Thousands of Ukrainian refugees arrive in Greece since Russian incursion (GCT, 2022)

First-order of signification: denotation (Denotative level)

The photograph displays a man in yellow vest with a navy-blue car on the road. Also, the road is empty except car and man and also there are red indicators on the road.

Second-order of signification: connotation (Connotative level)

The yellow vest is associated with the outfit of the police therefore the person is a connotation of police and the road reflects the border of Russia and Ukraine. Red indicators on the road represent restriction and stop.

9 March 2022

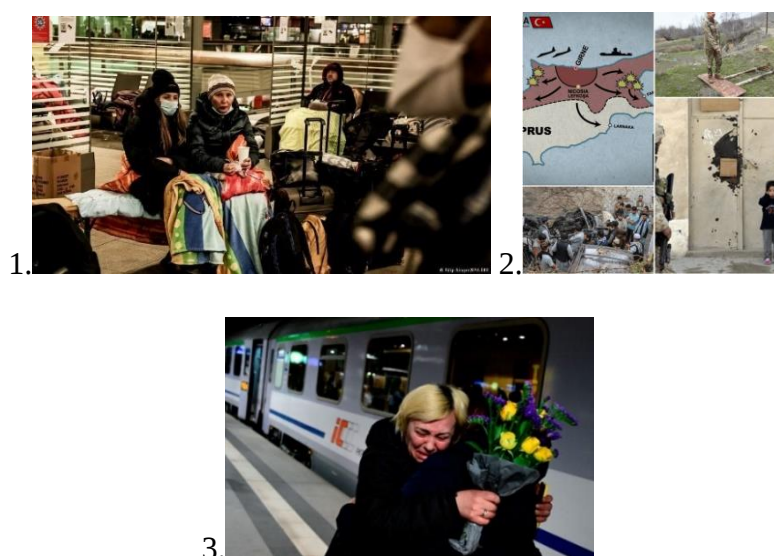


Figure 19. The double standards of Western media and the War in Ukraine (Guest Contributor, 2022)

First-order of signification: denotation (Denotative level)

The first photograph denotes three people wrapped in blankets and one of them having a beverage. The woman cries and hugs someone at a train station in the second photograph. Furthermore, there is a flower in her hand which is yellow and purple in colour. The third photograph is a combination of four different photographs and is presented as one. On the one hand, the Cyprus map is shown. On the other hand, a soldier, girl and people are demonstrated in the ruined place.

Second-order of signification: connotation (Connotative level)

In the first photograph, people wrapped in blankets with their suitcases are associated with Ukrainian refugees. In addition, they are portrayed as powerless under difficult living conditions. Accordingly, the first photograph reflects the immigration crisis and humanitarianism with an anthropocentric view. In the second photograph, the woman is portrayed as really sad. Therefore, the photograph reflects a moment of separation and the pain of war. In addition, the flower is a representation of love. As a result, the second photograph likewise expresses humanitarianism understanding with an anthropocentric perspective. However, the third photograph is a connotation of the Cyprus map and the war zone of Cyprus. Moreover, people are associated with refugees of the Cyprus war. In contrast, the Cyprus war is portrayed differently from the Ukraine war in this photograph. A soldier is a synecdoche (part) of the military (whole) and therefore reflects militarism. On the other hand, the girl is associated with a survivor of war and reflect an innocent part of humanity.

10 March 2022



Figure 20. The breakdown of Greek-Russian relations and the whitewashing of the Azov Battalion (Paul Antonopoulos, 2022)

First-order of signification: denotation (Denotative level)

The first photograph denotes soldiers while waving the Ukraine flag in front of a Church. However, the second photograph shows a soldier who made holds his thumbs up in a car.

Second-order of signification: connotation (Connotative level)

In the first photograph, the white and gold colour Church is associated with the Russian Orthodox Church which is also known as Moscow Patriarchate. Hence, the Church connotes Christianity. In other words, it is associated with religion. Moreover, it thereupon reflects nationalism because it is a Russian church and also the flag likewise is a connotation of nationalism. On the other hand, the soldier is a synecdoche (part) of an army (whole), and he connotes military and militarism. In addition, the soldier's thumbs up signifies that everything is fine and reflects a general confirmation symbol. The symbol thereupon reflects war is under control on the Ukrainian side. However, the signification of thumbs up can be different in other cultures.

4.2 North Central European or Democratic Corporatist Model

4.2.1 Switzerland - SWI News([swissinfo.ch](https://www.swissinfo.ch))

24 February 2022



Figure 21. Switzerland condemns Russian ‘invasion’ in strongest terms (Keystone-SDA/Reuters/ts, The Associated Press, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates people going somewhere with their suitcases in the blurry background. In addition, some of the people are wearing masks.

Second-order of signification: connotation (Connotative level)

People with their suitcases are a representation of refugees. However, the suitcase is also a sign of abandonment. The blurry background reflects the hurry and speed and refugees express the state of fleeing from war. Additionally, the outfits of people are a connotation of winter and cold weather. To sum up, the photograph reveals the immigration crisis of humanitarian problems. Accordingly, the photograph is correlated to an anthropocentric perspective and the ideology of humanitarianism. Moreover, the mask is a representation of Covid-19 illness.

24 February 2022



Figure 22. More staff leave Swiss embassy in Kyiv (Swissinfo.ch/mga / Keystone / Sergey Dolzhenko, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows a blaze and two firefighters in the wrecked area. Furthermore, firefighters seem to be struggling.

Second-order of signification: connotation (Connotative level)

On one hand, blaze and firefighters are signs of environmental damage and air pollution. Thus, they reveal environmentalism and an eco-centric perspective. On the

other hand, the wrecked area is a connotation of uricide and therefore it reflects territorialization of antagonism.

25 February 2022



Figure 23. Switzerland faces pressure to toughen sanctions on Russia (Balz Rigendinger, Sibilla Bondolfi, Keystone/Marcel Bieri, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes a person while holding a typography of "Stop Putin" on the blue and yellow pasteboard. However, there are other people at the background of photographs in blurry way.

Second-order of signification: connotation (Connotative level)

The person signifies an activist of war, and thus connoting the ideology of pacifism. Accordingly, the person is also a connotation of anti-war. Moreover, the person stands up for human rights and therefore the photograph reflects humanitarianism at the same time. Secondly, the typographic text of Putin was sketched with black and red colours like blood. Hence, the blood reflects the death of people in war as well as the brutality part of the war. On the other hand, the Putin text exposes the idea of Putin is the reason for the war and killing of people. In other words, the text reflects his cruelty and murder of people. However, the typography's background is a representation of the Ukraine flag. In this sense, it expresses Putin's persecution of Ukraine and the Ukrainian people.

28 February 2022



Figure 24. Switzerland backs full EU sanctions against Russia (Matthew Allen and Urs Geiser, Swissinfo.ch, The Associated Press, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes a woman wrapped in the Ukraine flag and also, she holds the Russian flag. Furthermore, the text "NO WAR" and faintly "Russia against occupation" text on the surface of the Russian flag. In addition, there are other people at the background.

Second-order of signification: connotation (Connotative level)

Firstly, a woman wrapping herself with the Ukraine flag is a representation of a support of Ukraine. In other words, she stands up for Ukraine and the Ukrainian people and defends human rights. Accordingly, the woman exposes humanitarianism understanding. Moreover, the Russian flag with the text "NO WAR" and "Russia against occupation" shows that the woman is Russian. Hence, texts signify the Russian people are against the war. In general, flags are a sign of nationalism. In contrast, both flags reveal the pacifist ideology of anti-war instead of nationalism due to the way of using flags.

4 March 2022



Figure 25. Switzerland triggers wide range of sanctions against Russia (Matthew Allen, Keystone/Roman Pilipey, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates a man while holding stuffs next to a soldier. Furthermore, there are fumes and other people at the background.

Second-order of signification: connotation (Connotative level)

The soldier is a synecdoche (part) of an army (whole) and therefore he reflects military and militarism ideology. However, the man is portrayed as someone who trying to save their belongings from the war. Accordingly, he is associated with a victim of the war. In other words, he reveals the grievance side of war. In this sense, the photograph is associated with humanitarianism and an anthropocentric approach. However, fumes are signs of fire and air pollution, thus connoting environmental damage and environmentalism understanding simultaneously.

7 March 2022



Figure 26. The consequences would be similar to a nuclear accident (Sibilla Bondolfi, Russian Defense Ministry Press Service via AP, 2022)

First-order of signification: denotation (Denotative level)

The photograph displays an aeroplane over fumes while taking off in the desert.

Second-order of signification: connotation (Connotative level)

The aeroplane is associated with war vehicles and reflects military and militarism. However, fumes are correlated to air pollution caused by military vehicles. In this sense, it also reveals environmentalism and eco-centric view. The background signifies a desert and therefore it also expresses environmentalism.



Figure 27. Switzerland makes available 5,000 places for Ukrainian refugees
(Keystone-SDA/ac, The Associated Press, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates three women. The one who wears a black beret holds a white dog on a snowy day. In addition, the woman at the background also wears light blue mask.

Second-order of signification: myth and connotation (Connotative level)

The woman with a dog is a representation of an animal lover. Accordingly, the photographs reflect the perspective of animal rights are significant as human rights in the warzone. In other words, the photograph reveals a human's sense of oneness with all living presences. Moreover, the mask is a representation of Covid-19 illness.

8 March 2022



Figure 28. Switzerland condemns Russian attacks on press (Swissinfo.ch/mga, Keystone / Roman Pilipey, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates numerous people in a ruined area with a soldier.

Second-order of signification: connotation (Connotative level)

Firstly, the ruined place is a connotation of urbice and therefore it reveals territorialization of antagonism. Secondly, people are associated with both survivors of war and refugees. However, the soldier is a synecdoche (part) of the military (whole) and reflects militarism. In addition, the soldier is portrayed while helping and guiding refugees. Thus, the photograph thereupon exposes the heroism of the military as well as militarism.

10 March 2022



Figure 29. Switzerland condemns Mariupol hospital bombing (Keystone-SDA/AP/sb, The Associated Press, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes someone in the middle of a debris pit. In addition, there is a building and a few people at the background.

Second-order of signification: connotation (Connotative level)

On one hand, the person in the pit is a connotation of a survivor of war. Additionally, a few people are likewise representations of survivors of war. On the other hand, the debris pit signifies environmental destruction. Hence, the photograph expresses environmentalism and eco-centric view.

4.2.2 Belgium – Brussel Morning

24 February 2022



Figure 30. Russia attacks Ukraine, launching a new war in Europe (Aleksandar Srbinovski, 2022)

First-order of signification: denotation (Denotative level)

In the first photograph, there are tanks on the road on a snowy day and the second photograph shows a tank likewise but this time soldiers are on it.

Second-order of signification: connotation (Connotative level)

On one hand, tanks are a synecdoche (part) of war vehicles (whole). On the other hand, soldiers are a synecdoche (part) of an army (whole). Thus, both of them expose the ideology of militarism. However, the soldiers' stance also reflects the moment of the war. In addition, the snow is a connotation of cold weather and winter. Besides that, the snow is also correlated with the difficult conditions of war.



Figure 31. What Are the Military Capabilities of Ukraine? (Nikola Kiš, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows two soldiers and a gas mask at the background. Moreover, their face expression is irritated.

Second-order of signification: connotation (Connotative level)

The gas mask is a synecdoche (part) of war tools (whole) and therefore reflects militarism. Furthermore, soldiers are a connotation of an army and likewise signify militarism. However, their face reveals emotions of stagnant, dull, and sorrowful. In this sense, it also indicates the idea of the war not going well.



Figure 32. Putin Orders Troops into Eastern Ukraine on Peacekeeping Duties (Ivan Fischer, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes Russian President Putin, the flag and troops. In addition, Putin's face expression is irritated.

Second-order of signification: connotation (Connotative level)

Russian President Putin's face was down and unhappy and therefore his face reflects the war not going great. However, he is a representation of the nationality of Russia and represents nationalism. Moreover, the flag is likewise a connotation of nationalism.

25 February 2022



Figure 33. Ukrainian refugees arrive in neighbouring countries (Nikola Kiš, 2022)

First-order of signification (Denotative level)

The photograph indicates a child in the front and a woman at the background. However, the woman has sad face expression.

Second-order of signification: connotation (Connotative level)

The child and women are associated with a survivor of war and they are portrayed sorrowfully. Moreover, the child and women are connotations of mother and daughter figures. In this sense, the photograph connotes humanitarian problems and humanitarianism with an anthropocentric perspective.

1 March 2022



Figure 34. Russia should fear a Soviet end (Martin Sokolov, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows an old historical building and also a Soviet Union flag on a snowy day.

Second-order of signification: connotation (Connotative level)

The Soviet Union flag symbolizes “protest” and the “red banner of revolution”. However, it is associated with “communism” (Platoff, 2020, pp.39-40). Moreover, “the hammer and sickle” reflects the “proletariat” in the Marxist approach. In other words, it reflects the “working class” (Platoff, 2020, pp.39-40). According to Platoff (2020), “red flags or banners” conveys a “patriotic message subliminally” (pp.39-40). To sum up, the photograph connotes the Soviet Union and Russia association in history with the current war. Hence, it also reflects nationality and nationalism with historical aspects. Additionally, the snow is a sign of cold weather and winter and also the old historical building reflects historical architecture.

2 March 2022



Figure 35. Several municipalities in Brussels support Ukrainian refugees (Helen Critchley, 2022)

First-order of signification: denotation (Denotative level)

The photograph displays a soldier while holding a baby and a box. In addition, the baby holds the Ukraine flag and there are few people at the background.

Second-order of signification: connotation (Connotative level)

The men's outfit is associated with the military uniform thus connoting military and militarism. However, his act of holding a baby reflects feelings of sympathy, compassion, mercy, love, and rescue of children. In light of this, the photograph connotes the heroism of the military as well as humanitarianism. Also, Ukraine flag connotes nationality and nationalism.

4 March 2022



Figure 36. First residents of Brussels leave for Ukraine: If necessary, we will fight (Helen Critchley, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a soldier on Ukraine flag. In addition, he has angry face expression.

Second-order of signification: connotation (Connotative level)

Ukraine flag is a representation of nationality and nationalism. In contrast, the soldier is a connotation of military and militarism. In addition, the soldier's face reflects the powerful and ambitious soldiers of Ukraine and their attitudes toward the war.



Figure 37. EU countries approve automatic protection for Ukrainian refugees (Sarhan Basem, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows activists while condemning war and Putin with banners their hand.

Second-order of signification: connotation (Connotative level)

Firstly, the banners with Ukrainian flag are associated with the Ukrainian people. Secondly, the 'Stop Putin' text reflects activists support of Ukraine. In addition, the illustration of Putin in a red forbidden icon signifies Putin must be stopped and banned. Moreover, activists stand up for the rights of Ukraine and they condemn Putin for war. Accordingly, the photograph connotes an anti-war perspective and pacificism.

7 March 2022



Figure 38. Press Release: War in Ukraine: protecting women and girls (Brussels Morning, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes a soldier and a group of people with suitcases but their backs turned on the road.

Second-order of signification: connotation (Connotative level)

On one hand, a large group of people are a connotation of refugees and connote humanitarian crises of immigration. Hence, refugees reveal anthropocentric views and humanitarianism. Furthermore, the suitcases are also a representation of country abandonment. On the other hand, the soldier is a connotation of military and militarism. However, the soldier seemingly helps and guides refugees. Therefore, an act of helping and guiding signifies the heroism of the military as well as militarism. In addition, refugees' outfits reflect cold weather and also winter.

10 March 2022



Figure 39. EC's Russian media ban applies to all distribution channels (Nikola Kiš, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates the barbed wire on the RT text with green phone wallpaper and white text on the red texture.

Second-order of signification: connotation (Connotative level)

The barbed wire is associated with restriction and the white text on the red texture signifies censorship. In addition, RT represents Russian Tv and media, thus reflecting censorship of media. To sum up, all of them connote the dictatorship and totalitarian ideology of Russia.

4.3 North Atlantic or Liberal Model

4.3.1 United States- CNN News

24 February 2022



(Emilio Morenatti/AP)



(Christian Streib/CNN)



(Ethan Swope/Bloomberg/Getty Images)



(Timothy Fadek/Redux for CNN)

Figure 40. “On the ground: Ukrainians take shelter, flee, and get married as they enter a war” (From Emilio Morenatti/AP, 2022)

First-order of signification: denotation (Denotative level)

The first photograph demonstrates a child lying under red lights. In the second photograph, a man and woman are on their knees in front of the reverend are shown. The third photograph indicates a woman while talking on the phone among the curtains. Lastly, the fourth photograph shows three people stand in front of the group of people.

Second-order of signification: connotation (Connotative level)

The first photograph connotes a child refugee in a dark shelter lit up with red light. The red light is generally a sign of stopping. In the second photograph, the woman and man get married in the presence of the priest in the church. Therefore, the man and woman are connotations of a Ukrainian couple and the church reflects their religion and beliefs. In the third photograph, the woman is associated with a nurse due to their outfit and her face reflects a bad and sad event. In the fourth photograph, the group of people are likewise a representation of refugees. Thus, they reveal the humanitarian crisis of immigration. In addition, their outfits are a connotation of winter as well as cold weather and their face reflects emotions of confusion, dullness and stagnant. As a result, each photograph expresses an anthropocentric perspective with humanitarianism.



