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APOCALYPTIC MOTIFS AND IMAGES IN MEDIA TEXTS ON BREXIT AND UKRAINIAN ELECTIONS

ABSTRACT: The paper provides the linguistic analysis of verbalising apocalyptic motifs and images in the media texts, devoted to the topical processes of Brexit and Ukrainian elections. It was confirmed that these motifs and images serve as a tool for influencing the recipients and noted that the consideration of the linguistic realization of images and motifs in the texts of media resources refers to the rapidly developing field of media linguistics. The word families, enriching Ukrainian and English with the neologisms related to the above extra-linguistic processes were singled out. The semantic fields of the considered images and motifs were described. Suggestions for further research were outlined.

1. Introduction

Today's information space is overloaded with information that flows in ever increasing volumes. Some scholars already raise the concern that media have become indeed powerful due to the language means they use (Matheson 2013, 14). To appeal to the audience, it is necessary to continuously and serially create breaking news and report on developing stories as well as use stylistically marked and expressive language means. These perpetual mass culture text production and consumption inevitably raise the threshold of people's emotional sensitivity, thus making mass culture people one-dimensional (term introduced by H. Marcuse) and unable to properly analyse the information received simply due to its intensity and redundancy.

Nearly any media text is polyphonic and offer addressees a multi-level, wide space for interpretations, high accessibility and easy comprehension. H. Pocheptsov (2001, 41) notes that a communicator uses "global structures to rely on, which are to include such components as Death, Life, Fear, etc.". These images are apocalyptic by nature and may be further subdivided into socio-political, economic, religious, environmental, planetary, etc.

It is apparent that media texts including apocalyptic motifs are an integral part of the modern mass culture. The Anatomy of the Mass Culture was studied by V. Lebedev (2010), who considered the mass culture globally and locally. Apocalyptic and post-Apocalyptic motifs are determined by the historic, socio-political and cultural context of a particular period. It is important to mention that authors often "use apocalyptic motifs to highlight the shortcomings of our present society and envision an improved community" (Renner 2012, 203). Furthermore, apocalyptic phenomena resemble a disease a body resists to and, in most cases, recovers with or without treatment. The analogy of the socio-political situation and the state of health is often drawn by various authors. For instance, as early as in 1897 V. Solovyov (2010, 521) wrote that the chronic disease of the mankind is the international hostility manifesting in wars.

In Christian mythology, the apocalyptic idea is primarily related to the Book of Revelation. Using the end-of-the-world motifs in various texts, people seek to respond to the numerous existing, emerging, and imaginary threats that cannot be fully controlled. Media themselves create textual myths of catastrophic nature, meeting the social need to reveal conspiracy, clarify challenges and predict the future. These texts may either provoke fear and anxiety or create the therapeutic effect of catharsis.

Since this study primarily focuses on the verbalization of the apocalyptic motifs and images, it is tightly related to the field of media linguistics, which is interdisciplinary by nature (Corner 1995). Moreover, there is clear understanding that the language of mass media is diverse and depends on the media where it is used. It also interacts with other semiotic systems (ibidem, 62). The terminology of media linguistics is also interdisciplinary and combines the terms of the major humanitarian subjects – linguistics, sociology, psychology, journalism, cultural studies, etc. (Dobrosklonskaya 2008). Any media text reflects the journalist's language personality, their world outlook and perception, intellectual level and cognitive skills. Besides, media texts show universal features, including words, sounds, and visuals (snapshots, photos and videos) (Yatsimirs'ka 2007, 268).

2. Background

Apocalyptic motifs and images are a part of the wider field of eschatological motifs. The term eschatology (from Greek words ἔσχατος ('last') and λογος ('thing', 'teaching') may be defined as "the doctrine of the last things. It was originally a Western term, referring to Jewish, Christian, and Muslim beliefs about the end of history, the resurrection of the dead, the Last Judgment, the messianic era, and the problem of theodicy (the vindication of God's justice)" (Encyclopaedia Britannica 2019). Therefore, the concept is globally mythological, found in various cultures,

frequently showing "inter-civilization conflicts and controversies on the lines of divides between cultures" (Hungtinton 2003, 281). Unlike Christian mythology, "in religions outside the biblical tradition, there is no "end" but rather a cyclic pattern of cosmic destruction and rebirth" (Encyclopaedia Britannica 2019). These motifs and images also include millenarian (broadly, the expectation of a period of complete peace and abundance) and messianic ones (the advent of the Saviour of the mankind). The New International Version dwells on a New Heaven and a New Earth… "for the first heaven and the first earth had passed away" and "for the old order of things has passed away" (Revelation 21, 1-4), thus confirming that the apocalypse pattern implies a survival-initiation procedure, an escape to the new world or environment.

