



INTERPRETATION OF THE "WAR ON TERROR" THROUGH GLOBAL TIMES' X POSTINGS: A NARRATIVE ANALYSIS STUDY

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Abstract

The construction of narrative through interactive stories is popular on digital forums. Through interactive storytelling, the plot (scenes and scenarios), character mapping, and values are created to engage the audience in relation to a particular situation. The War on Terror has been a popular narrative that is interpreted from different perspectives. This paper examines how the concept of the War on Terror is framed by the Chinese state-owned media, Global Times, in its tweets, using narrative strategies. The three analytical lenses of the Narrative Analysis of Interactive Digital Storytelling developed by Daiute (2014) that are utilized in the study are Hyper-Plot Analysis that considers the construction of narratives and the way the audience engages them, Multi-dimensional Character Mapping that is used to map the representation of the engaged parties and their dynamics, and Poly-cultural Values Analysis to understand the cultural values presented and embedded in the narratives. This paper examines how Global Times uses digital storytelling to inform the world by analyzing selected tweets. This can contribute to how we think about and explore the nature of digital propaganda, world actors, and culture (protagonist or critic projections) in the global market of ideas. The research contributes to the understanding of the electronic media-based international narratives. It enhances the ideas of cultural diplomacy, foreign policymaking, and the study of state media manifestations in the global digital environment.

Keywords: *Chinese Media, Global Times, War on Terror, X Postings.*

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1. Introduction

The emergence of new media has drastically changed the face of international communication, particularly in the context of death and dying (Walter, 2020). The War on Terror is one of those confrontations that have been widely discussed due to several stories and how state media selects different versions of events and disseminates them (Callahan et al., 2006). They are credited with intellectually exploiting social media in influencing global opinion, often in an echo of the Chinese Communist Party's geopolitical narrative (DiResta et al., 2020). Global Times uses different tactics in its microblogging content, practicing both traditional approaches to news distribution and mechanisms of propaganda, framing, and counter-narratives in its coverage of global terrorism for domestic and international news media (Gao et al., 2012). This study consequently aims at exploring how Global Times actively participates in the War on Terror discourse on Twitter, the context in which this discussion is framed, be it on the discourses of justification, de-escalation, or criticism of international military incursions, and how these discourses are intertwined or aligned with the dominant discourse in the global media.

The extended importance of these strategies on the factors of international relations: United States-China relations and Chinese public diplomacy in general, will also be mentioned in this research. The use of Twitter by Global Times epitomizes state-orchestrated media in the digital age. It underscores state media dominance, which is undergoing redefinition in the wake of social media.

1.1. Statement of the Problem

The global market of ideas is in the process of radical transformation in the digital age, as a state-run media such as the Global Times of China (Global Times) can access the rest of the world directly on Twitter. This paper will be based on Global Times Twitter posts to explore how it decodes and frames stories in the context of social media interactions surrounding a significant global issue: the War on Terror. By means of the framework of Interactive Digital Stories, offered by Daiute, the project will seek to give insight into both the majorly emerging technology and the majorly emerging social application of the technology, since there is minimal insight about how these narratives are produced, what strategies are employed, and whether these narratives can affect the world's perceptions. In this way, the digital narrative presentation by Global Times on Twitter involves not only a rich narrative and colorful character portrayals but also reveals the shortcomings of balanced research on this subject.

1.2. Research Objectives

- To understand the construction of the plot, character mapping in the values of Global Times' X postings.

1.3. Research Questions

1. How is the narrative constructed by the Global Times regarding the USA's War on Terror on X sphere?

1.4. Significance of the Study

Providing a framework for understanding digital propaganda: Daiute's framework offers insight into the emerging scholarly field of how state-controlled media are using digital-era platforms to construct their narratives. Narrative Framing: Examining Global Times has the potential to provide insight into the process of creating and spreading narratives of world conflicts in a non-Western setting and to add to the corpus of knowledge in international media studies. According to the insights, US policymakers and diplomats can remain on guard against various information warfare strategies aimed at swaying the population. It will also serve in cultural diplomacy - knowing the values placed on communication in such narratives can help understand how this allows the transmission and reception of values, which is essential in the contemporary world of global communication. The methodological value of this study in analyzing digital stories is a primary goal. The findings can apply to other state media in various countries or international conflicts, and the research can be developed and applied to such issues. On this note, the study not only contributes to the current body of knowledge but also provides information on the practical policy and practice in utilizing digital media to make an international impact.