(Anatolii Stepanov/AFP/Getty Images) (Evgeniy Maloletka/AP)



(Brent Swails/CNN)



(Aris Messinis/AFP/Getty Images)



(Christian Streib/CNN)



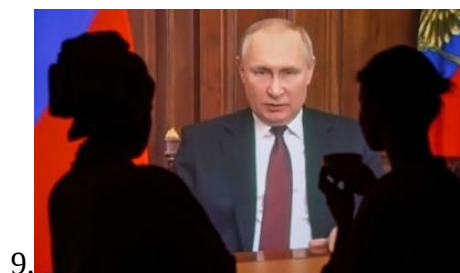
(Valentyn Ogirenko/Reuters)



(Timothy Fadek/Redux for CNN)



(Valentyn Ogirenko/Reuters)



(Sergei Illnitsky/EPA-EFE/Shutterstock)

Figure 41. The Russian invasion of Ukraine in pictures (CNN, 2022)

First-order of signification: denotation (Denotative level)

The first and second photograph denotes soldiers. In addition, the first photograph also shows a tank. On one hand, the third photograph indicates the burning of a vehicle. On

the other hand, three firefighters are shown in the fourth photograph. Moreover, the fifth and the sixth photograph demonstrate some people. However, the seventh photograph shows a man and woman who are on their knees in front of the reverend as in previous news. The eighth photograph indicates many cars on the road at night. In the last photograph, the shadow of two people and Russian President Putin's image amongst them is shown.

Second-order of signification: connotation (Connotative level)

The tank is a synecdoche (part) of war vehicles (whole), thus reflecting militarism in the first photograph. Soldiers are a connotation of the army and therefore associated with militarism in the first and second photographs. In the third and fourth photographs, fumes and firefighters are representations of fire and environmental damage. In this sense, both of them reflect environmentalism and eco-centric perspective. People are portrayed as ordinary, civilized and middle-class in the fifth and sixth photographs. However, they are a connotation of refugees and immigrant crises. Hence, they express an anthropocentric view and humanitarianism. In addition, their outfits reflect winter and cold weather. The seventh photograph connotes the marriage of a man and woman in the church. Thus, the photograph is associated with the religion and beliefs of the couple. In the eighth photograph, the road and cars are a connotation of country abandonment. Putin is a representation of the nationality of Russia and the nationalism ideology in the last photograph. Furthermore, two people's dark shadows reflect that they are watching Putin on the screen and they are at the back.

28 February 2022

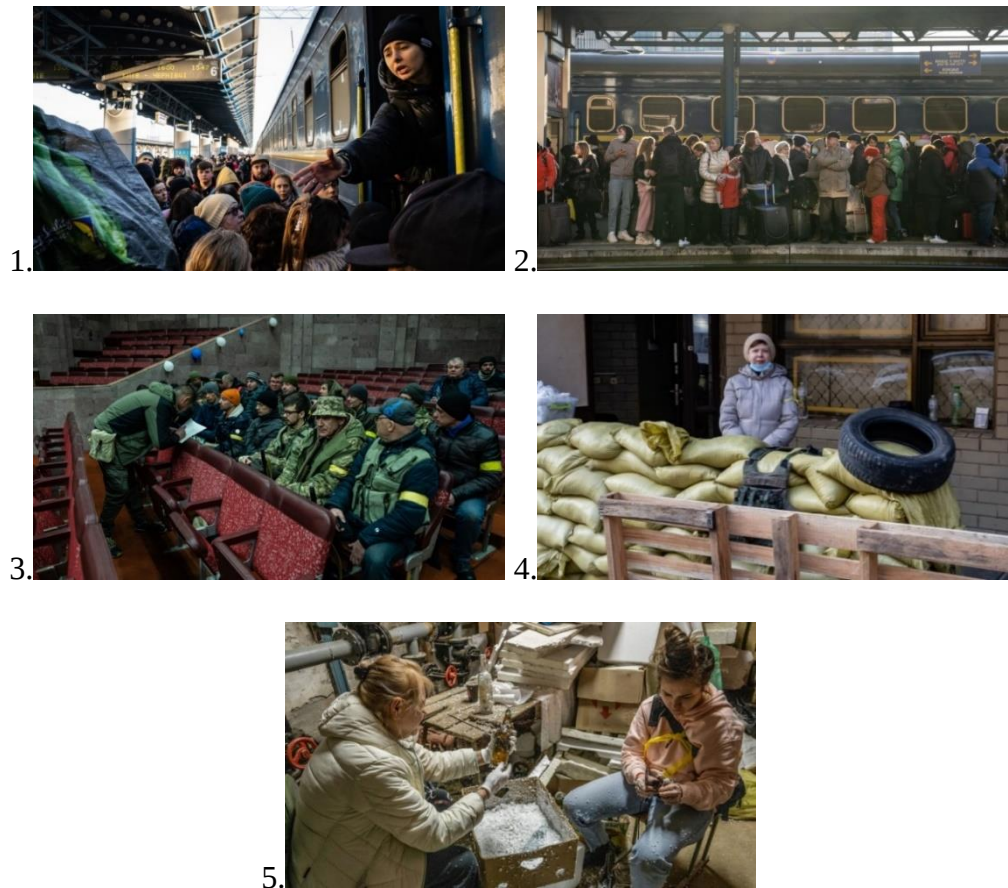


Figure 42. Scenes from Kyiv on Monday as Russia's invasion continues (CNN/Kyle Almond, 2022) (Photo: Timothy Fadek/Redux for CNN)

First-order of signification: denotation (Denotative level)

The first two photographs show people in front of a train from different angles. The third photograph denotes soldiers sitting in the hall. The fourth photograph demonstrates someone in front of many sacks. However, the last photograph indicates two women preparing something with glass bottles.

Second-order of signification: connotation (Connotative level)

In the first two photographs, people are portrayed as fleeing from war in the train station. In addition, the train and suitcases are a sign of country abandonment. Therefore, people are associated with refugees and reflect an immigration problem with an anthropocentric perspective. In this sense, the first two photographs express

humanitarianism. In the third photograph, soldiers are a synecdoche (part) of an army (whole) and represent militarism. Moreover, the hall signifies the meeting about preparation for war. In the fourth photograph, the civil person is a representation of a survivor of war and the sacks are a connotation of war protection materials. In the last photograph, two women are likewise civil people but they prepare war tools in other words, ‘Molotov Cocktails’.

1 March 2022



Figure 43. Sick children in Kyiv moved to hospital bomb shelters (CNN/Kyle Almond, 2022) (Timothy Fadek/Redux for CNN)

First-order of signification: denotation (Denotative level)

The first photograph shows people on floor bed and in the second photograph, woman and a baby walking in room and also there are other people at the background. The

third photograph denotes mother and her baby and a few children are shown on the bed in the fourth photograph. In the last photograph, there are two women. One is in white shirt standing in the front and other people are seen at the background. In other words, all photographs indicate different people in distinct places wherewith beds and tables together. Moreover, photographs show the difficult living conditions of people.

Second-order of signification: connotation (Connotative level)

In the first photograph, the woman and child are portrayed while lying down on the ground. On the other hand, another woman and child are also on the ground bed but they are studying. In the second photograph, the place is associated with a refuge hospital and two women with white shirts are connotations of a doctor. In the third one, the baby and the mother reflect innocent victims of war. The fourth one reveals also guiltless victims of war which are children. In addition, they are portrayed on the bed with phones. In the last photograph, two women with white shirts likewise a connotation of doctors and the place reflects refuge hospital. Ultimately, all photographs express refugee crisis and difficult living conditions. Therefore, they reflect humanitarianism understanding with an anthropocentric perspective.



(Pavel Dorogoy/AP)



(Sergey Dolzhenko/EPA-EFE/Shutterstock)

Figure 44. Here's how Kharkiv looks after Russian bombing (CNN, 2022)

First-order of signification: denotation (Denotative level)

The first photograph shows two men in destroyed area and the second photograph denotes the wrecked car. The third photograph indicates a ruined building and also the destroyed zone is shown in the fourth photograph. To put it another way, each of the photographs denotes the destruction of the city.

Second-order of signification: connotation (Connotative level)

In the first photograph, two people are associated with civil defence employees and they reflect rescue and protection. In the second photograph, the destroyed car is a connotation of war debris. Furthermore, the last two photographs reveal urban destruction, and urbicide which is the territorialization of antagonism.





Figure 45. Ukrainians camp in Kyiv subway station (CNN/Kyle Almond, 2022)
(Photo: Timothy Fadek/Redux for CNN)

First-order of signification: denotation (Denotative level)

The first and third photographs shows children and the second photograph denotes two women and a man in the vehicle. The last photograph indicates people on the floor bed. As a result, all photographs demonstrate a few different people and children in different corners of the same place.

Second-order of signification: connotation (Connotative level)

Firstly, the place is a connotation of a subway station and it reflects the act of country abandonment. Therefore, people are associated with refugees and reveal the immigration crisis of war. In addition, the photograph also exposes the poor living circumstances of refugees and the housing problem of people with children. In light of these, the photograph connotes humanitarianism ideology as well as an anthropocentric view of war.

5 March 2022

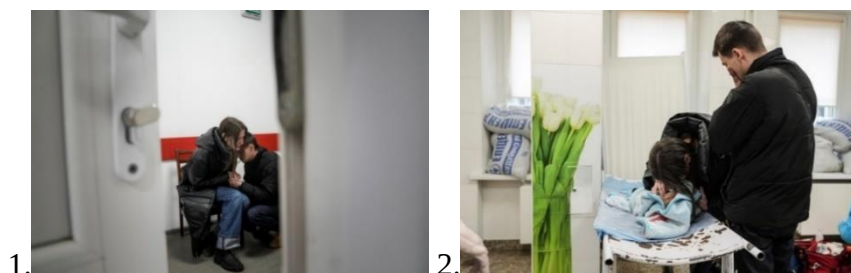




Figure 46. 18-month-old boy dies after shelling in Mariupol (Evgeniy Maloletka/AP Photo, 2022)

First-order of signification: denotation (Denotative level)

The first photograph denotes a man and a woman holding their hands from the doorway. Moreover, the man crouches on the ground. In the second photograph, a woman lays her head on a bloody stretcher with a man next to her. In the third photograph, another man with a white shirt is sitting on the ground.

Second-order of signification: connotation (Connotative level)

To begin with, the place is associated with the hospital in all photographs. Secondly, the couple is portrayed as mourning for someone who died and reflects sadness. Furthermore, the bloody stretcher and cover are a representation of death. In other words, the second photograph reveals the cruelty of war. In the last photograph, the man with a white shirt is a connotation of a doctor who mourns. To sum up, each photograph reflects people's sufferings, the bitter side of war and death. Hence, they are associated with humanitarianism perspective with an anthropocentric view.

6 March 2022



(Andriy Dubchak/AP) (Andrea Filigheddu/NurPhoto/Getty Images)

Figure 47. Horrific video shows fleeing civilians in Irpin, Ukraine, killed in Russian military strike (CNN/Paul P. Murphy & Tim Lister, 2022)

First-order of signification: denotation (Denotative level)

The first photograph denotes two soldiers with a person on the road, and the second photograph shows two covered bodies on the ground and a suitcase. In addition, there is also a man with a bicycle in the background.

Second-order of signification: connotation (Connotative level)

On one hand, soldiers are a connotation of the military, thus reflecting militarism ideology. On the other hand, the civil person is a representation of a survivor of war. In addition, the church is a connotation of the Ukrainian Orthodox Church, in other words, Moscow Patriarchate, Hence, it is a symbol of religion and also reflects the nationality of Ukraine at the same time. However, soldiers appear as helping the person in the photograph. In this sense, the first photograph reveals the heroism of the military as well as militarism. In the second photograph, two covered bodies on the ground are a representation of deceased people, in other words, victims of war. Moreover, the suitcase is a representation of a refugee and the man with a bicycle signifies a civil person and survivor of war. Thus, the second photograph connotes death which is the dark side of the war. In this sense, the second photograph reflects the violation of human rights and an anthropocentric perspective with humanitarianism understanding.

9 March 2022



Figure 48. Scenes from the Mariupol hospital bombing (CNN/Jack Guy, Tim Lister, Olga Voitovych and Clint Alwahab, 2022) (Photo: Evgeniy Maloletka/AP)

First-order of signification: denotation (Denotative level)

The first photograph shows a person holding stuff in her hand, and there is a bed with blood in a ruined building. Moreover, the person who wears a mask holds her hand on her cheek in the second photograph. The third photograph demonstrates a scarred woman in pyjamas and two soldiers walking down the stairs in a destroyed building. The dark fumes over buildings are shown in the fourth photograph. The last photograph indicates a person in the soil pit.

Second-order of signification: connotation (Connotative level)

The person's white shirt connotes a doctor's uniform and therefore the person is a connotation of a doctor. Furthermore, the place is a representation of a hospital.

However, the bloody bed is a sign of death, thus connoting the brutality of war. The second photograph connotes a victim of war and her face reflects the pain of war. In the third photograph, the scarred woman is associated with a pregnant woman. Besides that, her face was injured and therefore reflects a victim of war. Soldiers are connotations of military and militarism ideology but they help carry woman's belongings. In this sense, they also reflect the heroism of the military. In the fourth photograph, dark fumes are a sign of fire and air pollution. Hence, they reflect environmental damage and an eco-centric view of environmentalism ideology. Lastly, the wrecked pit is a sign of environmental destruction in the last photograph. Therefore, it is associated with an eco-centric perspective and environmentalism understanding.

10 March 2022



Figure 49. Bodies buried in mass grave as Mariupol endures unrelenting Russian assault (CNN/Jonny Hallam, 2022) (Photo: Evgeniy Maloletka/AP)

First-order of signification: denotation (Denotative level)

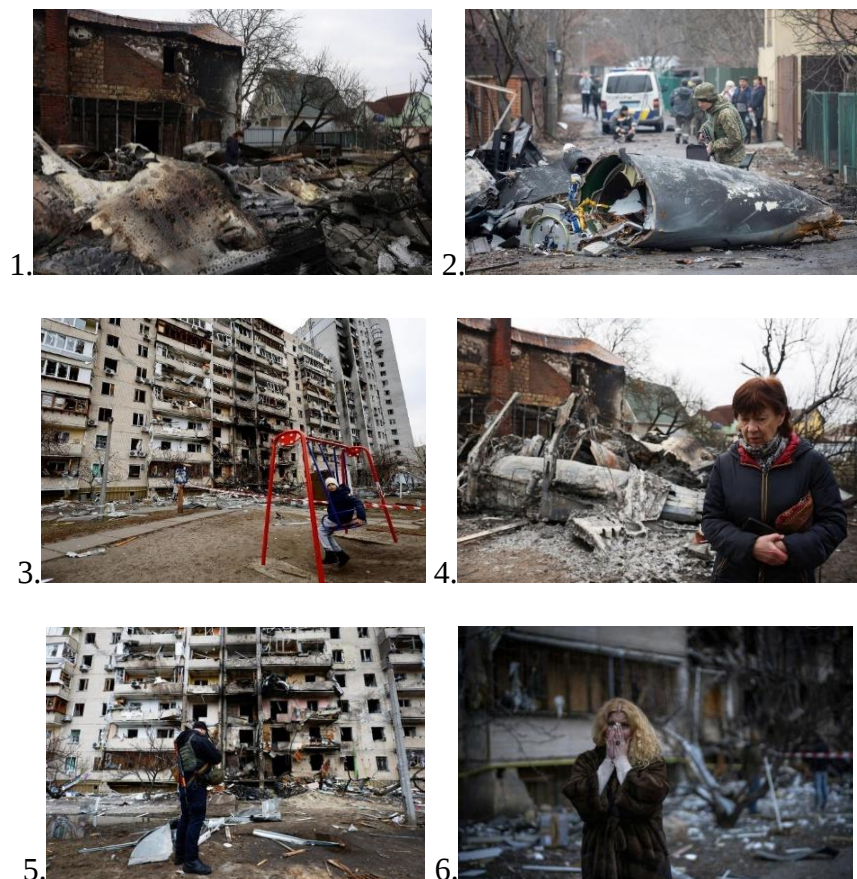
The first photograph shows people carrying and throwing garbage bags into the pit, also many garbage bags in a hole. In the second one, there are likewise garbage bags in the hole and people carrying garbage bags but from a different angle of the photograph.

Second-order of signification: connotation (Connotative level)

In both photographs, the hole is associated with grave and garbage bags signify the corpses of people who died in the war. In addition, blue-wearing people are a connotation of civil defence employees and they are portrayed while trying to bury the victims of war. Accordingly, the photographs reflect death in other words, the ruthless side of the war. Hence, they connote a collective humanitarian crisis of war. In this sense, photographs are a connotation of humanitarianism with an anthropocentric perspective.

4.3.2 Ireland- Independent.ie

25 February 2022





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18.