Apocalyptic motifs are an important element of the media discourse due to the timeless interest in the topic of the global catastrophe and the time after it. It is to be mentioned that "post-apocalyptic works are generally driven by anti-technology, anti-urban, and anti-modernity themes. The premise of these stories is that the modern world became so corrupted due to technological advancement and growing materialism that it destroyed itself" (Singal 2019). Media texts report and analyse the events that either have already happened or are anticipated. If reporting is mainly factual, the analysis may as well be speculative and manipulative aiming at influencing the target audience in the author's preferred way. For instance, in the 2017 article entitled "It's the End of the World (Again)" H. Wilhelm discusses Trump's and Trump-induced apocalyptic rhetoric worldwide (Wilhelm 2019).

A. McQueen has been working on apocalyptical rhetoric in political discourse for many years. The researcher has published a number of studies on the topic, including "Political Realism in Apocalyptic Times" (McQueen 2017). As K. Chesley (2017) mentions, she noted, in particular, that D. Trump was just one of American politicians who involved apocalyptic images to achieve success and gain trust of the voters since apocalyptic rhetoric has been part of mainstream U.S. political history. She adds that including the redemption element is very comforting for the audience, as politicians convince that "terrible things that are happening to you are not random or meaningless. They're the necessary prelude to a new and better world in which goodness will be rewarded and evil vanquished. What is more, the scholar mentions that the "doomsday mindset casts political conflicts as battles between "good" and "evil," "us" and "them", "salvation" and "destruction" (cit. by Chesley 2017).

In this respect, it is appropriate to mention the structure of the eschatological myth where the world first plunges into the chaos. The above image of the final battle can be regarded as a major archetypal story in the eschatological systems, as the crucial fight between righteous people and gods, on the one part, and demons, evil monsters and people supporting dark forces, on the other part. The concept of battle is multifaceted and involved moral, physical, economic, legal and other

aspects. For instance the BBC News analyst P. Barnes suggests that "If there is no new deal… there is likely to be a legal battle", however, with a possibility of "cancelling Brexit" (Barnes 2019). Various aspects of battles can be found in the Ukrainian texts, too. For instance, after the first presidential election round "розгорілася справжня битва" / "Кожен пост у стилі ми – воїни світла, а вони – насєлєніє – це чергова цеглинка у монумент перемоги Зе" (Strakh i nenavist' 2019).

These notions blur the perception of the unacceptable and raise the threshold enough to tolerate such phenomena as wars, massacres, tortures and other to reach the goals. I. Chernus (2007) studied the topic referring to the USA in detail and noted that America needs a figure of a strong and powerful foreign enemy to compete, fight, win and eventually survive.

Apocalyptic theme is very broad semantically and relates to a number of cultural mythological motifs and images (renovation, resurrection, experiencing and surviving the catastrophe, hope, salvation, and change). Apocalyptic images include those of fear, battle, war, cataclysm, destruction, hero (Saviour) and some others.

It is to be noted that apocalyptic thinking has been very typical of many countries worldwide. In this paper we will discuss media texts devoted to two major political processes in the United Kingdom and Ukraine, namely, Brexit and Ukrainian presidential elections, which have been widely covered and coloured apocalyptically in British and Ukrainian media, respectively. The empirical material for this study included the Guardian newspaper and the BBC website news and analytical articles devoted to Brexit (25 articles from each source dated March-June and end of August-September 2019) and correspondent number of news and analytical articles from Tyzhden (Український Тиждень) and the BBC Ukrainian service websites (the period of February-April 2019). The work involved such scientific research methods as linguistic, stylistic, and cultural analysis, systematic selection, and comparative methods.

3. Results and discussion

Both countries, the UK and Ukraine, have faced serious socio-political challenges to tackle. These instantly entailed media hype that once started and has been ongoing for quite some time. Media "branding", naming, and name-calling, is decisive, because words are the symbols that facilitate communication, perception and interpretation of the world (Barden 2012, 125). Therefore, it is vital to find out why it is said that the language of Brexit "betrayal" as well as the language of Ukrainian media on "зрада або перемога" is so toxic and poisoning for politics, and dangerous for the society in general.