2. Literature Review

The War on Terror led by the US, which began after the attacks of September 11, 2001, has been a decisive geopolitical structure that has dictated global security discourses, international politics, and news coverage to date (Mehmood et al., 2022). Among the most important themes, one can distinguish the image of the US as a hegemonic actor, the denial of dualistic terrorism discourses, and the rise of multiple voices on the internet. As the given documents offer background insights (Omidi & Mobibi, 2022), the ways of interpreting the concept of terrorism within the Chinese context are rich in their geopolitical roots as a developing power that has to overcome US overtures. According to An (2017), in his dissertation, Chinese geopolitical visions of the US campaign are shaped by Confucian ideals of harmony and moral governance rather than military confrontation. This is in opposition to Anglo-American discourses that frequently frame terrorism as a civilizational conflict. Analyzing the US's portrayal in Chinese media as an imperial power that throws global order off balance, An (2017) draws on historical accounts of Western interventionism to question the validity of the war itself. For example, Chinese outlets do not view the invasion of Iraq as a counter-terrorism operation but as a power gambit using resources, and this view is legitimized by China's autocratic media system, which mirrors state control in foreign policy (An, 2017).

Chinese authorities manage terrorism by politicizing news, disproportionately amplifying or suppressing events to ensure stability (Zhang, 2023). In his research on Chinese policy toward terrorism, Wayne (2023) reports that the definition of terrorism as understood by Beijing changed after the events of 9/11 in a way that the media attempts to depict the US war as hypocritical in the context of ignoring the internal anti-terrorism operations of China. The US media, to its credit, tends to criticize China's Uyghur policies through a human rights lens, which creates a mutual asymmetry in framing. In an analysis of the US-China trade war, Ha et al. (2020) draw a parallel between the Chinese media that uses peaceful journalism, which emphasizes solutions and common ground, to react to the US war rhetoric, which is a strategy that may be adopted in terrorism coverage where China is framed as a mediator, instead of a combatant.

The Chinese print media, led by state-owned disseminators such as the People's Daily and Xinhua, interprets the War on Terror. In contrast to the tendency of US newspapers to frame domestic incidents in terms of the global war on terror, the Chinese press does not accept this framing. Due to the example of the 2013 Tiananmen attack, Li (2025) concluded that Chinese newspapers do not tie local violence to foreign terrorism, but instead depict it as local criminality to avoid further development and maintain national solidarity. This is unlike in the US and Thai media, which frame such events within a broader global jihad discourse and exaggerate threats (Li, 2025).

Framing analysis shows ideological differences. According to Zhang and Peng (2023), the framing of terrorist attacks in the Chinese and American press is likely to differ in that, unlike the US, where violence is sensationalized to captivate the audience, the Chinese media focuses on the governmental account of resilience, unity, and downplays the number of victims. This aligns with the propaganda model, which holds that the media cater to the interests of elites (Herman, 1988). The image of the US in the Chinese coverage of the US war is changed contextually: at times when the alliance-building was occurring after 9/11, China was proclaiming the US a strategic partner in counter-terrorism, but in times of tension, such as the Iraq War, it was being viewed as a reluctant ally or an aggressor (An, 2019). An (2019) goes even further, analyzing print accounts of the war, arguing that Chinese media denies binary frames (e.g., the good and the evil) of Western rhetoric instead showing both terrorism and US interventions as violent and immoral, thereby undermining hegemonic geopolitics. In Chinese media, such metaphors are refuted; as an example, terrorism is no longer a war, but a disease, which needs diplomatic therapies, and multilateralism is encouraged instead of unilateral action.

The internet has disrupted Chinese rhetoric, giving rise to a new discourse of internet geopolitics that has become a contested area (An, 2019). An (2019) evaluates the discussion of the US war on microblogs. It concludes that online forums confront state narratives with resistant discourses, which are more angry at US imperialism, and

ensemble discourses, which criticize the US imperialist position and the people's cynicism. It is an expression of a more-than-human turn in geopolitics, or of technology mediating power (An, 2019). To illustrate this point, on social media like Weibo, users discuss the economics of the war, with some saying China is the apparent winner, taking advantage of US distractions (Koehler et al., 2013), while others post in support of anti-war movements worldwide.

Ingram (2012) and Springer et al. (2012) support the agenda of internet geopolitics, in which cyberspace erodes state borders and empowers non-state actors. In China, where the internet is heavily censored, any topic of terrorism will not need any filters, as it will be discussed using a coded language, which promotes progressive geopolitics (An, 2019). Empirically, Liu and Zhang (2021) demonstrate that Chinese policymakers politicize online reporting on terrorist attacks, shutting down criticism at vulnerable times. However, societal reactions via social media can compel a change in the narrative. This relationship is reflected in how US drone strikes are discussed on social media, with netizens discussing them as state terrorism and reflecting the views of scholars on the spread of the war (Savell & Lutz, 2024). Comparative analyses highlight the differences between the platforms (Savell & Lutz, 2024). When it comes to the print media, it is monolithic; social media allows polyvocality.