Figure 50. The enemy will be using all available means to break our resistance' – Ukraine president says Russian forces ready to storm Kyiv (Independent.ie Newsdesk, REUTERS/Umit Bektas, 2022) (Photo: TPX IMAGES OF THE DAY/File Photo)

First-order of signification: denotation (Denotative level)

The first six photographs denote ruined places and people in them. Furthermore, a wounded woman with her head bandaged and also, her face covered in blood is shown in the seventh photograph. The eighth photograph demonstrates a tank together with soldiers, and soldiers are likewise shown in the ninth photograph but without a tank. Moreover, the tenth photograph indicates a crashed plane and two people. However, different kinds of people in distinct places are shown in the photographs from number eleven to sixteen. In the seventeenth, two men carry a person on a stretcher and there is a traffic sign in front of the building in the eighteenth photograph. Finally, the nineteenth photograph displays a man with a painted face while holding a cardboard and Ukraine president Zelensky is apparent in the twentieth photograph.

Second-order of signification: connotation (Connotative level)

People are representations of survivors of war and urban destruction is a sign of urbicide in the first six photographs. Hence, it reflects the territorialization of antagonism. In the sixth photograph, the woman is also portrayed in shock and pain. Therefore, she also reflects humanitarianism and an anthropocentric perspective. In the seventh photograph, the scarred woman is a connotation of a war victim and her bloody scarred face reflects her pain and suffering. Furthermore, she signifies human

rights invasion. Hence, the seventh photograph reflects humanitarianism and an anthropocentric view. In the eighth and ninth photographs, a tank and soldiers are connotations of the military, thus reflecting militarism. However, the tenth photograph is associated with a war-related accident of a plane and therefore connotes environmental destruction. In other words, it is a representation of environmentalism as well as an eco-centric perspective. All people are connotations of refugees and they are portrayed under the different aspects of the immigration problem in the photographs from number eleven to sixteen. Moreover, refugees reflect poor living conditions of war and the immigration crisis. Accordingly, photographs from number eleven to sixteen are associated with the ideology of humanitarianism and an anthropocentric view.

Besides that, the person is portrayed as a casualty of the war on the stretcher and the person reflects violations of human rights in the seventeenth photograph. In addition, two people are associated with civil defence employees due to their outfit and act of carrying the person. As a result, the seventh photograph likewise connotes an anthropocentric perspective with humanitarianism. In the eighteenth photograph, the traffic sign universally symbolizes "No entry", and the building is a place that must not enter in this sense. The man who holds the cardboard reflects anti-war activists who support Ukraine's rights in the nineteenth photograph. Additionally, the activist's yellow and blue make-up is associated with being a supporter of Ukraine in the ninth photograph. However, there is a Russian flag and a Nazi symbol on the activist's cardboard. Hence, the Nazi symbol is associated with the German Nazis and Hitler, thus reflecting the ideology of Nazism, fascism and racism at the same time. On the one hand, the Russian flag and Nazi symbol usage signify Russia and Putin are similar

to Hitler and the ideology of Nazism. On the other hand, the man's makeup of the Ukraine flag is a sign of he is a supporter of Ukraine. Accordingly, the photograph connotes the pacifist ideology of anti-war. Finally, the president of Ukraine Zelensky is a representation of nationality and nationalism in the last photograph.

28 February 2022





Figure 51. International court to probe possible war crimes in Ukraine
(Independent.ie Newsdesk/ AP, 2022)

First-order of signification: denotation (Denotative level)

The first two photographs denote soldiers and there is a tank which was burning in the third one. The fourth photograph demonstrates the burning of a building. There is a group of people in the fifth photograph. In contrast, there are three hairless children in the sixth photograph. Moreover, the seventh photograph indicates a woman hugging a child. In the eighth photograph, there is a child in a wheelchair. Lastly, Russian President Putin was shown in the ninth photograph.

Second-order of signification: connotation (Connotative level)

Tank and soldiers are a connotation of militarism ideology and sandbags signify a protection tool from the war in the first two photographs. Besides that, fire and fumes are a sign of environmental destruction in the third and fourth photographs. Hence, they reflect an eco-centrism with an environmentalism ideology. The group of people are associated with refugees and they are portrayed while fleeing from war in the fifth photograph. In this sense, they are a connotation of immigration crises and reflect humanitarianism understanding with an anthropocentric perspective. However, three children connote cancer patients due to their non-hair form in the sixth photograph. In addition, there is a text of ‘‘Stop War’’ on the cardboard in their hand and it also reflects the pacifist ideology of anti-war. In the seventh photograph, the woman and child are connotations of refugees and the act of cuddling between the child and the

woman symbolizes love for each other. Therefore, the child and woman reveal an anthropocentric perspective of war. Moreover, the child in a wheelchair is associated with the disability of walking or survivor of the war in the eighth photograph. Thus, the child also reflects humanitarianism. In the last one, Russian President Putin is a representation of the nationality of Russia, thus connotating nationalism.

3 March 2022



Figure 52. Putin warns Ukraine war will continue ‘until the end’ as need for corridors to evacuate civilians agreed at talks (Roland Oliphant, Gordon Rayner and Lucy Fisher, 2022) (Photo: Sputnik/Alexei Druzhinin/Kremlin via REUTERS)

First-order of signification: denotation (Denotative level)

The first photograph shows a woman and a man holding a baby, and the second photograph demonstrates an aged woman with her hand on her face. The third

photograph denotes a crowd of people. Moreover, there is a dog with a soldier holding a cup in the fourth photograph. The ruined apartments and the car are shown in the fifth photograph, and the sixth photograph indicates Russian President Putin.

Second-order of signification: connotation (Connotative level)

The woman and man who are holding a baby is a connotation of family and a mother who has just given birth. However, the aged woman reflects the suffering of war in the second photograph and is associated with a survivor of war. In this sense, the first two photographs are associated with humanitarianism and an anthropocentric perspective. In the third photograph, the crowd is a representation of refugees and it exposes the immigration crisis of war. Therefore, it likewise connotes humanitarianism and anthropocentric view. In addition, the screen is a connotation of the airport, thus reflecting the act of country abandonment. On the other hand, the soldier is a synecdoche (part) of the military (whole) and therefore connotes militarism in the fourth photograph. In addition, a soldier's act of loving a dog reflects an animal lover and the dog is a sign of animal rights significance in wartime. Urban destruction is a sign of urbicide and connotes the territorialization of antagonism in the fifth photograph. Lastly, Russian President Putin is a representation of Russian nationality and hence expresses nationalism in the sixth photograph.

6 March 2022



Figure 53. A nation embraces refugees of war as up to 80,000 Ukrainians may come to Ireland (Hugh O'Connell, 2022) (Photo: Evgeniy Maloletka/AP Photo)

First-order of signification: denotation (Denotative level)

The photograph demonstrates a woman and a man while running however, the man also holds a child in a bloody blanket. In addition, there are two different men in the photograph.

Second-order of signification: connotation (Connotative level)

On the one hand, the bloody blanket signified an injured child. On the other hand, the man and woman's act of running and their faces also reflect an emergency or something bad. The man's red outfit connotes a civil defence uniform, thus representing a civil defence employee. Moreover, the other man's blurry image of dark green colour and a piece of a gun reflect a soldier. All in all, the photograph connotes victims of war and accordingly, it is associated with humanitarianism and an anthropocentric perspective.

7 March 2022



Figure 54. 'Most buildings, schools and hospitals in our city are destroyed,' cries mother forced to flee home in Ukraine (Fionnán Sheahan and Mark Condren, 2022)
(Photo: Mark Condren)

First-order of signification: denotation (Denotative level)

A child and the person's face are apparent in the first photograph, and the second photograph demonstrates a child wrapped in a blanket. However, the third photograph shows a sad woman.

Second-order of signification: connotation (Connotative level)

The child and woman are a connotation of daughter and mother figure and they are portrayed as sorrowfully in the first photograph. On the other hand, the child signifies an innocent victim of the war in the second photograph. Besides that, the child is wrapped in a blanket and her face is dull. In other words, the weather is cold and the season is winter and the child's face is a reflection of the hard living conditions of the state of war. In the last photograph, the woman is likewise a representation of a war victim. Furthermore, her face reflects the pain and cruelty of war. Accordingly, each photograph is a connotation of humanitarianism and reflects an anthropocentric view of war.



Figure 55. Woman killed with her children as she fled along Ukraine ‘safe’ corridor was IT worker who was caring for her sick mother (Victoria Ward/Reuters, 2022)

First-order of signification: denotation (Denotative level)

The first photograph denotes a soldier looking at bodies on the ground. In the second photograph, there is a soldier with his back turned, and a group of people in the demolished area.

Second-order of signification: connotation (Connotative level)

In the first photograph, bodies on the ground are a sign of dead people and they reveal the brutality of war. In this sense, it is associated with human rights violations and humanitarianism. In addition, the photograph also reflects an anthropocentric perspective of war and the suitcase is a representation of the act of leaving the country. In the second photograph, a group of people are associated with war survivors as well as refugees. Therefore, people's grievances about war are also linked with humanitarianism understanding. Moreover, a soldier is a connotation of the military, thus connoting militarism in both of the photographs. The urban destruction is a connotation of urbice in the second photograph. Hence, it reveals the territorialisation of antagonism.

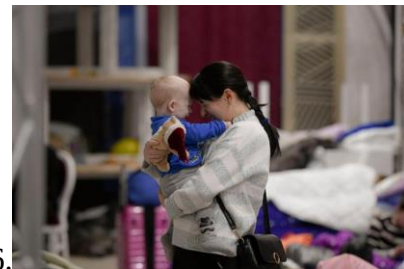




Figure 56. Russia kills 13 people in attack on Ukraine bread factory as peace talks make little progress (Independent.ie Newsdesk, 2022) (Photo: Getty)

First-order of signification: denotation (Denotative level)

The first eight photographs denote a lot of different people in distinct places under difficult living conditions. However, the man carrying a dog on a bridge is shown in the ninth photograph. The tenth photograph shows a soldier, suitcases and three bodies on the ground. The eleventh photograph demonstrates soldiers holding and looking at someone who is diseased and also there are a few other people.

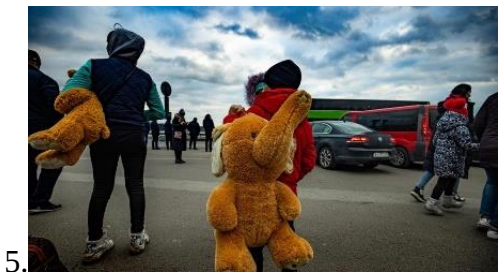
Second-order of signification: connotation (Connotative level)

In the first photograph, the pink baby blanket is a sign of the baby is a girl. In the first seven photographs, people are portrayed as sad, desperate and under difficult living conditions. Hence, they expose the pain, sadness, difficulty and ruthless aspects of

war. Accordingly, they are a connotation of survivors of war and refugees. Furthermore, a lot of people are wrapped in blankets and this reflects the cold weather and winter. In addition, the pile of stuff is a representation of the belongings of the victims in the fifth photograph. However, children are representations of blameless victims of war. In this sense, the first seven photographs are associated with the humanitarian crisis of war and an anthropocentric perspective, thus connotating humanitarianism. In the eighth photograph, men are associated with civil people as well as refugees. However, the man in the front who is raising his hand is a connotation of police due to his outfit. In addition, the mask is also a representation of the illness of Covid-19.

In the ninth photograph, the man's act of carrying and saving the dog from war has the connotation of an animal lover. In this sense, the photograph connotes animal rights in other words, animal rights are significant as human rights in the war. In contrast, bodies on the ground are a sign of death and therefore reveal the cruelty of war in the tenth photograph. Accordingly, the photograph is associated with violations of human rights and humanitarianism. Furthermore, the soldier is a representation of the military, thus reflecting militarism in the tenth and eleventh photographs. In the eleventh photograph, the soldier's carrying and assisting the ill person signifies also the heroism of the military.

8 March 2022



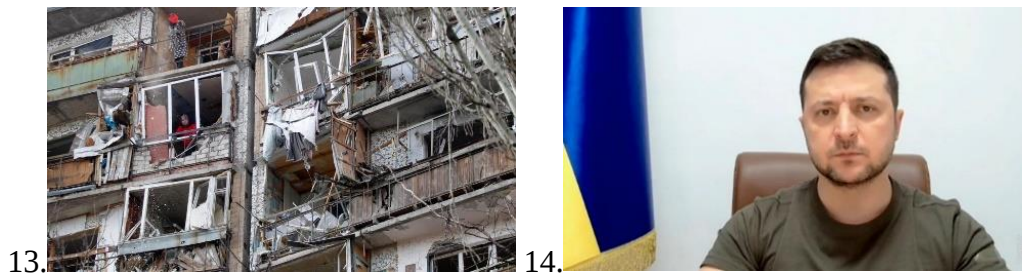


Figure 57. We will fight them in the forests' – Ukraine president Zelensky invokes Churchill as fleeing civilians still trapped under Russian fire (Seoirse Mulgrew, Paul Hyland and Tony McCullagh, 2022) (Photo: PA)

First-order of signification: denotation (Denotative level)

The first eleven photographs indicate different people in distinct areas under different states of war. In other words, several different aspects of the war are shown. However, the twelfth photograph demonstrates many soldiers. Moreover, the thirteenth photograph denotes a wrecked apartment building. Ukraine President Zelensky is shown in the fourteenth photograph.

Second-order of signification: connotation (Connotative level)

People are portrayed as fleeing and survive of war in the first eleven photographs. Accordingly, they are associated with refugees and survivors of war. On the one hand, a fire is a sign of a warm-up tool and suitcases signify the abandonment of the country. The child is a connotation of a guiltless victim of war and the orange elephant toy is a representation of the children's side of the war. Moreover, the child represents the pure and innocent nature of humanity, hence associating with child rights in the war process. In light of these, the first eleven photographs connote humanitarianism as well as an anthropocentric perspective of war. On the other hand, soldiers are a synecdoche (part) of the army(whole) and therefore reflect the ideology of militarism in the twelfth photograph. However, the wrecked building is a representation of urbice in the

thirteenth photograph. Therefore, it reflects the territorialization of antagonism. Lastly, President Zelensky is a representation of Ukraine's nationality thus connoting nationalism.

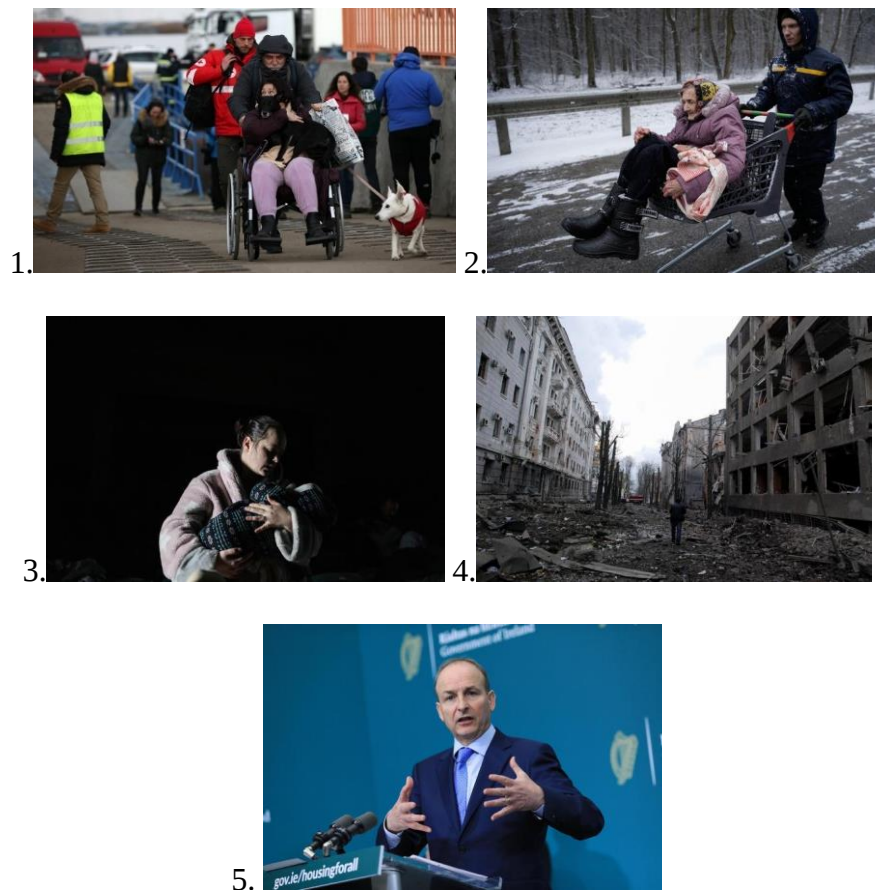


Figure 58. Eamon Ryan encourages Cabinet colleagues to take in Ukrainian refugees, as Taoiseach says Citizens' Assembly could discuss Ireland's neutrality (Senan Molony and Gabija Gataveckaite, 2022) (Photo: Reuters)

First-order of signification: denotation (Denotative level)

The first photograph shows a disabled person who is not walking and also a dog with another person. In the second photograph, a civil defence employee carries the aged lady in the shopping cart. The third photograph denotes a man who is holding a baby however, there is a demolished place in the fourth photograph. Moreover, the fifth photograph denotes Micheál Martin on the blue background.