The virtually and ideologically created image of the Britain's exit from the European Union as a process with grave consequences has often been deemed disastrous and disruptive, isolating and existential. It is indeed existential since this doctrine, originating from the catastrophes of the western civilization with world wars and other disasters, opted for human crises where the extreme is death (e.g. "How Brexit is causing the strange death of British conservatism" (Freedland 2019). This withdrawal is to initiate a new life that may or may not be better than the one within the EU family. Brexit apocalyptic nature can be confirmed by the Encyclopaedia Britannica, which states that "eschatological themes thrive during crises, serving as consolation for those who hope for a better world or as motivation for a revolutionary transformation of society" (Encyclopaedia Britannica 2019).

These potential attitudes are relevant to the Ukrainian disruptive situation with the presidential campaign in 2019, too, where the very landscape of the actual ongoing military conflict, economic crisis, corruption and forthcoming elections implied the rise of apocalyptic motifs and images.

The media hype around the process and the expected event has been so significant that the image of Brexit has acquired the whole semantic field. The BBC website has even set up a dedicated guide to Brexit jargon (BBC Brexit: Jargon-busting guide 2019) and explainers (video, textual and infographics) with the terms related to the matter. The lexical units directly related to the event include the Brexit word family (Brexit, Brexodus, ex-Brexit, post-Brexit, pro-Brexit, Brexiter), as well as semantic neologisms (exit, Exodus, divorce (bill), referendum, pro-European, pro-EU, pro-remain, Leavers, Remainers, Remoaners, divergence, out-and-out remain position, withdrawal etc.).

It is relevant to dwell upon the studies of the neologism B r e x i t . The term was coined in May 2012 following an analogous formation Grexic, regarding Greece, though the latter has not become as popular and rooted as British exit. The linguistic and media researchers have attended to the issue, which has been reflected in their respective works. For instance, the early development of the term involving corpus study and lexico-grammatical approach was carried out by L. Fontaine. The author discusses different aspects of the structure, combinability and modality of the new term noticing that "BREXIT, for now, remains a hypothetical construct since at the time of writing, it has not happened" (Fontaine 2017). People involved in the political process and related to the coinage and penetration of the neologism into the English language, culture and, in particular, media discourse, believe that partially that was due to the catchiness of the newly-created blended word (Christine 2019). The issue of Brexit has been discussed and analysed beyond the English-language linguistic community. Thus, T. Pristaiko, regarding the use of the lexeme Б р е к с и т in the Russian language, shows that this neologism has not only become well-established in the language but it has also been productive in derivation, the final element gaining the status of a suffix in the Russian language (Pristaiko 2019, 169).

Another research paper into Brexit and related English neologisms states that "a multitude of other creative coinages appeared as a result, many of them using Brexit either as a model, a source word, or merely as inspiration for other creative coinages" (Lalić-Krstin 2018), points to the rapidness of the transition of the word Brexit from a pure neologism to a household term.

As often mentioned, mass media prevent message recipients from reasoning and "think for" a modern person (Pocheptsov 2001, 288). The lexical units under analysis shape the Brexit landscape and raise certain emotions and attitudes to it.

Neutral meaning or positive connotation was identified in 14 lexical items: soft Brexit, Brexit supporter, Brexit campaigner, Brexit policy, Brexit saga, Brexit spectrum, managed Brexit, (re)negotiated Brexit, (the way) we address Brexit; Brexit solution, Brexit talks, Brexit secretary, cancelling Brexit.

Here "managed" and "(re)negotiated", "do", and "deliver" mean that the leaving process will be under control, and it will resemble a game which requires players to make their choice. The government's vision of the possible scenarios and their management was laid out and publicized in the so-called newly-coined semantic neologism "yellowhammer" in the following meaning: "'Operation Yellowhammer' – the name for the government's contingency plan to prepare for leaving the European Union (EU) without a deal" (Brexit: What does Yellowhammer 2019).

The lexical and phraseological units with negative connotation are more numerous (49 items) and can be roughly subdivided into several thematic groups.

