Mirotin Oleg Dmitriyevich

Termiz State Pedagogical Institute

Teacher at the Department of Russian Language and Literature

e-mail: schuhargooacademy@gmail.com

+99890-247-36-45

MILITARY DISCOURSE IN FICTION AND JOURNALISTIC LITERATURE: THEORETICAL AND METHODOLOGICAL APPROACHES AND PROBLEMS OF INTERPRETATION

Annotation

The article is devoted to the study of military discourse in fiction and journalistic literature, with a focus on the theoretical and methodological approaches to its analysis, as well as the problems of interpretation. Military discourse is considered a particular form of communicative practice that reflects specific socio-political and cultural contexts related to conflicts, military life, and national identity.

Key words

military discourse, fiction, methodological approaches, interpretation, modern literature

Military discourse in fiction and journalistic literature constitutes a complex interdisciplinary object that integrates linguistic, cultural, and ideological aspects through which texts construct the meaning of war, conflict, collective memory, and social identities. It functions as a particular form of speech practice reflecting the historical, cultural, and socio-political contexts of conflicts and the social processes accompanying them.

Modern theoretical and methodological approaches are based on discourse-analytical methods that view a text not only as a literary work but also as a communicative event participating in the formation of sociocultural knowledge about war and peace. According to the definition of T. van Dijk, “discourse is understood as a distinct communicative event and as a written or oral form of verbal interaction.” [7].

Artistic military discourse in literary studies is traditionally examined through the analysis of narrative strategies, artistic devices, and mechanisms of meaning-making. Many studies emphasize that the language of a literary work about war constructs not only the plot structure but also cultural concepts such as heroism, sacrifice, memory, and patriotism through metaphor, symbolism, and genre coding.

Researchers note that artistic military discourse functions as a mechanism for reconstructing the emotional and ethical experiences of conflict participants and shapes cultural models of collective memory that are preserved and transformed in subsequent socio-historical realities.

In journalism, military discourse manifests itself through specific genres—analytical articles, essays, reports, and interviews—that perform the function of strategically influencing public opinion and legitimizing military-political decisions. Scholars emphasize that in the media and publicistic writing, the construction of the image of war and of social actors is carried out through mediatized strategies of argumentation and evaluation. This is particularly relevant in contemporary conditions, when media genres increasingly intertwine with political and military discourses, forming hybrid speech practices.

The ideological component of military discourse is a key aspect of its functioning both in fiction and in journalism. A number of linguistic studies emphasize that military discourse includes processes of constructing images of the enemy and of one's own community, which are expressed through the language of evaluative concepts and persuasive strategies. Thus, linguistic analyses of the ideological component of military discourse point to its dependence on national ideology and on communicative processes in which the value-based worldview of the subjects of communication is formed: "the concept of 'discourse' in modern domestic and foreign linguistics is interpreted in various ways, and the spectrum of approaches includes linguo-cognitive, linguo-cultural, and other perspectives." [6].

The theoretical and methodological approaches to the study of military discourse in fiction and journalistic literature are based on the integration of discourse analysis, semantic analysis, cognitive approaches, and narrative theory. Discourse analysis makes it possible to identify the linguistic strategies used to represent war, as well as the mechanisms of influence on the reader or audience, reflecting ideological attitudes and cultural meanings.

Within these approaches, hybrid forms of military discourse are also analyzed, such as military-journalistic, military-political, or military-diplomatic discourse, which incorporate elements of both institutionalized military communication and political rhetoric—as demonstrated in the works of O. I. Kalinin and T. S. Bolshakova, who examine models of military-diplomatic discourse in the new communicative space. [3].

The study of journalistic military discourse draws attention to the analysis of speech strategies used in the media and in political journalism. Research on military-political discourse emphasizes that addressing the nation during military campaigns becomes a distinct genre whose purpose is to explain the necessity of the conflict, justify the use of force, and mobilize social resources. This can be traced through the language and structure of rhetorical influence—for example, in interpretations of "military-political discourse" as the discourse of political elites accompanying the stages of war initiatives and relying on the values of society [2].

The problems of interpreting military discourse in the CIS are connected with its multidimensional nature, the polysemy of key categories, and the influence of sociocultural and media practices on the formation of the text. Literary studies note that the military discourse of fiction, while serving as a means of the artistic reconstruction of the experience of war, also functions as a tool for the cultural representation of social experiences. This requires particular attention to the genre, stylistic, and semantic aspects of representation. In journalistic analysis, this is reflected in the critical evaluation of strategies of argumentation, manipulation, and persuasion, as well as in studies of enemy images and the self-identification of society within the genres of war journalism.

Military discourse in the fiction and journalistic literature of the CIS countries should be considered a complex speech practice shaped by historical, cultural, and political factors and expressed through artistic means, media texts, ideological coding, and communicative strategies. It represents not only a tool for describing war but also an act of active meaning-making that

influences the processes of collective memory, social self-awareness, and cultural identity in contemporary society.

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