Second-order of signification: connotation (Connotative level)

In the first photograph, the disabled person is a sign of a war victim however, the dog is a connotation of her animal-loving. In this sense, it reflects animal rights are important as human rights in a state of war. In the second photograph, the aged lady is likewise a connotation as a victim of war. Besides that, the man who is holding a baby reflects the father and child figure as well as the survivors of war. Hence, the first three photographs connote humanitarianism and an anthropocentric perspective of war. In contrast, the demolished place is associated with urbicide in the fourth photograph and expresses the territorialization of antagonism. In addition, Micheál Martin is the representation of the President of Ireland, thus connoting the nationality of Ireland and nationalism.

9 March 2022





Figure 59. Babies and pregnant women feared buried under rubble as Russia shells Mariupol maternity hospital in latest atrocity against civilians by Putin's forces (AP/ Evgeniy Maloletka, 2022)

First-order of signification: denotation (Denotative level)

The first photograph shows a woman with a baby and two children and the second photograph denotes a couple in the car. The third and fourth photograph demonstrates people trying to flee from war however, people are on a train in the fourth. The fifth photograph indicates a woman and a baby and there are a sad man and woman in the sixth photograph. However, the seventh, eighth, ninth and tenth photograph shows the battlefield and the destruction of war. In addition, attendants are carrying a woman on a stretcher in the tenth photograph. On the contrary, the last photograph denotes a poster with Putin's picture printed on it.

Second-order of signification: connotation (Connotative level)

In the first photograph, woman and children are a connotation of war survivors and the couple is associated with refugees in the second photograph. In the third and fourth photographs, people are portrayed while fleeing the war and therefore they are

connotations of refugees and survivors of war. In addition, the woman and the baby likewise are a sign of refugees as well as victims of war. The woman and man signify a couple and they reflect the pain of war. Accordingly, they are associated with refugees and survivors of war like others. Moreover, the red rose is a sign of love and grief in her hand. To sum up, the first six photographs reveal people's side of the war and they are related to humanitarianism with an anthropocentric perspective.

On the other hand, urban devastations are a representation of urbicide and they reveal territorialization of antagonism in the seventh, eighth and ninth photographs. However, a group of people also reflect survivors and victims of warfare in the seventh and ninth photographs. In the tenth photograph, the soldiers who carry a wounded woman reflect the heroism of the military. In the last photograph, the text of Putin equals the (=) symbol, and Hitler reflects Putin as the same as Hitler. In other words, it is a connotation of totalitarian ideas and a dictatorship of Putin. Accordingly, the poster of the wanted text with the picture of Putin is a signified of Putin is also a criminal who is wanted.

4.4 The General Overview of Photographs and Summary of Table

Table 5. Ideologies of Digital War Photographs

	Euro Weekly News	Greek City Times	SWI News	Brussel Morning	CNN	Independent .ie
Nationalism	6	<u>4</u>	-	5	7	5
Militarism	<u>7</u>	3	<u>3</u>	<u>7</u>	30	13
Urbicide (Territorialization of Antagonism)	1	1	2	2	24	8
Environmentalism	<u>7</u>	1	<u>3</u>	-	27	11
Pacifism	-	-	2	1	-	2
Humanitarianism	4	3	1	3	<u>43</u>	<u>33</u>
Animal Rights	1	-	1	-	1	2
Religion	-	1	-	-	1	-
Totalitarianism	-	-	-	1	-	1

In the Mediterranean or Polarized Pluralist Model, Euro Weekly News's war photographs expressed militarism ideology and also, an eco-centric perspective with environmentalism. In contrast, the dominant ideology of the Greek City Times's war photographs was nationalism. On the one hand, Russia and Ukraine's presidents, country flags and coats of arms are frequently shown to mention nationalism. On the other hand, fire and fumes were the primary signs of environmental damage and air

pollution, therefore associating with an eco-centric perspective and environmentalism sense.

Militarism and environmentalism were the leading ideologies of SWI News's war photographs in the North/Central European or Democratic Corporatist Model. Furthermore, Brussel Morning's war photographs also reflected militarism. Photographs emphasizing militarism excessively included soldiers, war equipment and war vehicles, for instance, guns and tanks. In addition, soldiers are portrayed while helping the survivors of war especially children and women as promoting militarism. Accordingly, it is worth mentioning the heroism of the military is reflected in this way. Finally, CNN and the Independent.ie demonstrated humanitarianism simultaneously in the North Atlantic or Liberal Model. The immigration crisis was the dominant theme of the ideology of humanitarianism, and Ukrainian women and child refugees commonly were used for this. Generally, photographs exposed the suffering, poor living conditions of refugees, and abandonment of their country in the immigration crisis, thus correlating with humanitarianism understanding.

Chapter 5

DISCUSSION & CONCLUSION

Photography is a research topic in itself however, it is also a significant part of the digital news. “The photograph as a document remains central to 21st-century culture” as stated by Well (2015, p.122). In other words, photographs are still a way of understanding the world therefore the research of problematic connotations on war photography is necessary in media. Photographs' signs carry meanings; thus, we must learn to read and understand signs. Indeed, signs still have been described as meaningful structures that express something other than themselves today. Semiotics studies appear in the process of understanding and making sense of these signs. To put it differently, semioticians try to figure out signified, signifier and their signification process.

Accordingly, 217 war photographs were descriptively read at a denotative level in accordance with first research question. The present study's main objective is to reveal the ideological dimensions of the meanings within signs as indicated in the third research question. Hence, war photographs' connotative level (second research question) of reading was carried out in the context of ideology pursuant to the third research question. In light of this, ideologies of war photographs were revealed through connotation and “signifiers of connotation correspond to ideology” as stated by Barthes (1977, p.49). All in all, four dominant ideologies were ascertained-nationalism, humanitarianism, environmentalism, and militarism. Humanitarianism

reflects an anthropocentric approach as opposed to environmentalism which expresses an eco-centric perspective. To clarify, the eco-centrism highlights environmental destruction, in contrast, anthropocentrism emphasizes human suffering. On one hand, militarism focuses on the military and its methods in war photographs. On the other hand, nationalism dwells on the nationality signs such as flags in war photographs. Ultimately, it is concluded that the same war is presented differently through distinct ideologies. To put it another way, digital news platforms demonstrated their different focal points about the Russia-Ukraine war (2022).

5.1 The Importance of Semiotics and Visual Literacy

“The press photograph is a message” as claimed by Barthes (1977, p.15). Therefore, photographs can be used for propaganda purposes and significations can be constructed and reconstructed by authority. To put it differently, photographs can be used as an ideological medium for manufacturing consent and creating hegemony. The importance of media and visual literacy emerges here. Obviously, photographs do not reflect reality in contrast, they are only representations of reality. Furthermore, media representations present “manifest and latent” messages. Thus, semiotics provides a way to understand the meanings of visual messages. Gaines (2010) states that semiotics presents a "pragmatic perspective" to analyse media (p.26). In other words;

When we understand that all meanings are negotiated through a process that is initiated by the perception of signs and that reason is semiosis, the process of signs referring to other signs, we can begin to share a consistent method of understanding the structures of rational thought (Gaines, 2010, p.26).

Gaines (2010) asserts that “all communication structures” which construct significations are based on the “foundations of a semiotic theory” (p.34). Semiotics ensures “systematically demonstrate the logic of how meanings are represented and

reveal the limits of knowledgeable interpretation of the truth'' (Gaines, 2010, p.35). Hence, war photographs' semiotic analysis of signs' denotative and connotative significations reveals ideological messages within visual communications as demonstrated in the current research. In addition, media and visual literacy are also essential while analysing media considering that being able to see the image does not mean that the image is understood. The critical thinking is likewise necessary for communication and media studies.

5.2 War Photographs and Semiotics

In media today, war photography's representation of problematic connotations is the main reason for distrust about photographs rather than digitalization. War photographs have a representation problem with all layers of meaning in media except for their use for propaganda purposes. In particular, ideology struggles and political discourses within visual communication. On the other hand, significations generate through contexts of social, historical, and cultural as well as political in society. In visual messages, denotations and connotations conduct within a visual sign and they shape the quality of the message in the sign system. Hence, significations are the central theme of war photography and it is obvious that analysis attains only representations of reality. Nevertheless, a reading of all signs within war photographs refers to another problem with reality. In this sense, reality exists as an ideology which is constructed and interpreted. Besides, the reality in war photographs is in constant reconstruction through the mind which interprets and tries to understand visual signs.

5.3 The Research's Contribution to Literature

The current research intends to fulfil few gaps in the literature and to contribute to the existing literature. Furthermore, this current research is one of the first studies about the digital news photographs of Russia-Ukraine War (2022). Therefore, the study

amplifies the literature on Russia and Ukraine (2022) and war photography studies. In addition, the research combines a semiotic analysis of Russia-Ukraine digital War images with a comparative media perspective. Consequently, the current research addresses a gap and contributes to the studies about Russia-Ukraine War (2022) by analysing digital news visuals through a semiotics approach in media.

5.4 Suggestions for Future Studies

The results of the present study indicated that CNN (USA) and independent.ie (Ireland) digital news images presented with a humanitarian perspective on Russia-Ukraine war (2022) as Parry's (2011) findings demonstrated about British press photography in the 2003 Iraq Invasion. It is worth noting that all of them share the same media model system which is North Atlantic/Liberal Model. In addition, Zhang and Hellmueller (2017) stated that CNN reflected the "humanitarian view of refugees' suffering" in the "European refugee crisis" as similar to the present research about the Russia-Ukraine War (2022). These findings have to be evaluated as the beginning of the ongoing studies about the Russia-Ukraine War. Indeed, a lot of topics are necessary to discuss about the Russia-Ukraine War (2022). However, significant impressions can be concluded from this study for future research.

The current research focused on visual media content as demonstrated in thesis. For future studies, visual content analysis can be united with textual news. Moreover, studies can be discussed how the war was represented after one year. On the other hand, the findings of this research cannot be generalized because the study is limited to the digital war photography of two countries in each of the three media models. Therefore, the research sample can be expanded with other countries in three media models as well as a quantitative approach so that the new findings can be used to

generalize the results. The present research analysed only denotative and connotative levels of the signification and ideologies of war photographs. Besides, Dimitrova and Rodriguez developed “visual framing theory” into four levels which are; (1) “visuals as denotative systems, (2) visuals as stylistic-semiotic systems, (3) visuals as connotative systems and (4) visuals as ideological representations” (2011, p.48). In this sense, researchers also can be applied to visual framing theory to get a more comprehensive perspective on war photographs.

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APPENDICES

Appendix 1. Mediterranean or Polarized Pluralist Model

Spain - Euro Weekly News

24 February 2022



Figure. Young boy among early casualties of Russia-Ukraine war (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

A burst of light and greyish fumes over the sky is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The greyish fumes and burst of light are connotation of blaze and air pollution. Therefore, they reflect environmental destruction and are associated with ecocentrism and environmentalism.

25 February 2022



Figure. Taliban calls on Russia and Ukraine to end crisis through peaceful means (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes ruined buildings and they are surrounded by fumes with a burst of light at night.

Second-order of signification: connotation (Connotative level)

Fumes and light are signs of fire and they reflect environmental damage with air pollution. Accordingly, they are related to an eco-centric perspective and environmentalism. In contrast, a ruined building is a connotation of uricide and it connotes territorialization of antagonism.



Figure. Increased radiation levels in Chernobyl following Ukraine-Russia fighting (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates the Chornobyl building in the woody area whereat surrounded by trees.

Second-order of signification: connotation (Connotative level)

Chornobyl is an icon of Kyiv city in Ukraine and a nuclear power. Nuclear power thereupon is associated with an environmentalist perspective however, the photograph also connotes Ukraine.

1 March 2022



Figure. Putin accused of detonating a terrifying illegal ‘vacuum bomb’ in Ukraine (Chris King, 2022)

First-order of signification: denotation (Denotative level)

The photograph displays a tank on the road.

Second-order of signification: connotation (Connotative level)

The tank is a synecdoche (part) of the war vehicles (whole), hence connoting military and militarism.

2 March 2022



Figure. Ukraine: 65-km-long Russian convoy nears Kyiv (Alex Glenn, 2022)

First-order of signification: denotation (Denotative level)

A tank was shown in the photograph.

Second-order of signification: connotation (Connotative level)

The tank is likewise a synecdoche (part) of war vehicles (whole) as in the previous photograph and therefore it is a connotation of military and militarism.



Figure. Russian assassination plot against President Zelenskyy foiled (Alex Glenn, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes Ukraine President Zelensky while talking on a yellow, blue, red and green background.

Second-order of signification: connotation (Connotative level)

Firstly, Ukraine's President Zelensky is a representation of Ukraine's nationality and reflects nationalism. Secondly, yellow and blue color are signified of the Ukraine flag. In addition, red and green colour is also associated with the Belarus flag, hence both connoting nationalism in the same way.

3 March 2022



Figure. Russian fighter jet shot down over northern Kyiv (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a part of something green with fumes.

Second-order of signification: connotation (Connotative level)

On the one hand, something green connotes a war vehicle and it is a connotation of militarism. On the other hand, fumes reflect fire and corruption of a vehicle however,

it is associated with environmental damage and air pollution. Thus, they reflect environmentalism and eco-centrism view.



Figure. First major Ukrainian city has officially fallen (Alex Glenn, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows the Ukrainian President Volodymyr Zelensky in his green sweater.

Second-order of signification: connotation (Connotative level)

The Ukrainian President Volodymyr Zelensky represents the nationality of Ukraine and therefore he connotes nationalism. However, his green sweater is a sign of military outfit and it is associated with militarism.

4 March 2022



Figure. Ukrainian President Volodymyr Zelensky survives assassination attempts (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes Ukraine President Zelensky in a green sweater and the Ukraine flag.

Second-order of signification: connotation (Connotative level)

Ukraine President Zelensky represents the nationality of Ukraine hence he is a connotation of nationalism. Moreover, yellow with blue Ukraine flag likewise connotes nationalism. In the background, there is a mini coat of arms and it is a symbol of nationality thus reflects nationalism in the same way. In contrast, Zelensky's green sweater is associated with the army outfit colour and connotes militarism. Finally, the text of "Office The President Ukraine" signify that the photograph was taken in the President's office.

6 March 2022



Figure. Malaga man charters 47-seater bus to bring refugees from Ukraine (Tamsin Brown, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows a man smiling with a child and a woman in the vehicle.

Second-order of signification: myth and connotation (Connotative level)

The vehicle connotes fleeing from war and people are associated with refugees. Accordingly, refugees have to abandon their country however, they are apparently happy due to their facial expressions. Hence, the photograph reflects refugees happily and they connote humanitarianism sense.

8 March 2022



Figure. 500kg-bomb airstrike kills children in Sumy, Ukraine (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

A grand bomb in the demolished place is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The bomb is a synecdoche (part) of the war tools(whole), therefore connotating military and militarism in this sense.

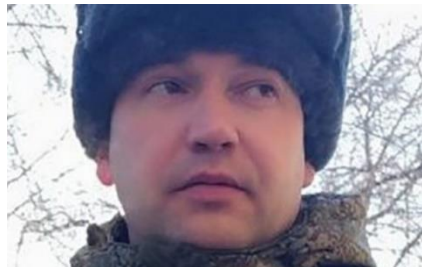


Figure. Another top Russian army general killed in Ukraine (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes a close-up shot photograph of a man.

Second-order of signification: connotation (Connotative level)

The man wears a “Ushanka” hat and which is an iconic wearing of winter cap of the Russian army, thus connoting militarism as well as nationalism.



Figure. Humanitarian corridor open in Sumy after region comes under heavy attacks (Matthew Roscoe, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates fumes over the apartment buildings.

Second-order of signification: connotation (Connotative level)

Fumes are signified of the fire and reflect environmental damage with air pollution. Accordingly, the photograph connotes environmentalism and an eco centric perspective.

10 March 2022



Figure. How you can support children in Ukraine (Tamsin Brown, 2022)

First order of signification: denotation (Denotative level)

A child with blue eyes is shown in the photograph.

Second order of signification: myth and connotation (Connotative level)

On the one hand, the child represents pure and innocent nature of humanity. On the other hand, the child's blue eyes and white skin colour is associated with European ethnic features. Accordingly, the child reflects Ukraine nationality and a survivor of the war.

Appendix 2. North/Central European or Democratic Corporatist Model

Belgium Brussel Morning

24 February 2022



Figure. Russian attack could trigger humanitarian crisis in Ukraine (Aleksandar Srbinovski, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes soldiers on a tank.

Second-order of signification: connotation (Connotative level)

The tank and soldiers are synecdoche(part) of military thus they express ideology of militarism

28 February 2022



Figure. EU to buy weapons for Ukraine (Nikola Kiš, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates two soldiers while looking image of a plane over fumes.

Second-order of signification: connotation (Connotative level)

Soldiers and planes are connotations of the military and reflects militarism.

1 March 2022



Figure. The Kyiv moment will bring a stronger and united Europe (Aleksandar Srbinovski, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes two men and a ruined swing in front of the demolished apartment building.

Second-order of signification: connotation (Connotative level)

Men's outfit is associated with police uniform and the demolished zone is a connotation of urbicide thus it reflects territorialization of antagonism.

2 March 2022



Figure. MEPs send Open Letter urging the EU to aid war refugees from Ukraine (Brussels Morning, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates crowded people with their backs turned with suitcases on the road.