• dead end: "Brexit deadlock", "Brexit impasse", "Brexit extinction", "How Brexit is causing the strange death of British conservatism", "no-deal Brexit would be "political suicide"", "[Johnson] warns the Tory party will "kick the bucket" if there are further delays", "MPs line up against threat of "ludicrous" no-deal Brexit" (cited from The Times, 12.06.2019);

• time-related: "moment of truth", "Brexit extension" "Brexit delay", "post-Brexit immigration plan/immigration system after Brexit/Firms desperately need a timetable for these next few months", But he can still avoid asking for a Brexit delay (Jenkins 2019), Brexit deadline, "Brexit day", "transition period";

• instability and paralysis: "vortex of Brexit", "paralyzing uncertainty", "disorderly Brexit", "uncertainty over Brexit", "avoid a paralysis over Brexit", "Brexit uncertainty";

• crisis: "hard Brexit", "no-deal"/"no-deal Brexit"/"no-deal departure"/, "no-deal scenario" / "anti-no-deal political and media alliance" / anti-no-deal Brexit alliance / no-deal exit / no-deal disaster, "[Turkey has become] a victim of Brexit" before its start, "no-deal Brexit would mean "Our economy is completely trashed", "Brexit has precipitated this crisis", "Brexit has broken us", "Brexit is not the cause of Britain's political breakdown a symptom", [Turkish people say that] "pro-leave politicians sought to terrify by telling lies about Turkey", unlock Brexit, Brexit nightmare,

compromise deal, campaign to remain, official remain campaign, Stronger In, Brexit drought (about alcohol for Christmas), "Get Brexit done";

• people: "Casualty of Brexit", "Mr No-Deal" (coined by D. Tusk), "Remainer plot", Brexit extremists, EU's chief negotiator vs "prime minister's lead Brexit negotiator", and "Brexit-weary voters".

In Ukraine, the elections also involved the creation of neologisms, though, less extensive than in Britain (the electoral events are of a regional scale, unlike Brexit, which is both national and global). Thus, the recent coinages included those explicitly or implicitly referring to then presidential candidate V. Zelensky (24 items): Камікад-Зе, Зе Корпоратив, Зе команда, зеленіти, Зеля, казус Зеленського, Зе-Загроза, Зе, Зе!Президент, Зе!Life, Зе-школа, УкраїнаЗе, Зеленський-іграшка, Голобородько, маріонетка, ширма, лідер «приколістів», Слуга народу, агент, проект, гіперпопулістський проект Зе, віртуальний, голограма, український Макрон. The word family, based on the surname of the presidential candidate, was mainly formed by using shortening, compounding and blending (13 units). The neologisms referring to the name of President Poroshenko include 5 items: Порох, порохобот, ПП, кондитер, Банкова. All the above recent lexical coinages contribute to the verbalization of the apocalyptic motifs and images in the media texts considered in this work.

The analysed texts reveal that the international perception and assessment of Brexit is not purely positive: "It is like a meteor has hit Great Britain" (Poyrazlar 2019). "France's president, Emmanuel Macron, said he wanted to avoid Brexit "polluting" the EU after 31 October" (Henley 2019). It can be even ironic in the description of the seeming willingness to step over a barrier (here a doorway): "The French EU minister, Natalie Loiseau, has called her new cat Brexit. "He wakes me up every morning meowing to death because he wants to go out," she says. "And then when I open the door he stays put, undecided, and then glares at me when I put him out" (Younge 2019).

The image of Brexit as an apocalyptic event includes the explicit naming of it, which can be found in a number of texts under analysis, where the contexts are as follows: "If the apocalyptic scenarios for no deal…" (O'Hagan 2019), "Brexit may feel apocalyptic – but radical new ideas are taking root" (Harris 2019). Quite explicitly, but not literally, it can be alluded from PM's comparing the decision to exit as "do or die" (Kraemer 2019). J. Corbyn's remark about the government and its head also looked rather gloomy, resembling a popular apocalyptic subgenre in fiction: "[he] said the country now had 'a zombie prime minister and a zombie government'" (Brexit: What does Yellowhammer 2019). Ukrainian texts also mention the word "zombie" referring to the future president's voters: "…весь зомбований електорат завиє від обурення…" (Malko 2019b). MPs similarly referred to the parliament struggling with Brexit: "This Parliament is a dead Parliament" (Parliament suspension 2019).

Ukrainian texts contain the following elements that explicitly represent the image of Apocalypse. Firstly, these were rhetoric questions, actualizing the idea of the threshold, life before and after: "Що залишиться після виборів" (Krapyvenko 2019). A similar headline can be found in a BBC text under analysis, too: "What happens now? " (Barnes 2019). Secondly, the situation is openly called catastrophic: "Слабкість перед лицем зухвалої агресії РФ мають катастрофічні наслідки" (Slabkist` pered lytsem 2019). This word was used in a text from the Guardian, too: "it's fair to say that the predicted catastrophe hasn't really happened" (O'Hagan 2019). Providing the global overview of the first-round results, the Tyzhden journalist quotes expert O. Motyl, who, doubting Zelensky's ability to deal with the military conflict and manage the country, notes that in the film, where the future Ukrainian leader played the part of the President of Ukraine, the imaginary world was an alternative that is stylistically post-apocalyptic. In particular, syntactic patterns allude to the Book of Revelation: "В альтернативному всесвіті Крим і Донбас не окуповані. Немає війни. Немає смерті" (Vovchuk 2019a).