Second-order of signification: connotation (Connotative level)

The crowded people are associated with refugees and they are portrayed while abandoning their country. Accordingly, abandonment reflects the problem of immigration which is the humanitarian issue. Therefore, it connotes a humanitarianism sense.

8 March 2022



Figure. IWD 2022: The story of women on the morning of a war (Robert Biedroń/MEP, 2022)

First-order of signification: denotation (Denotative level)

The woman with yellow and blue make-up is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The woman's blue and yellow make-up is a representation of the Ukraine flag, hence connotes the nationalism ideology of Ukraine.

Appendix 3. North Atlantic or Liberal Model**1. United States- CNN News**

24 February 2022



Figure. Ukraine's deputy interior minister: Explosion over Kyiv caused by Ukrainian air defences (CNN/Matthew Chance, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes two firefighters standing in front of the ruined building.

Second-order of signification: connotation (Connotative level)

Men's outfit, their yellow helmets and the red hose in their hands are associated with firefighters. However, the ruined place reflects urbicide and territorialization of antagonism. Additionally, fumes are a connotation of fire and air pollution and connote environmental destruction and environmentalism with an eco-centric perspective.



Figure. Hundreds of people detained in anti-war protests around Russia, according to independent monitors (CNN/Nathan Hodge, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates a man while holding two women who wear light-toned outfits.

Second-order of signification: connotation (Connotative level)

An outfit of the man is associated with a police uniform however, the women's wearing reflects casual/ordinary outfits. In other words, civil people. Accordingly, police look like arresting women and therefore the photograph connotes the power of authority.



Figure. The world hasn't witnessed a move like this "since World War II," senior US defense official says (CNN/Ellie Kaufman and Oren Liebermann) (Evgeniy Maloletka/AP)

First-order of signification: denotation (Denotative level)

The photograph denotes a woman with a bucket in her hand at a wrecked place.

Second-order of signification: connotation (Connotative level)

The woman is portrayed as desperate and sad hence she reflects a survivor of war. In this sense, the photograph is associated with humanitarianism and an anthropocentric perspective. However, the wrecked place is a representation of urbicide and reflects territorialization of antagonism.



Figure. Ukraine's Ministry of Internal Affairs reports nearly 400 instances of shelling by Russian forces (CNN/Anastasia Graham-Yooll, 2022) (Sergei Supinsky/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph indicates two soldiers while doing something in the ruined zone.

Second-order of signification: connotation (Connotative level)

On the one hand, soldiers are associated with military and militarism, on the other hand, the ruined zone is a connotation of urbicide and reflects territorialization of antagonism.



Figure. Subway stations become improvised bunkers in Kyiv, as people leave the Ukrainian capital (CNN/Vasco Cotovio, 2022) (Daniel Leal/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates five people sitting on the bench however, one of them is standing.

Second-order of signification: connotation (Connotative level)

The place is associated with the Ukraine train station due to the ‘bronze locket’ and it is also associated with Ukrainian history. Furthermore, people reflect middle class and civil people. Accordingly, they are the connotation of refugees and connote the immigration problem thus they express the ideology of humanitarianism.



Figure. Ukrainian-controlled part of Luhansk announces general evacuation (CNN/Richard Allen Greene, 2022) (Vadim Ghirda/AP)

First-order of signification: denotation (Denotative level)

The photograph denotes a woman and the child on the misty window. In addition, the photograph dwells on the child's eyes.

Second-order of signification: connotation (Connotative level)

The woman and the child are seemingly in the vehicle on the road and they are connotations of refugees. Moreover, the child's eye reflects bewilderment and fear of war hence the photograph is associated with humanitarianism and an anthropocentric view.



Figure. Troops and military vehicles have entered Ukraine from Belarus (CNN/Paul Murphy, 2022) (Ukrainian Border Guard)

First-order of signification: denotation (Denotative level)

The long vehicle is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The long vehicle is associated with military vehicle therefore it connotes the ideology of militarism.



Figure. Air raid sirens are going off in Ukraine's capital Kyiv (CNN/Ukrainian President's Office, 2022)

First-order of signification: denotation (Denotative level)

The photograph displays fumes and flames over the city.

Second-order of signification: connotation (Connotative level)

The fumes and flames are a representation of fire and air pollution. Therefore, they reflect environmental damage and environmentalism with eco-centrism.

25 February 2022

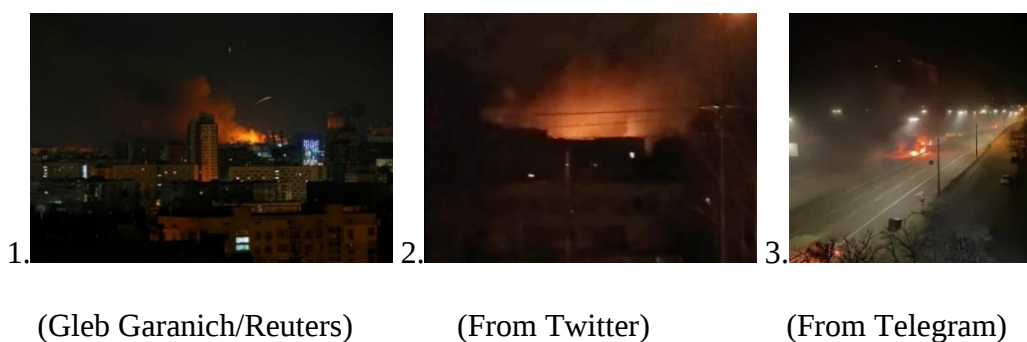


Figure. Explosions are happening in the Ukrainian capital Kyiv (CNN, 2022)

First-order of signification: denotation (Denotative level)

All photographs denote the red light surrounded by fumes moreover, the third one shows also a fire.

Second-order of signification: connotation (Connotative level)

The red light reflects flame with fumes and they are associated with fire and air pollution. In light of this, they are related to environmental destruction thus connotes eco-centrism with the ideology of environmentalism.



Figure. NATO Response Force activated for first time ever in response to Russian invasion of Ukraine (CNN/Barbara Starr, 2022) (Gints Ivuskans/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates soldiers while holding flags and standing face forward in the first row. Moreover, an army with red berets walks through their back turned in the photograph.

Second-order of signification: connotation (Connotative level)

Soldiers are synecdoche (part) of an army (whole) therefore they connoting militarism. In addition, each flags represents a different country and the first flag is seemingly a NATO flag according to its colour (navy blue). Furthermore, the flag of the United States, United Kingdom, Spain and Slovenia are likewise apparent and soldiers with flags represent NATO and their countries. In this sense, NATO connotes militarism and politics.



Figure. This Ukrainian couple spent their first day of marriage collecting rifles to defend their country (CNN/Ivana Kottasová, 2022) (Courtesy Yaryna Arievea)

First-order of signification: denotation (Denotative level)

A man with a woman while holding weapons and smiling is shown in the photograph. Furthermore, the woman also leans on his shoulder.

Second-order of signification: connotation (Connotative level)

Weapons are synecdoche (part) of combat tools (whole) therefore connotating military and militarism. Moreover, the woman's facial expression reflects happiness and an act of leaning on his shoulder is associated with a close relationship such as love and fondness.



Figure. Holding a Kalashnikov on the streets of Kyiv, ex-President Poroshenko says Putin is simply crazy (CNN/Adrienne Vogt, 2022)

First-order of signification: denotation (Denotative level)

Soldiers and a man are shown in the photograph.

Second-order of signification: connotation (Connotative level)

On one hand, the man is Poroshenko, the previous president of Ukraine. Therefore, he connotes nationality and nationalism. On the other hand, soldiers are a representation of the military as well as militarism.



Figure. US concerned Kyiv could fall to Russia within days, sources familiar with intel say (CNN/Jim Sciutto and Katie Bo Lillis) (Emilio Morenatti/AP)

First-order of signification: denotation (Denotative level)

The photograph indicates two soldiers while lying down with a gun in a shooting position.

Second-order of signification: connotation (Connotative level)

The body position of soldiers reflects the state of war and conflict. Hence, their body position, guns, and soldiers are associated with the military and militarism.

27 February 2022



Figure. Largest aircraft in the world destroyed at Ukrainian air base (CNN/Pete Muntean and Paul P. Murphy) (Satellite image 2022 Maxar Technologies)

First-order of signification: denotation (Denotative level)

The view of the city from above in dark fumes is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The dark fumes are a connotation of blaze and air pollution and therefore connoting environmental damage and environmentalism.



Figure. Satellite images show more than three-mile-long Russian military column on roadway to Kyiv (From CNN's Paul P. Murphy) (Satellite image ©2022 Maxar Technologies)

First-order of signification: denotation (Denotative level)

A greyish-foggy view from above is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The greyish-foggy view is associated with fumes, fire and air pollution, thus reflecting environmental destruction and environmentalism.



Figure 78. Sporadic explosions heard around Kyiv Sunday (CNN, 2022) (Maksim Levin/Reuters)

First-order of signification: denotation (Denotative level)

The photograph shows tanks and soldiers under the reddish night sky.

Second-order of signification: connotation (Connotative level)

The tank and soldiers are associated with the military, thus connoting militarism.



Figure. Ukrainian commander in Kharkiv says dozens of Russians surrendered (CNN/Tim Lister & Olya Voitovych, 2022) (Anadolu Agency/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes the burning of the tank.

Second-order of signification: connotation (Connotative level)

The tank is a synecdoche(part) of war vehicles (whole) and therefore it connotes military and militarism. In contrast, the burning of tanks reflects environmental destruction, thus reflecting eco-centrism and environmentalism.

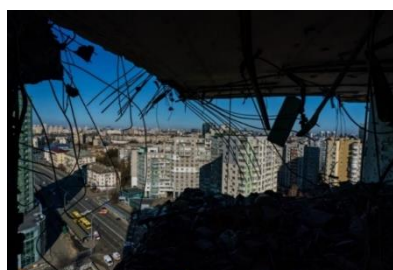


Figure. At least 64 civilians killed and hundreds hurt since Russia's invasion, UN says (CNN/Ruba Alhenawi, 2022) (Marcus Yam/Los Angeles Times/Shutterstock)

First-order of signification: denotation (Denotative level)

The city with dark destruction is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The city is a connotation of Ukraine however dark destruction is a representation of uricide and reflects territorialization of antagonism.



Figure. More than 150,000 have fled Ukraine, UN High Commissioner for Refugees says (CNN/Sahar Akbarzai, 2022) (Michael Kappeler/picture alliance/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates a few people walking with a child and their suitcases.

Second-order of signification: myth and connotation (Connotative level)

A few people with a child are portrayed as middle-class and civil people and they are associated with refugees. In this sense, they expose the immigration crisis and reflect humanitarianism and anthropocentric perspective.



Figure. UN official: There are 520,000 refugees from Ukraine in neighbouring countries (Sean Gallup/Getty Images, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a few adults and four children in front of the bus however one of the adults has a disability walking.

Second-order of signification: connotation (Connotative level)

The person who has a disability of walking is a connotation of the casualty of war and other people are associated with refugees. Therefore, refugees and disabled person reflect the immigration problem and it reveals humanitarianism with anthropocentric perspective.



Figure. More than 120,000 people have fled Ukraine's western border in the past 24 hours, officials say (CNN/Anastasia Graham-Yooll, 2022) (Visar Kryeziu/AP)

First-order of signification: denotation (Denotative level)

The photograph shows three adults and two children while walking with their luggage.

Second-order of signification: connotation (Connotative level)

Children and adults are portrayed while fleeing from war and they are connotations of refugees. Thus, they connote the humanitarian crisis of immigration and also humanitarianism with anthropocentric perspective.



Figure. More than 500,000 refugees have fled Ukraine amid Russia's ongoing invasion, UN Refugee Agency says (CNN/Nada Bashir, 2022) (Akos Stiller/Bloomberg/Getty Images)

First-order of signification: denotation (Denotative level)

The woman and the child are shown in the photograph.

Second-order of signification: connotation (Connotative level)

The woman and child are portrayed as sad and desperate and they reflect survivor of war and refugees. Moreover, the place is associated with refuge. The photograph connotes the humanitarian side of the refugee crisis. Thus, it represents humanitarianism with anthropocentric perspective.



Figure. Russian military announces "safe" corridor for Kyiv residents to leave (CNN/Nathan Hodge, 2022) (Evgen Kotenko/ /Getty Images)

First-order of signification: denotation (Denotative level)

Fumes over the building in the city are shown in the photograph.

Second-order of signification: connotation (Connotative level)

Fumes are connotations of the blaze and air pollution and thus reflects environmental damage. Accordingly, the photograph is associated with environmentalism with an eco-centric view.



Figure. UK Defense Ministry: Most Russian forces still more than 30 kilometers north of Kyiv (Sharon Braithwaite, 2022) (Maxar Technologies/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates dark fumes and from above.

Second-order of signification: connotation (Connotative level)

The dark fumes are connotation of fire and air pollution and therefore connote environmental damage. Accordingly, the photograph reflects an eco-centric view of environmentalism.



Figure. Ukraine's Chief Rabbi condemns violence, says 3 missiles have hit a sacred memorial in Kyiv (Tim Lister, 2022) (Wolfgang Schwan/Anadolu A./Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates three firefighters in the ruined area.

Second-order of signification: connotation (Connotative level)

The ruined place is associated with urbicide, hence reflecting the territorialization of antagonism.



Figure. Airstrikes on Kyiv hit a Holocaust memorial, Ukrainian official says (CNN/Matthew Chance, Hadas Gold and Deb Doft) (Carlos Barria/Reuters)

First-order of signification: denotation (Denotative level)

The road and the fire are shown in the photograph.

Second-order of signification: connotation (Connotative level)

The fire is a representation of environmental damage, thus reflects environmentalism with an eco-centric view.



Figure. Residents of Kyiv brace for battle of Ukraine's capital (CNN/Ivana Kottasová, 2022) (Aytac Unal/Anadolu Agency/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph shows cars and the soil line with soldiers behind cars on the road.

Second-order of signification: connotation (Connotative level)

The soil line signifies the state of war and soldiers are connotation of military and the ideology of militarism.



Figure. UK says Russia conducted "increased numbers" of strikes against urban areas in Ukraine in the past 48 hours (CNN/Sharon Braithwaite, 2022) (Sergei Supinsky/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph indicates two people walking with their suitcases on the road.

Second-order of signification: connotation (Connotative level)

People are portrayed as abandon their country as a consequence of war. Therefore, they are connotation of refugees and they connote humanitarianism.



Figure. UN says more than 675,000 people have fled Ukraine during Russia's ongoing invasion (CNN/Sharon Braithwaite, 2022) (Peter Lazar/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The crowded people are shown behind the window in the photograph.

Second-order of signification: connotation (Connotative level)

The crowded people are associated with refugees and reflect the humanitarian problem of immigration. Accordingly, they are associated with humanitarianism.



Figure. More than 400 missiles fired by Russia, senior US defence official says (CNN/Michael Conte, 2022) (Efrem Lukatsky/AP)

First-order of signification: denotation (Denotative level)

The woman in the wrecked building is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The wrecked building is a connotation of urbicide and reflects territorialization of antagonism.



Figure. US continues to see "heavy fighting" in and around Kharkiv, defence official says (CNN/Ellie Kaufman, 2022) (Sergey Bobok/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The ruined area is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The ruined area is a representation of urbicide, thus it reflects territorialization of antagonism.



Figure. Area near Kyiv TV tower hit by military strikes (CNN/Paul P. Murphy & Olya Voitovych, 2022) (Telegram)

First-order of signification: denotation (Denotative level)

The photograph denotes dark fumes over the city.

Second-order of signification: connotation (Connotative level)

Dark fumes are associated with fire and air pollution, hence reflecting environmental damage and environmentalism.



Figure. UNHCR: Ukraine could become "Europe's largest refugee crisis this century" (CNN/Alex Hardie and Niamh Kennedy & Antonia Mortensen, 2022) (Visar Kryeziu/AP)

First-order of signification: denotation (Denotative level)

The photograph shows three children from above while they are walking with suitcases.

Second-order of signification: connotation (Connotative level)

The place is associated with refuge and children are representation of child refugees. In other words, they express children's abandonment of their country and therefore the photograph reveals the immigration crises and humanitarianism sense.



Figure. Hundreds of thousands of people fleeing Ukraine are choking the country's borders (CNN Antonia Mortensen & Anne Claire Stapleton, 2022) (Wojtek Radwanski/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph indicates numerous people behind the green wires.

Second-order of signification: connotation (Connotative level)

People are connotation refugees and they connote the immigration problem. Thus, the photograph is associated with humanitarianism.

2 March 2022



Figure. New satellite images show destruction wreaked by Russian strikes in areas north of Kyiv (CNN/Paul P. Murphy, 2022) (Maxar Technologies)

First-order of signification: denotation (Denotative level)

All of the photographs show the city's destruction from above.

Second-order of signification: connotation (Connotative level)

On the one hand, photographs connote urbicide and reflect territorialization of antagonism. On the other hand, the second photograph is associated with blazes and air pollution due to fumes. In this sense, it also expresses environmental damage of the city and therefore environmentalism.



Figure. 1 million refugees have fled Ukraine in a week, UN says (CNN/Sahar Akbarzai & Jennifer Landwehr, 2022) (Hannibal Hanschke/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes numerous people and some people also hold cardboard or banner.

Second-order of signification: connotation (Connotative level)

Numerous people are connotation of refugees and people with cardboard are associated with activists. Accordingly, the photograph connotes the immigration crisis with humanitarianism sense.



Figure. Though facing "overwhelming odds," Sen. Menendez feels Ukrainians "have a real chance" at surviving invasion (CNN/ Jason Kurtz, 2022) (Bernat Armangue/AP)

First-order of signification: denotation (Denotative level)

The photograph shows people lying in bed on the left side and also two people sitting on the right side.

Second-order of signification: connotation (Connotative level)

People are associated with refugees and the place is a connotation of refuge. Moreover, the photograph reveals the challenging and poor living conditions of refugees and therefore it reflects the humanitarian crisis of immigration and humanitarianism.



Figure. “Russian ministry of defense acknowledges military casualties in Ukraine, according to briefing on state media” (CNN, 2022) (Serhii Nuzhnenko/AP)

First-order of signification: denotation (Denotative level)

The photograph demonstrates countless wrecked vehicles on the road.

Second-order of signification: connotation (Connotative level)

Wrecked vehicles are connotation of tanks and war vehicles, thus associating with militarism. However, the demolition of vehicles reflects damage to the environment. Accordingly, the photograph also reveals environmental damage and therefore it expresses environmentalism with an eco-centric perspective.



Figure. Russia has conducted "more than 450 missile launches" on Ukraine, US defense official says (CNN/Michael Conte & Ellie Kaufman, 2022) (Dimitar Dilkoff/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes three people walking with their suitcases.

Second-order of signification: connotation (Connotative level)

People are portrayed while abandoning their country and they are associated with refugees. In light of this, the act of abandonment reflects humanity's crisis of immigration, thus connoting humanitarianism sense.



Figure. Ukrainian military capabilities losses outweigh Russian losses, sources say (CNN/Jim Sciutto, Barbara Starr & Katie Bo Lillis, 2022) (Sergey Dolzhenko/EPA-EFE/Shutterstock)

First-order of signification: denotation (Denotative level)

The photograph demonstrates a ruined vehicle in a demolished place.

Second-order of signification: connotation (Connotative level)

The wrecked vehicle connotes a military vehicle and it is associated with militarism. However, the wrecking of the military vehicle displays military demolition and an eco-centric and environmentalist view.



Figure. Massive" shelling continues to rock Kharkiv (CNN/Tim Lister, 2022)
(Sergey Bobok/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

Burning and destruction of the building under fumes are shown in the photograph.

Second-order of signification: connotation (Connotative level)

Firstly, the photograph reflects urban destruction, in other words, urbice, thus connotating territorialization of antagonism. Secondly, fumes and burning are signs of air pollution and environmental damage. In this sense, they also connote an eco-centric perspective with environmentalism.



Figure. More explosions are being reported in Kharkiv (CNN/Gianluca Mezzofiore
& Celine Alkhaldi, 2022) (State Emergency Service of Ukraine/Anadolu
Agency/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes the burning of an apartment building.

Second-order of signification: connotation (Connotative level)

The demolition and burning of apartment buildings reflect environmental destruction as well as urbice, thus associating it with territorialization of antagonism. However, burning also reveals air pollution with environmental damage, and hence the photograph also reflects an eco-centrism and environmentalism.



Figure. It's quiet and tense in Kyiv, with streets empty as city prepares for another day of battle (CNN/Ivana Kottasova, 2022) (Aytac Unal/Anadolu Agency/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates four soldiers in the street.

Second-order of signification: connotation (Connotative level)

Soldiers are synecdoche(part) of an army(whole), thus connoting militarism.



Figure. Ukraine's third-largest city is on edge as Russian forces inch closer (CNN/Nick Paton Walsh, 2022) (Nina Lyashonok/Ukrinform/Future Publishing/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph shows many people carrying white sacks into a truck on a snowy day.

Second-order of signification: connotation (Connotative level)

White bags are associated with sandbags and connote protection tools from war. However, people appear to prepare protection for themselves. In light of this, the photograph connotes the Ukrainian people's preparation for war and the state of war.

3 March 2022



Figure. More than a million refugees have fled Ukraine. Here's how you can help (CNN/Ryan Bergeron, 2022) (Emilio Morenatti/AP)

First-order of signification: denotation (Denotative level)

The photograph denotes a child at the back of the blue door and a person at another side of the door. In addition, the child and person raise their hands in the air.

Second-order of signification: connotation (Connotative level)

The blue door is a connotation of the vehicle and it is probably a train. However, the colour of the train reflects the flag colours of Ukraine. Hence, the child and person are associated with Ukrainian people. Moreover, the act of raising their hands reveals farewell and therefore people are related to refugees. Accordingly, the photograph uncovers the separation, abandonment, immigration, and sorrow of the war. To sum up, the photograph connotes the collective humanity problem of immigration and war, hence it is a connotation of humanitarianism.

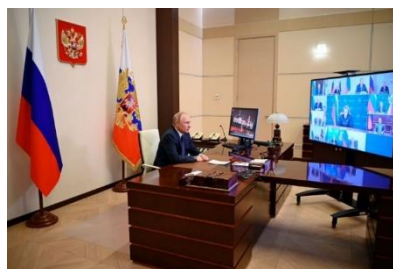


Figure. Putin claims conflict in Ukraine "is going according to plan" despite other countries' defence assessments (CNN/ Nathan Hodge, Alla Eshchenko, Luke McGee,

First-order of signification: denotation (Denotative level)

The photograph denotes Russian President Putin in the office.

Second-order of signification: connotation (Connotative level)

Firstly, there is a coat of arms on the wall and it is a national symbol of Ukraine.

Secondly, the President of Russia and Russian flags are also signs of nationalism. As a result, the photograph connotes Russia's nationality as well as nationalism.



Figure. Russian shelling intensifies around town near Ukraine's largest nuclear power plant (CNN/Tim Lister, Paul Murphy, Katie Polglase & Olya Voitovych,2022)

First-order of signification: denotation (Denotative level)

The photograph denotes dark fumes and fire over vehicles.

Second-order of signification: connotation (Connotative level)

The dark fumes and fire reflect are connotation of air pollution and environmental destruction. Thus, the photograph connotes an eco-centrism and environmentalism.



Figure. More than 10 million people may end up fleeing their homes in Ukraine, UN estimates (CNN/Richard Roth, 2022) (Dan Kitwood/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates a person with a baby next to a soldier.

Second-order of signification: connotation (Connotative level)

The soldier is a connotation of army and he reflects militarism ideology. Furthermore, the person with a baby is associated with a family and survivors of war. Accordingly, the photograph reveals the difficult life conditions of survivors, thus it signifies humanitarianism understanding and an anthropocentric view.



Figure. Zelensky reiterates plea for NATO to establish no-fly zone over Ukraine (Sergei Supinsky/AFP/Getty Images, 2022)

First-order of signification: denotation (Denotative level)

Ukraine President Zelensky is shown in the photograph.

Second-order of signification: connotation (Connotative level)

Primarily, Zelensky's hand is up and his other hand is at the rib cage in other words, his heart centre. Hence, the way he holds his hand connotes speaking from the heart. In addition, the flag of Ukraine is a sign of nationalism and Zelensky is also a representation of nationality, and thus both connoting nationalism.



Figure. Russians have shown "willingness to hit civilian infrastructure on purpose," senior US defence official says (From CNN's Ellie Kaufman, 2022) (Maksim Levin/Reuters)

First-order of signification: denotation (Denotative level)

The photograph indicates the destruction of apartment buildings under fumes.

Second-order of signification: connotation (Connotative level)

On the one hand, the destruction is a connotation of urbicide and it reflects territorialization of antagonism. On the other hand, fumes are sign of fire and air pollution, hence the photograph exposes environmental damage and it is associated with an eco-centric environmentalism.

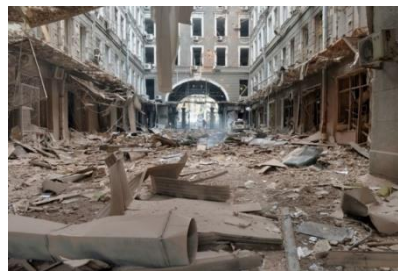


Figure. Russia has launched "more than 480" missiles on Ukraine since beginning of invasion, US defense official says (CNN/Ellie Kaufman & Barbara Starr, 2022) (Sergey Bobok/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes a collapsed building.

Second-order of signification: connotation (Connotative level)

The collapsed building is representation of urbicide, hence it reflects the territorialization of antagonism.

4 March 2022



Figure. Terminally ill children flee war-torn Kharkiv on makeshift medical train (CNN/Arwa Damon, Anne Claire Stapleton & Alex Platt, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a civil defence officer stands in the middle, a woman, and people lying on the left and right sides of the floor.

Second-order of signification: connotation (Connotative level)

Firstly, the background is associated with a cottage hospital and the man connotes a civil defence officer due to his outfit. Secondly, the woman in a grey sweater with braided hair is connotation of a helper. However, people lying on the ground connote as injured people who are a casualty of war. In addition, people are portrayed as suffering and also a woman is characterized as a helpful and caring personality. Accordingly, the photograph connotes humanitarianism and an anthropocentric view.



Figure. More than 1.2 million refugees have left Ukraine, United Nations says (Maja Hitij/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates numerous people.

Second-order of signification: connotation (Connotative level)

The numerous people appear as civil and middle-class people however they are a connotation of refugees. Thus, they reveal immigration crisis and reflect humanitarianism.



Figure. France's Macron calls for emergency UN Security Council meeting on nuclear safety in Ukraine (CNN/Martin Goillandeau, 2022) (Diego Herrera/Europa Press/AP)

First-order of signification: denotation (Denotative level)

The photograph indicates a soldier standing in the forest with his back turned.

Second-order of signification: connotation (Connotative level)

The soldier is a synecdoche(part) of the army (whole) and therefore it connotes the ideology of militarism.



Figure. Pentagon: Actions of Ukrainians have "stalled" large Russian military convoy headed toward Kyiv (CNN/Ellie Kaufman, 2022) (Maxar Technologies)

First-order of signification: denotation (Denotative level)

The photograph denotes a bird's eye view of Ukraine.

Second-order of signification: connotation (Connotative level)

Vehicles are associated with war vehicles and the photograph connotes military and militarism.



Figure. Biden talked to Poland's president about Ukrainian refugees and consequences for Russia today (CNN/Kaitlan Collins, 2022) (Janek Skarzynski/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes people lying on the ground and some people standing in the middle.

Second-order of signification: connotation (Connotative level)

All people are characterized as helpless and needy; hence they are associated with refugees. The photograph thereupon reveals immigration crisis and humanitarianism with anthropocentric view.



Figure. What we know about Russia's attack at the Zaporizhzhia nuclear power plant
From CNN's Rob Picheta (CNN/Rob Picheta, 2022) (Zaporizhzhia Nuclear Power
Plant/Anadolu Agency/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates the driveway on a foggy night with the reflections of the light.

Second-order of signification: connotation (Connotative level)

The photograph is a representation of Ukraine city and it is associated with pre-war state.



Figure. EU official says Russian military is "bombing and shelling everything" in
Ukraine (CNN/Martin Goillandeau, 2022) (Dimitar Dilkoff/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph shows two men standing in a place of devastated buildings.

Second-order of signification: connotation (Connotative level)

The devastated buildings are a connotation of urban destruction in other words, urbicide. Therefore, they reveal the territorialization of antagonism and people are associated with survivors of the war.



Figure. School destroyed by Russian rocket in Zhytomyr (CNN/Tim Lister & Gianluca Mezzofiore, 2022) (Viacheslav Ratynskyi/Reuters)

First-order of signification: denotation (Denotative level)

The photograph indicates two soldiers with a gun in the destroyed area.

Second-order of signification: connotation (Connotative level)

On one hand, soldiers are associated with military and reflect militarism. On the other hand, the destroyed area is a connotation of urban destruction and urbicide. Accordingly, it exposes the territorialization of antagonism.



Figure. Mayor of Ukrainian city Mariupol speaks of dire situation, no power or water, no way to collect the dead (CNN, 2022) (Evgeniy Maloletka/AP)

First-order of signification: denotation (Denotative level)

The photograph shows darkish fumes over the apartment buildings.

Second-order of signification: connotation (Connotative level)

The gloomy fumes are a connotation of blaze and they express air pollution and environmental damage. Hence, the photograph is associated with eco-centric perspective with environmentalism.



Figure. “Town near Kyiv "almost completely destroyed," according to Ukrainian official” (CNN/Tim Lister, 2022) (StahivUA/Twitter/AP)

First-order of signification: denotation (Denotative level)

The devastated roadside shops are shown in the photograph.

Second-order of signification: connotation (Connotative level)

The green plus symbol on the shop is a connotation of pharmacy and the devastation is a representation of urbicide. Thus, it reflects the territorialization of antagonism.



Figure. On the ground: Ukrainians who endured a week of bombardment near Kyiv flee homes, CNN's Clarissa Ward reports (CNN/Timothy Fadek/Redux, 2022)

First-order of signification: denotation (Denotative level)

The photograph demonstrates soldiers while helping a woman in a destroyed zone. In addition, the woman seemingly has a trouble of walking.

Second-order of signification: connotation (Connotative level)

Soldiers are the connotation of the army, thus reflecting militarism. However, the soldiers' act of helping the woman reveals heroism of military. Furthermore, the destroyed zone is associated with uricide and reflects territorialization of antagonism.



Figure. Germany registers more than 27,000 refugees from Ukraine (CNN/Nadine Schmidt, 2022) (Maja Hitij/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes the majority of people walking on the way down, although a small part of them goes upstairs on the escalator.

Second-order of signification: connotation (Connotative level)

The crowded people are portrayed as middle-class and civil people and reflect refugees while fleeing their country. Therefore, the photograph exposes humanity's crisis of immigration, and it is a connotation of humanitarianism.



Figure. Russian forces "are bombing critical infrastructure," Ukraine's defense chief says (CNN/Radina Gigova, 2022) (Government Handout)

First-order of signification: denotation (Denotative level)

The photograph displays a commander while sitting in front of a dark greyish curtain.

Second order of signification: connotation (Connotative level)

The commander is a synecdoche(part) of an army(whole) and he connotes military and militarism.



Figure. Zelensky refutes allegations he has fled Ukraine, says he is still in Kyiv (CNN Radina Gigova , 2022) (Ukrainian President Volodymyr Zelensky/Instagram)

First order of signification: denotation (Denotative level)

The photograph indicates Ukrainian President Volodymyr Zelensky.

Second order of signification: connotation (Connotative level)

The Ukrainian President Volodymyr Zelensky is a representation of Ukraine nationality and therefore he reflects nationalism. However, his green T shirt is a sign of soldier uniform and connotes military as well as militarism. In light of this, Zelensky is portrayed as a part of the military In other words, he reflects a person who defends and protects his country.



Figure. Ukrainian nuclear officials are in contact with staff at Zaporizhzhia reactor, IAEA says (CNN/Hira Humayun & Amy Cassidy, 2022) (Press Service of National Nuclear Energy Generation Company Energoatom/AP)

First-order of signification: denotation (Denotative level)

Fumes on the building is shown in the photograph.

Second-order of signification: connotation (Connotative level)

Fumes are correlated to fire and air pollution, thus reflects environmental destruction and an eco-centrism with environmentalism.



Figure. God will not forgive, Ukraine President Zelensky says (Samantha Beech & Translator Josh Pennington, 2022) (Facebook)

First-order of signification: denotation (Denotative level)

The photograph demonstrates Ukrainian President Zelensky.

Second-order of signification: connotation (Connotative level)

Ukraine President Zelensky is a representation of Ukraine's nationality, thus connoting nationalism. Furthermore, the yellow with blue Ukraine flag and Ukraine's coat of

arms are connotations of nationalism. However, his green sweater is a representation of he a part of the military and defends his country.



Figure. It's 11 p.m. in Kyiv. Here's what you need to know (Salwan Georges/The Washington Post/Getty Images, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes a man outside of the vehicle and put his hand on the window at the same spot with a woman inside the vehicle. Moreover, photograph is dark except the inside of the vehicle.

Second-order of signification: connotation (Connotative level)

The man and woman are associated with a couple due to the way they hold their hands and also it is a symbol of their love. Additionally, a woman is portrayed in pain of separation and connotes refugees. Therefore, she reflects immigration and the photograph is associated with humanitarianism.



Figure. Growing defiance on display in Russian-held Ukraine (CNN/Tim Lister & Olga Voitovych)

First-order of signification: denotation (Denotative level)

The photograph indicates crowd in the street with Ukrainian flags.

Second-order of signification: connotation (Connotative level)

The crowd with Ukrainian flags is a connotation of Ukrainian people as well as activists who stand in peace for Ukraine. Moreover, the Ukraine flag represents nationality and it is associated with nationalism.



Figure. A strike on a Ukrainian village wreaks unimaginable human tragedy (CNN/Gul Tuysuz, 2022)

First-order of signification (Denotative level)

The first photograph shows a man standing in the destruction, but the same man holds a cat in the second photograph.

Second-order of signification: connotation (Connotative level)

Firstly, the connotation of second photograph is an animal lover because the man saves a cat from destruction. Secondly, the destruction is associated with urbice and reflects the territorialization of antagonism.