The other ways of representing the apocalyptic text elements are more implicit. Thus, the Brexit "saga" is still futuristic being at the stage of eschatological expectations, and its narrative is developing and prospective. The image created in the Brexit media texts is from living before, anticipating and warning about the upcoming event, where the no-deal Brexit will stand for various challenges, including economic recession, fall and disruption. In particular, the government's Yellowhammer says that "Trade between Northern Ireland and the Irish Republic will be 'severely disrupted'" (Brexit: What does Yellowhammer 2019). The Ukrainian texts under consideration contain a link to the British EU leaving process: "… що мало б лежати в основі інтеграції України в об'єднану Європу, щоб потім не сталося 'Укрекзіту'" (cit. in Kramar 2019).

The British public vote for leaving the EU was to a certain degree preventive, caused by the fear of migrants, associated with the Biblical lines on the final apocalyptic battle and the inflow of strangers ("Satan will be released from his prison / and will go out to deceive the nations in the four corners of the earth – Gog and Magog – and to gather them for battle. In number they are like the sand on the seashore" (Revelation 20, 7-8)). Warnings and demands for preventive measures are frequently voiced in Ukrainian texts under analysis, e.g. "Парламент. Виставити запобіжники" (Malko 2019b) / "Дуже скоро день, коли він (Zelensky – G. K.) погодився стати кандидатом в президенти, видаватиметься йому найжахливішим у житті, а мрія прокинутися, щоб його безконечний кошмарний сон нарешті закінчився, переросте в параною" (Malko 2019a).

The British status quo is inevitably harmful and dangerous, and the current objective is to "minimise the harm Brexit might do" (Balls 2019). At the same time, going through the no-deal exit, may well entail casualties of Brexit, which are already perceived as a "palpable risk" (Henley 2019b). The Labour stick to the

out-and-out remain position in addressing the exit and even organized the official remain campaign, Stronger In.

The Ukrainian situation was similarly described by journalists. For instance, the prospective young candidate is presented as a danger and potentially harmful factor for the country: "Ця чиста віртуальність може трансформуватися в якого завгодно монстра. На такому тлі чинний президент теж не ідеальний, але прогнозованіший" (Malko 2019b). The risks of having a new president are shown numerous contexts: "'Болото' української політики… поглине його, і будь-які поривання мобілізувати професійний та середній клас на моральний хрестовий похід, швидше за все, розваляться…" (Vovchuk 2019a).

A most powerful apocalyptic image is that of the fear (in broad meaning). This feeling often encourages people to move ahead and get united or makes them rigid and forces to stop. Brexit was the result of the extensive campaign in electronic and conventional media channels. The techniques applied were mainly subjective, manipulative and populist, aimed to shape desired public opinion. The apocalyptic event itself along with the effect of the information flow played their role in the rise of public concerns and fear, partially of something which is not real, but imaginary, a simulacra (in J. Baudrillard terms). The image of Brexit, analysed herein, is partly a simulacra, too, since it has tangible, realistic and objective aspects along with the created over-speculated ones.

The existential fear is often related to loneliness and isolation, and the fact that Britain is located on islands contributes to the development of the above image, especially being strengthened and deepened by the "divorce" process. For instance, the Guardian states that "we will keep exploring the themes that divide and unite the continent, offering our readers a global perspective on these important events" (Henley 2019b). Even if there is no actual isolation, the virtual image created by mass media is threatening. Moreover, actual figures show that the British are trying to escape the country, or, at least have an opportunity to do it later, if necessary. This is statistically proven by the growing numbers of the British being granted Irish passports (Flanagan 2019). The problem of the Irish border, termed as the "backstop", has turned out to be complicated and hard to address, being referred to as the "Irish backstop riddle" (Henley 2019b).