Figure. Fastest growing refugee crisis in Europe since World War II": More than 1.5 million people have crossed from Ukraine into neighbouring countries (CNN/Sharon Braithwaite & Nadine Schmidt, 2022) (Louisa Goulamaki/AFP/Getty Images)

First-order of signification (Denotative level)

The photograph displays a woman while feeding a baby with milk on the bed.

Second-order of signification: connotation (Connotative level)

The woman and baby are connotation family refugees and the place is associated with refuge. Accordingly, the photograph exposes refugees' poor living conditions, and thus reflecting the immigration crisis and humanitarianism.



Figure. Ukraine's military says operations to defend the cities of Mariupol and Chernihiv are ongoing (CNN/Radina Gigova & Jake Kwon, 2022) (State Emergency Service of Ukraine/Anadolu Agency/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph shows firefighters while trying to extinguish fire in a wrecked area where houses are burning.

Second-order of signification: connotation (Connotative level)

On one hand, the wrecked area is associated with urbicide, hence reflecting the territorialization of antagonism. On the other hand, fumes and fire are signs of air pollution and environmental destruction. In this sense, the photograph also reflects eco-centrism and environmentalism.



Figure. At least 964,000 refugees have fled from Ukraine into Poland, says Polish government (CNN/Emmet Lyons, 2022) (Visar Kryeziu/AP)

First-order of signification: denotation (Denotative level)

The photograph shows a child while sleeping and leaning on the woman's shoulder. Moreover, there are other people around them.

Second-order of signification: connotation (Connotative level)

The woman and child are connotations of family refugees (mother and child figure). Moreover, a family of refugees are characterized as helpless, innocent, and a victim of war, thus connotes humanitarianism.

7 March 2022



Figure. Explosions from military strikes and large plume of smoke seen in Mykolaiv (CNN/Paul P. Murphy, 2022) (Telegram)

First-order of signification: denotation (Denotative level)

The photograph denotes fumes over houses.

Second-order of signification: connotation (Connotative level)

Fumes are signs of fire and air pollution, thus reflects environmental destruction and an eco-centric view of environmentalism.



Figure. Mayor of a Russian-hit Ukraine suburb claims forces are targeting evacuation routes (CNN/Niamh Kennedy, 2022) (Dimitar Dilkoff/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

Countless people with their belongings are shown in the photograph.

Second-order of signification: connotation (Connotative level)

People are associated with refugees who try to flee from war, thence reflects the immigration crisis and humanitarianism.



Figure. Russian tanks take up positions among civilian apartment blocks (CNN/ Tim Lister, Gianluca Mezzofiore & Katie Polglase, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows three tanks in a blurry appearance.

Second-order of signification: connotation (Connotative level)

Tanks are a connotation of military and reflect militarism ideology.



Figure. Ukraine given nearly 20k anti-tank and anti-aircraft missiles so far (CNN/Jim Sciutto, 2022) (Efrem Lukatsky/AP)

First-order of signification: denotation (Denotative level)

The photograph denotes soldiers while carrying many missiles.

Second-order of signification: connotation (Connotative level)

The missiles are synecdoche (part) of war tools (whole) and reflects military and militarism. In addition, soldiers are likewise a connotation of militarism.

8 March 2022



Figure. Kyiv has transformed into a fortress and its residents are determined to defend it (CNN/Ivana Kottasová, 2022) (Raphael Lafargue/Abaca/Sipa USA)

First-order of signification: denotation (Denotative level)

The photograph demonstrates two men while filling something into the glass bottles.

Second-order of signification: connotation (Connotative level)

Two people are associated with civil people and seem to prepare equipment for war. Moreover, they are probably Molotov cocktails and Kolaitis (2015) explains the

Molotov cocktail as a "weapon", especially for tanks in a state of war. Accordingly, the photograph connotes militarism.



Figure. 5,000 people evacuated from Sumy, Ukrainian presidential office deputy says (CNN/Paul P. Murphy, 2022) (Ukrainian Presidency handout/Anadolu Agency/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes a group of people in front of the bus.

Second-order of signification: connotation (Connotative level)

A group of people are portrayed while trying to flee from war and they are associated with refugees. Therefore, they reveal the immigration problem and reflect humanitarianism.



Figure. Humanitarian situation around Kyiv remains challenging, according to military administration (CNN/Tim Lister & Julia Kesa, 2022) (Sergei Supinsky/AFP/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph indicates soldiers while carrying an elderly lady on a snowy day.

Second-order of signification: connotation (Connotative level)

Soldiers are a connotation of the military, thus connoting militarism. However, the soldiers' act of helping elderly lady reflects the heroism of the military.



Figure. UN says at least 474 civilians killed in Ukraine so far (CNN/Amy Cassidy, 2022) (Murat Saka/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph demonstrates two veiled bodies on the floor with a suitcase.

Second-order of signification: connotation (Connotative level)

The veiled bodies are a connotation of corpse or death, and the suitcase reflects dead refugees. In this sense, the death of refugees connotes death which is the dark side of the war. Therefore, it connotes human-right violence and humanitarianism perspective.



Figure. Outflow of refugees from Ukraine reaches 2 million, says UN refugee chief (CNN, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a man who holds the arm of an old lady.

Second-order of signification: connotation (Connotative level)

The old lady connotes a survivor of war and the man is associated with a civil defence employee due to his uniform with an emblem.



Figure. At least 1.2 million refugees have crossed into Poland (CNN/Niamh Kennedy & Antonia Mortensen, 2022) (Hesther Ng/SOPA Images/LightRocket/Getty Images)

First-order of signification: denotation (Denotative level)

The photograph shows numerous people while they are lying in a storeroom.

Second-order of signification: connotation (Connotative level)

People are portrayed under difficult living conditions and they are connotations of refugees. In addition, the storeroom is associated with refuges, Hence the photograph connotes the immigration crisis and humanitarianism.

9 March 2022



Figure. Russian forces bombed a maternity and children's hospital. Here's what we know about the siege of Mariupol (Evgeniy Maloletka/AP, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes a scarred woman in pyjamas and also two soldiers while walking down the stairs in a ruined building behind her.

Second-order of signification: connotation (Connotative level)

The scarred woman is associated with a victim of war and soldiers seemingly help to carry the survivor's belongings. Furthermore, soldiers are a representation of the military and reflect militarism. However, they connote the heroism of the military with the act of helping.



Figure. Nearly 35,000 people rescued through humanitarian corridors, Zelensky says (CNN/Mariya Knight & Hira Humayun, 2022) (Ukrainian President Volodymyr Zelensky)

First-order of signification: denotation (Denotative level)

Ukraine President Volodymyr Zelensky is shown in the photograph.

Second-order of signification: connotation (Connotative level)

President Volodymyr Zelensky is a representation of Ukraine's nationality and he connotes nationalism. In addition, Ukraine's blue and yellow flag likewise reflects nationalism. However, Zelensky's green sweater is also associated with militarism. Hence, it is a connotation of he is a part of an army and defends his country.



Figure. Woman killed along with children in weekend's Russian shelling had ties to global tech company (CNN/Abby Baghini, 2022) (Diego Herrera Carcedo/AP)

First-order of signification: denotation (Denotative level)

The photograph shows two covered bodies and a suitcase on the floor.

Second-order of signification: connotation (Connotative level)

The suitcase is a representation of people who are trying to escape from the war. In other words, it represents refugees. Moreover, the covered bodies on the ground are a sign of the corpse and death. Therefore, the photograph reveals the cruel aspect of war. In other words, death. As a result, it is a connotation of human-right violation and humanitarianism.



Figure. More than 3,000 people managed to escape fighting in areas north of Kyiv on Wednesday, Ukrainian ministry says (CNN/Tim Lister, 2022) (Felipe Dana/AP)

First-order syntagm: denotation (Denotative level)

The woman's face is shown in a dark ambience.

Second-order of signification: connotation (Connotative level)

The woman is associated with a refugee and her facial expression reflects sorrowful feeling. Therefore, the photograph connotes the humanistic view of refugees. To put it another way, humanitarianism.



(Francesco Malavolta/AP)

(Anna-Maja Rappard/CNN)

Figure. “On the ground: Strangers leave strollers, winter coats and toys at Polish border for Ukrainian refugees” (CNN/Alisha Ebrahimji, Anne Claire Stapleton & Anna-Maja Rappard, 2022)

First-order of signification: denotation (Denotative level)

There are seven strollers in the first photograph and the second photograph denotes a shopping cart, stuff and the red train in the back.

Second-order of signification: connotation (Connotative level)

The red train is associated with immigration and refugees. Additionally, strollers and stuff are a connotation of items which are left behind by refugees. Accordingly, the photograph reflects refugees' abandonment of their belongings and therefore it reflects the immigration crisis and humanitarianism understanding.



Figure. University and Mariupol city building near hospital also hit by apparent Russian military strike, videos show (CNN/Paul P. Murphy, Katie Polglase, Celine Alkhaldi, Gianluca Mezzofiore, Anatasia Graham-Yooll and Mariya Knight, 2022) (Telegram)

First-order of signification: denotation (Denotative level)

The heavily distorted building is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The distorted building reflects urban destruction and urbicide, thus reflecting the territorialization of antagonism.



Figure. Mariupol authorities accuse Russians of bombing children's and maternity hospital (CNN/Tim Lister & Olga Voitovych, 2022) (Twitter)

First-order of signification: denotation (Denotative level)

In the photograph, part of something is burning in a demolished building.

Second-order of signification: connotation (Connotative level)

The demolished building reflects urbicide and therefore connoting the territorialization of antagonism. In addition, burning and fumes are signs of environmental damage and air pollution. Accordingly, the photograph connotes environmentalism.



Figure. Ukrainians say evacuation convoy blocked (Tim Lister & Olga Voitovych, 2022) (Felipe Dana/AP)

First-order of signification: denotation (Denotative level)

The photograph shows a lot of people inside the vehicle.

Second-order of signification: connotation (Connotative level)

People are portrayed while trying to escape war, thus reflecting refugees. Refugees thereupon connote immigration and humanitarianism understanding.



Figure. Ukraine agrees to proposed humanitarian evacuation routes (CNN/Tim Lister & Olga Voitovych, 2022) (Evgeniy Maloletka/AP)

First-order of signification: denotation (Denotative level)

The photograph displays an aged woman while another woman and man hold her arms in front of an apartment building.

Second-order of signification: connotation (Connotative level)

An aged woman is apparently in pain, and the other woman and man is trying to solace her. This photograph reflects the sorrowful feelings and pain of others, thus reflecting humanitarianism sense.



Figure. UK Defence Ministry: Ukraine's air defences enjoying "considerable success" against Russian aircraft (CNN/Josh Campbell & Hannah Ritchie, 2022) (Andrew Marienko/AP)

First-order of signification: denotation (Denotative level)

The photograph denotes a soldier in the wrecked building.

Second-order of signification: connotation (Connotative level)

The soldier is a synecdoche (part) of an army (whole) and therefore they reflecting militarism. However, the wrecked building is a representation of urbicide and connotes the territorialization of antagonism.

10 March 2022



Figure. Russian major general killed in Ukraine at end of February (CNN/Paul P. Murphy & Josh Pennington, 2022) (Sergei Malgavko/TASS/Sipa USA)

First-order of signification: denotation (Denotative level)

The man who wears a fur hat is shown in the photograph

Second-order of signification: connotation (Connotative level)

The man's outfit has a camouflage military pattern, thus associating with a soldier and the military. In addition, the fur hat is a "Russian army ushanka headgear", and a Russian army emblem on it (Baxter,2021, p.60). Therefore, the photograph simultaneously connotes militarism and nationality.



Figure. Satellite images show suburbs of Kyiv have sustained significant damage (CNN/Paul P. Murphy, 2022) (Maxar Technologies)

First-order of signification: denotation (Denotative level)

The photograph demonstrates the bird's eye view of Ukraine under the darkish fumes.

Second-order of signification: connotation (Connotative level)

The darkish fumes are associated with fire and air pollution, thence reflecting environmental damage. In this sense, it reflects environmentalism and an eco-centric view.



Figure. About 100,000 people have evacuated Ukraine through evacuation corridors in the past 2 days, Zelensky says (CNN/Hira Humayun, 2022) (Sebastian Gollnow/picture-alliance/dpa/AP Images)

First-order of signification: denotation (Denotative level)

The photograph indicates people with suitcases in front of the red bus.

Second-order of signification: connotation (Connotative level)

People are portrayed while trying to run away from their countries and they are associated with refugees. Therefore, the photograph reveals immigration and reflects humanitarianism.



Figure. Ukrainian authorities say 20,000 evacuated from Sumy region Thursday (CNN/Tim Lister, 2022) (Andrey Mozgovoyvia Reuters)

First-order of signification: denotation (Denotative level)

The devastated place is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The devastated place is a representation of urbice, thus connoting the territorialization of antagonism.



Figure. Ukrainian State Emergency Services says staff defused bomb from downed Russian fighter jet in Chernihiv (CNN/Paul P. Murphy & Mariya Knight, 2022)
(Ukraine State Emergency Service)

First-order of signification: denotation (Denotative level)

The photograph denotes a person with a bomb and also someone else near them who is pouring water.

Second-order of signification: connotation (Connotative level)

The bomb is a synecdoche (part) of war tools (whole), thence reflecting militarism.



Figure. Ukraine will create a program to help reconstruct every city impacted by the Russian invasion, Zelensky says (CNN/Mariya Knight) (Andrea Carrubba/Anadolu Agency/Getty)

First-order of signification: denotation (Denotative level)

The wrecked building is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The wrecked building is a sign of urbicide and reflects territorialization of antagonism.



Figure. Here's what Mariupol, Ukraine, looks like after Russian attacks (CNN, 2022)

First-order of signification (Denotative level)

The photograph denotes a before and after view of Ukraine from above.

Second-order of signification: connotation (Connotative level)

The photograph is a connotation of urbicide on 9 March 2022, and thus reflects the territorialization of antagonism.



Figure. Ukrainian military claim defeat of Russian tank regiment northeast of Kyiv (CNN/Celine Alkhaldi & Tim Lister, 2022) (Ukrainian Military Defence)

First-order of signification: denotation (Denotative level)

The photograph demonstrates many tanks and a burst of light with fire on the road.

Second-order of signification: connotation (Connotative level)

Tanks are a connotation of military and reflects militarism ideology. On the other hand, a burst of light with fire reflects damage to the environment. In light of this, the photograph connotes militarism and environmentalism simultaneously.



Figure. 3 dead after Mariupol maternity hospital bombing (Tim Lister, 2022)
(Evgeniy Maloletka/AP)

First-order of signification: denotation (Denotative level)

The photograph denotes ruined cars and a few people in the wrecked area.

Second-order of signification: connotation (Connotative level)

The wrecked area is a connotation urbicide and reflects the territorialization of antagonism.

2. Ireland- Independent.ie

24 February 2022



Figure. Russian invasion of Ukraine - what's happened today? Here's a round-up of our coverage so far (Photo: Reuters)

First-order of signification: denotation (Denotative level)

The photograph denotes two soldiers while looking at the phone in the demolished zone.

Second-order of signification: connotation (Connotative level)

Soldiers are synecdoche (part) of an army (whole), and thus reflect militarism.



Figure. War has begun in Ukraine – this is what the west must do next (Sean O'Grady REUTERS/Kacper Pempel, 2022)

First-order of signification: denotation (Denotative level)

The photograph shows a man who look at his phone while a woman holding a baby. In addition, there are three suitcases in the photograph.

Second-order of signification: connotation (Connotative level)

The man and woman are associated with refugees moreover, the woman's face reflects sadness. The photograph reveals the abandonment and immigration problem of the war and therefore it connotes humanitarianism ideology.



Figure. War on Ukraine: everything we know so far as Russia attacks (Jim Heintz/Reuters, 2022)

First-order syntagm: denotation (Denotative level)

The photograph indicates a woman and child on the misty window but the child's eyes are dwelled.

Second-order of signification: connotation (Connotative level)

The child's facial expression reflects astonishment and sadness. However, the vehicle is associated with immigration. Accordingly, the woman and the child are connotations of refugees, hence reflecting humanitarianism.



Figure. Ukraine declares state of emergency as separatist regions ask Kremlin for help (Peter Graff, 2022) (Photo: AP Photo/Evgeniy Maloletka)

First-order of signification: denotation (Denotative level)

On the one hand, the soldier is shown in the ruined area in the first photograph. On the other hand, Ukraine's president Zelensky is shown in the second photograph.

Second-order of signification: connotation (Connotative level)

In the first photograph, the soldier is a connotation of military and militarism ideology. Moreover, the ruined zone reflects environmental destruction. Accordingly, it is a connotation of environmentalism and an eco-centric view. However, Ukraine President Zelensky represents the nationality of Ukraine, thence connotes nationalism.

25 February 2022



Figure. Ukraine reports higher Chernobyl radiation levels after site was captured by Russian forces (Pavel Polityuk & Forrest Crellin, 2022) (“Picture taken with a drone April 12, 2021”, REUTERS/Gleb Garanich/File Photo)

First-order of signification: denotation (Denotative level)

The photograph denotes a bird’s eye view of the buildings in the forest.