The image of fear is represented, particularly, in the so-called text strong positions, e.g. "Europe isn't the enemy – demonising us is undermining Britain" (Luyendijk 2019). As it is evident in the heading above, the image of fear is verbalized by word "demonizing" referring, in turn, to the word "enemy", which is a compulsory image for the hero-enemy binary opposeme. A similar situation was observed in the Ukrainian texts running that, for instance "…Буткевич вважає хибною стратегію прихильників Порошенка щодо демонізації виборців Зеленського / Пан Буткевич прогнозує, що Україну і далі чекає 'накручування ненависті', що призведе до поразки Порошенка" (Strakh i nenavist' 2019).

The motif of destruction, in the British circumstances experiencing and surviving Brexit, in Ukrainian – experiencing and surviving presidential and further parliamentary elections in 2019, is represented in the articles under consideration by such lexical units as "Brexit day", "divorce bill", "некерований хаос", "територія анархії", "інструменти боротьби й дестабілізації, корупція… створює відчуття розчарування" and others. The contexts related to these motifs may be divided into the groups of 1) metaphoric comparison, 2) conceptual verbalization of destruction, 3) warnings, 4) despair, and 5) reconstruction. The first group includes such comparisons as "a meteor" that "has hit Great Britain" (Poyrazlar 2019), and B. Johnson's claim that the May's deal is dead (Barnes 2019). The second group is represented, inter alia, by the following contexts: "…lives have been immediately disrupted by Brexit…" (O'Hagan 2019) or in a longer quote that also involves the image of the war: "Britain is no longer just riven […] but fully entrenched in a culture war", or an outline of the destructive battle followed by the post-apocalypse: "When we join battle on those lines, we leave no room for anything in between or any obvious route to heal afterwards." (Henley 2019b), while the cataclysm itself is described as "the asset-stripping of British industry", organised by "the architects of a broken and divided nation" (O'Hagan 2019). The third group of omens and warnings is verbalized in such sentences: "The real consequence of a no-deal Brexit is not short-term shock – it's a long recession" (O'Hagan 2019). As the exit day is looming closer on the horizon, British media have been issuing "daily warnings of social and economic catastrophe […] The crescendo of these warnings was the government's own Operation Yellowhammer documents […] which foretold instant disruption to medical and food supplies and imports from the EU" (O'Hagan 2019). In this case, semantic overlapping with the motif of isolation and the images of fear is obvious. The article also runs that "the consequences for working-class communities across the country will be devastating and long lasting" (O'Hagan 2019). Furthermore, certain despair is seen in semantic deterioration of the meaning of the word Brexit as in the article from the Guardian. "Since 2016 Brexit has been transformed from the modest and endlessly beneficial readjustment promised by the pro-leave campaigners […] to a revolutionary project in which national harm might have to be accepted in pursuit of sovereignty" (Harris 2019). According to J. Harris, the British have already been tired of this prolonged and destructive process, and thus he calls them "Brexit-weary voters" (Harris 2019). In turn, the scornful attitude to Zelensky's voters and their choice was verbalized in a variety of ways, e.g. "корисних ідіотів та ліваків, сколотити інфантильну дебільну більшість" (Strakh i nenavist' 2019). The motifs of destruction and despair are featured in Ukrainian texts as well: "Народне розчарування станом економіки та продовженням існування корупції за Порошенка високе…" (Vovchuk 2019a).

However, both British and Ukrainian articles also admit the presence of hope amidst the mess and chaos of the present situation, and describe the motif

of reconstruction: "…I also started to feel pangs of optimism […] a sense of an embryonic leftwing politics that might at last speak to a future…" (Harris 2019) and believes that the current gloom will be replaced by new and young ideas: "But … Brexit has blown the lid off conventional notions of political possibility, allowing the left's grassroots to start offering grounds for optimism […] flickering light to keep us going" (Harris 2019). Ukrainian expert's opinion is laid out in Tyzhden. It runs that the fundamental change in the Ukrainian leadership "може дати вікно можливостей для перезавантаження російсько-українських відносин" (Vovchuk 2019a). Another Tyzhden journalist admits that "попри певну конфронтацію поглядів жителів Донбасу та інших українських регіонів, одностайною є думка про важливість встановлення миру та повернення окупованих територій" (Ryaboshtan 2019).

4. Conclusion

The above analysis of the apocalyptic motifs and images media texts demonstrated that they are effective and powerful in influencing text recipients. The study showed that end-of-the-world semantic elements are varied and culturally multi-layered. Therefore, they are still sufficiently expressive and culturally deep to impress the audience. However, this research is not exhaustive and it is worth further studying such essential apocalyptic images as those of the hero and war, as well as developing post-apocalyptic motifs, dedicated to the renewal of life and creation of new communities after the cataclysm.

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