Second-order of signification: connotation (Connotative level)

The building is associated with the area of Chornobyl in Ukraine, thus connoting the nationality of Ukraine. In addition, Chornobyl also reflects nuclear power energy. In this sense, it is also associated with eco-centric view.

26 February 2022



Figure. What are thermobaric rockets? New weapon Putin could unleash on Ukraine (Arpan Rai AP Photo/Efrem Lukatsky, 2022)

First-order of signification: denotation (Denotative level)

The demolished apartment building is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The demolished apartment building is a connotation of urbane and reflect territorialization of antagonism.



Figure. Ukraine war: On Wednesday, we were out enjoying ourselves with our friends. Now we're refugees (Patrick Sawyer Dorohusk, Poland, 2022) (Photo: Kacper Pempel/Reuters)

First-order of signification: denotation (Denotative level)

The photograph shows a woman and child sitting on a chaise longue but the woman is crying.

Second-order of signification: connotation (Connotative level)

The child and woman are portrayed as sad and a woman also crying which reflects the pain of war. Moreover, their suitcase and chaise longue are associated with immigration, thus revealing the pain of war, difficult living conditions and abandonment of city. Accordingly, the photograph connotes a humanistic perspective and humanitarianism.



Figure. Battle for Kyiv rages as citizens told to arm up and attack tanks (Robert Mendick, Martin Evans, James Rothwell & Tanya Kozyreva, 2022) (AP Photo/Emilio Morenatti)

First-order of signification: denotation (Denotative level)

The woman putting her hand on her face in the ruined place is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The woman's face signifies her shock as well as pain and she is a connotation of war. Therefore, she connotes humanity's problem of war and humanitarianism sense. Additionally, the ruined place is a connotation of urbicide and reflects territorialization of antagonism.



Figure. 'You can see a building destroyed; you can see lives destroyed' – Kyiv resident shares photos of damage to capital (Max McLean, 2022) (Photo: Maia Mikhaluk/PA)

First-order of signification: denotation (Denotative level)

The photograph denotes a wrecked apartment building.

Second-order of signification: connotation (Connotative level)

The wrecked apartment building is a representation of urbicide, and therefore it expresses the territorialization of antagonism.

27 February 2022



Figure. War crime – Ukraine preschool hit with cluster bombs, killing child and two adults sheltering inside, Amnesty says (Independent.ie Newsdesk/AP, 2022)

First-order of signification: denotation (Denotative level)

The burning of the tank is shown in the photograph.

Second-order of signification: connotation (Connotative level)

The tank is a synecdoche (part) of war vehicles (whole), thence connoting military and militarism. However, the burning of the tank reflects air pollution and environmental damage. Therefore, the photograph is associated with an eco-centric view and environmentalism.



Figure. EU agrees to send arms to Ukraine as Vladimir Putin puts Russia's nuclear deterrent on high alert, blaming 'aggressive statements' from the West (Eoghan Moloney & Dominic McGrath/Reuters, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a girl hugging her teddy bear and there is stuff around her.

Second-order of signification: connotation (Connotative level)

The child is portrayed under difficult conditions and reflects the innocent and pure nature of humanity. However, the child's act of hugging the teddy bear reflects her fear. Hence, the child is a connotation of a survivor of war and the photograph connotes humanitarianism.

28 February 2022



Figure. Desertions, looting and broken supply lines – how the Russian advance in Ukraine has faltered (Robert Mendick & Martin Evans, 2022) (Marienko Andrew/AP)

First-order of signification: denotation (Denotative level)

The photograph demonstrates the burning of a tank.

Second-order of signification: connotation (Connotative level)

The tank is a connotation of the military as well as militarism. However, the burning of tanks reflects environmental destruction, and thus representing eco-centrism with environmentalism.

1 March 2022



Figure. 143 Ukrainians have arrived in Ireland since waiving of visa requirements last week, Dáil hears (Senan Molony, 2022) (AP/Visar Kryeziu)

First-order of signification: denotation (Denotative level)

The photograph shows two women while crying.

Second-order of signification: connotation (Connotative level)

The woman's facial expression reflects the pain of war, and hence associates with survivors of war. Accordingly, the photograph connotes humanity's problem of war and humanitarian.



Figure. Mothers and babies shelter in concrete aisles in the dingy basement of Kyiv's children's hospital (Aleksandar Vasovic, 2022) (Umit Bektas/Reuters)

First-order of signification: denotation (Denotative level)

The photograph indicates a woman and a child in front of the different dinner tables.

Second-order of signification: connotation (Connotative level)

The photograph reveals difficult living conditions of refugees, and hence associates with immigration problem and humanitarianism.



Figure. Donations flooding in to 'unbelievable' Irish aid effort to help Ukrainians (Ralph Riegel & Laura Lynott, 2022) (Mark Condren)

First-order of signification: denotation (Denotative level)

The photograph shows a woman and man while putting food and a blanket into a box

Second-order of signification: connotation (Connotative level)

The woman and man are associated with philanthropists, and hence connotes humanitarianism.



Figure. Who are the Wagner Group? The feared mercenaries supporting Russian soldiers in Ukraine (Borzou Daragahi/AP, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a soldier in front of the burned vehicle in the wrecked area.

Second-order of signification: connotation (Connotative level)

The soldier is a connotation of military and reflects militarism. In contrast, the burned area and vehicle reveal environmental destruction. Thus, they are associated with an eco-centric perspective of environmentalism.



Figure. The abuse by the powerful of its neighbour' - President Michael D Higgins condemns 'unacceptable' Russian invasion (Eoghan Moloney, 2022)
(REUTERS/Anna Kudriavtseva/File photo)

First-order of signification: denotation (Denotative level)

The photograph denotes a soldier going down the stairs and holding a gun.

Second-order of signification: connotation (Connotative level)

The soldier is a synecdoche (part) of an army(whole) and a gun is a synecdoche (part) of war tools (whole). Therefore, both of them connote military and militarism.

2 March 2022



Figure. Ukraine and Russia: What you need to know today (Simon Cameron-Moore, 2022) (REUTERS/Fedja Grulovic)

First-order of signification: denotation (Denotative level)

The photograph shows two people while holding a dog and a child's hand.

Second-order of signification: connotation (Connotative level)

People are associated with animal lovers and the photograph thereupon reflects animals are significant as humans in the war process. Accordingly, the photograph connotes animal rights.



Figure. For a split second, I thought he was going to assassinate me' – Mayo man on Kyiv streets after curfew warning (Eavan Murray, 2022) ('Picture taken March 1, 2022', REUTERS/Serhii Nuzhnenko)

First-order of signification: denotation (Denotative level)

The photograph denotes a pile of dilapidated vehicles.

Second-order of signification: connotation (Connotative level)

The dilapidated vehicles are associated with ruinous tanks, and therefore they connote environmental destruction. In addition, tanks also reflect military and militarism.

4 March 2022



Figure. Five key facts about Zaporizhzhia nuclear plant after capture by Russian forces in Ukraine (Francois Murphy, 2022) (Press service of National Nuclear Energy Generating Company Energoatom/Handout via REUTERS)

First-order of signification: denotation (Denotative level)

The photograph denotes fumes in the front of the building.

Second-order of signification: connotation (Connotative level)

Fumes are signs of fire and air pollution, and hence connote environmental destruction and also environmentalism with eco-centrism.



Figure. Russian attacks on medical infrastructure aim to crush Ukrainian spirit and wear down communities (Roland Oliphant, 2022) (Evgeniy Maloletka/AP)

First-order of signification: denotation (Denotative level)

The photograph shows a man while hugging the face of someone's covered body with a bloody sheet.

Second-order of signification: connotation (Connotative level)

A bloody sheet is a sign of death and the man's act of holding the dead's face thereupon connotes a feeling of grief and love for the dead one. Accordingly, the photograph reflects the savagery of war, and thus associates with human rights and humanitarianism.



Figure. Vladimir Putin says he'll seize all of Ukraine and 'worst is to come (Gordon Rayner & Nataliya Vasilyeva/Reuters, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes soldiers on the top of the tank and surrounded by fumes.

Second-order of signification: connotation (Connotative level)

Tank is a synecdoche (part) of war vehicles (whole) and soldiers are a synecdoche (part) of an army (whole). Accordingly, both of them connote military and militarism.



Figure. Nato says it won't intervene in Ukraine as three Russian commanders reported killed on the frontline and Ukraine minister accuses invading troops of rape (AP reporters/Reuters, 2022)

First-order of signification: denotation (Denotative level)

The first photograph indicates a big burst of light and the second photograph demonstrates a ruined house. Furthermore, a few people and a baby are shown in the last photograph.

Second-order of signification: connotation (Connotative level)

The burst of light is a connotation of an explosion and the ruined house reflects uricide and territorialization of antagonism. In addition, several people with a baby are associated with refugees. Therefore, they connote the immigration crisis and humanitarianism.

6 March 2022



Figure. Fionnán Sheahan reports from the Ukraine border: Herculean Polish efforts to help shine a light on the EU's limp response to shocking refugee crisis (Fionnán Sheahan, 2022) (Mark Condren)

First-order of signification: denotation (Denotative level)

The first photograph denotes two people while walking with a child and gripping their belongings. The second photograph shows two children who hold a cup of drink.

However, the third photograph indicates a woman who keeps the phone on her face and also there are war pictures on the phone screen.

Second-order of signification: connotation (Connotative level)

The first two photograph are connotation of refugees, and thus reflecting the immigration crisis and humanitarianism. In the last photograph, war pictures on the phone screen reflect environmental destruction and eco-centrism with environmentalism. Moreover, the woman is associated with a survivor of the war, and therefore reflects humanitarianism and anthropocentric perspective.



Figure. Zelensky issues plea to US for planes amid ceasefire ‘breaches’ (by Yuras Karmanau and Lisa Mascaró, Picture by Emilio Morenatti)

First-order of signification: denotation (Denotative level)

The photograph indicates soldiers while holding and carrying a person.

Second-order of signification: connotation (Connotative level)

Soldiers reflect army and militarism. However, they also seemingly help the person who looks injured. Hence, the photograph connotes the heroism of military.



Figure. Child cancer patients forced to flee Kyiv hospital as Russian bombing intensifies (Kim Sengupta, 2022) (Reuters/Gleb Garanich)

First-order of signification: denotation (Denotative level)

The first photograph shows people while walking near the soldier and the second photograph indicates two men while helping a child and the person next to the child.

Second-order of signification: connotation (Connotative level)

In the first photograph, people are associated with refugees and the soldier is connotation of military. In addition, the soldier appeared as a guiding and helping refugees, thus connoting the heroism of the military. In the second photograph, people connote police due to their clothes and crest. The act of assistance is also a connotation of the heroism of the police. To sum up, both photographs connote heroism of security and protection authority.



Figure. Hundreds of families open doors to Ukrainians fleeing war as Government launches 'pledge portal' for offers of help (Gabija Gataveckaite & John Downing/Reuters, 2022)

First-order of signification: denotation (Denotative level)

The photograph displays children while smiling and waving their hands to a soldier.

Second-order of signification: connotation (Connotative level)

The train is a sign of immigration and the children's smile symbolizes their emotion of happiness. In addition, the act of waving a hand connotes a farewell. On the one hand,

the soldier reflects an army and militarism. On the other hand, children are portrayed as blissful and they are connotation of refugees. Accordingly, the photograph connotes humanitarianism.



Figure. Seven leading Irish charities team together to raise funds for people fleeing Ukraine (Ciara O'Loughlin/ PA, 2022)

First-order of signification: denotation (Denotative level)

The photograph denotes two people while looking at a baby and the woman also feeds a baby with milk.

Second-order of signification: connotation (Connotative level)

The pink colour symbolizes femininity; hence the person's hat and baby's wearing are associated with the female gender. The other person who wears two different hoodies and wrapped into something like a shiny gold and silver foil. Therefore, her wearing reflects cold weather. The tent is also a connotation of refuge and people represents refugees. In this sense, refugees are portrayed under difficult conditions, and thus associated with immigration crisis and humanitarianism.

8 March 2022



Figure. Caravan parks, former military bases and Airbnb being considered to house refugees fleeing war-torn Ukraine (Philip Ryan, 2022) (Mark Condren)

First-order of signification: denotation (Denotative level)

The photograph denotes people while walking with their suitcases.

Second-order of signification: connotation (Connotative level)

On one hand, the woman in the first row is associated with the armed forces due to her uniform. On the other hand, other people connote refugees, thus reflecting the immigration crisis and humanitarianism.



Figure. Ukraine and Russia: What you need to know right now (Michael Perry, Raju Gopalakrishnan & Tomasz Janowski, 2022) (AP Photo/Vadim Ghirda)

First-order of signification: denotation (Denotative level)

The first photograph indicates a man while holding a cardboard in front of the red-white line in a crowded area. The second photograph denotes a group of people while walking with their luggage in the street. In contrast, the person who points a gun among sacks is shown in the third photograph.

Second-order of signification: connotation (Connotative level)

In the first photograph, a red-white line represents the restricted area and the cardboard in the man's hand is used for recognition. In addition, there is a text of "Cosy Weekend House, 1 hour outside of Berlin, 2 rooms 5 bed as well as a stickman drawing" on the cardboard. Accordingly, the text is related to an announcement for home seekers. In this sense, the first photograph is a connotation of helping refugees and therefore reflects humanitarianism. In the second photograph, a group of people are also associated with refugees, thus reflecting immigration crisis and humanitarianism. In the last photograph, the person with a weapon represents a soldier, and bags are associated with sandbags. Hence, they symbolize the shield of protection. As a result, the last photograph connotes military and militarism.



Figure. Embattled residents' last chance to leave in ceasefire turns into a troubled path (Colin Freeman & Ben Farmer, 2022) (Aris Messinis/AFP via Getty)

First-order of signification: denotation (Denotative level)

Both photographs demonstrate a soldier while helping people in the demolition zone.

Second-order of signification: connotation (Connotative level)

The demolition zone is a representation of urbicide and reflects territorialization of antagonism. However, people are associated with survivors of war and the soldier's act of helping connotes the heroism of the military.



Figure. As pledge portal opens for offers of accommodation, here's how you can help house Ukrainians fleeing the invasion to Ireland (Seoirse Mulgrew Photo, 2022) (Getty Images)

First-order of signification: denotation (Denotative level)

The photograph denotes a woman with two kids while walking with their suitcases on the road. Moreover, there are two other people with a soldier in the background.

Second-order of signification: connotation (Connotative level)

The woman and kids are associated with refugees and their faces reflect the sadness and suffering of war. Therefore, they connote immigration problem and humanitarianism.

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Figure. Kyiv has been transformed into a fortress' – half of residents in Ukraine's capital flee as Russian forces advance (Independent.ie Newsdesk, 2022) (REUTERS/Gleb Garanich)

First-order of signification: denotation (Denotative level)

The tank is shown in the first photograph. However, the second photograph indicates three people while carrying someone wrapped in a blanket towards the soil pit and also there is another person in the soil pit. Moreover, a woman holds a dog on a snowy day in the third photograph. In spite, the fourth photograph shows a woman in a red coat and she looks like running on the road.

Second-order of signification: connotation (Connotative level)

In the first photograph, the tank is a synecdoche (part) of war vehicles (whole), and therefore reflects military and militarism. In addition, the black texture on the tank is a connotation of the burn scar. The soil pit connotes the grave and the person in the soil pit with another person who wrapped in a blanket reflects the deceased. Accordingly, the photograph is related to the dark side of the war, and, deaths. Hence, it is associated with human rights violations and humanitarianism in the second photograph. The third and fourth photographs represents survivors of war and they likewise reflect human rights violations and humanitarianism.



Figure. Vladimir Putin makes war on mothers and infants in a city dying under siege (Roland Oliphant, Robert Mendick, Victoria Ward & Verity Bowman, 2022) (AP Photo/Evgeniy Maloletka)

First-order of signification: denotation (Denotative level)

The photograph indicates three people carrying someone wrapped in a blanket towards the soil pit. Furthermore, there is another person in the soil pit.

Second-order of signification: connotation (Connotative level)

The person in the soil pit is a connotation of a victim of war as well as death. Accordingly, the soil pit connotes grave, thus both reflecting human rights violations and humanitarianism.



Figure. We try to call each other to say, Are you alive or not? It has become a ritual for us now (Colin Freeman, 2022) (AP Photo/Vadim Ghirda)

First-order of signification: denotation (Denotative level)

Two soldiers while carrying the pink baby carriage are shown in the photograph.

Second-order of signification: connotation (Connotative level)

Soldiers are synecdoche (part) of an army(whole), hence connotes military and militarism. In addition, the baby carriage is pink and reflects a female gender. However, soldiers' act of carrying the baby carriage is associated with protecting and saving babies from war. Therefore, they connote the heroism of the military.



Figure. Battle of Brovary: Dramatic video shows 'Russian tanks being destroyed and retreating' outside Kyiv (Josh Salisbury/Reuters, 2022)

First-order of signification: denotation (Denotative level)

The photograph indicates a lot of vehicles on the road between two residences street.

In addition, one of the vehicles is also burning.

Second-order of signification: connotation (Connotative level)

On the one hand, vehicles are associated with tanks, thus reflecting military and militarism. On the other hand, fumes and fire are signs of air pollution and environmental damage. In this sense, the photograph connotes an eco-centrism with environmentalism.