According to Jafri and Rizwan (2025), non-Western online discourses, such as Chinese, are opposing the Anglo-American knowledge of counter-terrorism by highlighting colonial histories. Bogain (2020) also notes that French media criticize US exceptionalism. However, Chinese internet audiences are the only ones who associate it with national problems such as Xinjiang, where state media characterizes separatism as terrorism to justify massacres (Wayne, 2023). This is parallel to Ha et al. (2020) in terms of trade coverage, where the Chinese online media applies peace-oriented frames to de-escalate, as well as possibly applying peace journalism in the terrorism narratives, i.e., focusing on alternative solutions, such as Belt and Road initiatives, rather than war (Ha et al., 2020). After 9/11, the US media can easily confuse activism and terrorism and boost the propaganda of the government (Snow & Taylor, 2006). Conversely, Chinese media views the war as a symbol of diminishing US hegemony, with the Iraq news focusing on media inabilities in uncovering lies, such as the allegations of WMD (DiMaggio, 2006).

The portrayal of the Uyghur issues in China by US newspapers is analyzed by Chen (2023), who discovers frames of oppression that do not consider the context of terrorism. In contrast, the Chinese media responds with the frame of US hypocrisy. Bates (2020) condemns the entailments of the US rhetoric of war, used as enemies, battles, and victories, which result in the inability to think cohesively, which is also reflected in the War on Terror framing. This is the opposite in the Chinese press; An (2017) demonstrates that Confucian geopolitics redefines war as a violation of harmony and advocates a win-win

diplomacy. Ha et al. (2020) extend this to economic struggles, where Chinese media does not employ partisan journalism but instead relies on balanced sources of information, a strategy also used in the report on terrorism.

3. Research Methodology

The present study is qualitative and based on textual interpretations of Chinese Global Times' coverage of the War on Terror. The study uses purposive sampling and has adopted four tweets for analysis. The study is based on the analysis of these tweets and has adopted the Narrative Analysis of Interactive Digital Storytelling theory by Daiute (2014).

Daiute (2014) outlined four main principles of interactive digital discourse analysis as including: a) interactive digital discourse analysis involves a dynamic process, which creators of digital content engage people, places and semiotic media with; b) interactive digital discourse analysis is concerned with fashioning qualities of connection and disconnection with respect to the situation; c) narrative analysis is plumbing into these various strands of meaning and exemplifications; and d) become interactive digital storytelling amenability to the purposes of narrative analysis. According to Daiute (2014), these four principles were presented as the necessary and sufficient conditions for analyzing digital stories, and three of these types of narrative analysis would still fall within the range of interactive digital discourse analysis, such as the Hyper-plot Analysis, Multi-dimensional Character Mapping, and Poly-cultural Values Analysis.

Hyper-Plot Analysis: the aspect of the based interpretation, the arrangement and perception of the story by the audience. They expound on the meanings of the story and the interaction of the reasons behind plot construction from both the author's and the reader's standpoints, which regulate and synthesize threads, parallel plots, and the different elements to which an individual or a group is connected. Thus, a reader contributes to the structure of plotting (largely intuitively grounded), providing a running construction of the unfolding of the intertwined stories. This implies that, to be included in the digital stories, participants must act on the Hyper-Plots, even within the existing plots and the peripheral digital stories, as the Interactive Digital Stories (IDS) is multidimensional compared to paper stories.

Second layers of analysis of digital stories, in turn, include notions such as Multi-dimensional Character Mapping, as the explanations of the plot lines serve as the structural skeletons. The universal and mobile display of the characters was to possess peculiar connotations of their orientations, objectivity, traits, relations to the time and pace. When considered within the context of the story where storytellers reciprocate with each other across connecting, extending or changing the narrative lines and continue or incorporate their own vision of participation in the story, the mapping of the characters reveals that they generate meaning that they form through their own and through these interactive,

reciprocity processes. Action and psychological state are analytic categories in the presentation of persons as first (I), second (you), and third (he, she, it).

With the help of which the Culture requires such values to be defined, and with digital stories represented, the following category of analysis is the Poly-cultural Values Analysis. They can be transient, enduring, constant, conflicting, or transforming since the authors, to a considerable extent, were interested in altering the participations across space and time by various means (of expression). It analyzes the views of the interpreter and the author regarding the choice of expressions (whether expressed or not), how they are expressed, and the contribution of narrative values in implicit and explicitly guided stories. Daiute (2014) gave an example of US immigrant rights and remarked that the world is a multimodal story, in which multimodal stories narrate a distinguishable past and a separate future. After identifying the narrative database values, the researchers may apply the larger-scale values to the database using interactive digital stories, thereby exposing the values across the modes in terms of type and frequency. It is based on this referential example that the interactions among the stories' participants, time, and digital genres can be extended to explain the interactions between values and the expressive modes of stories.

4. Data Analysis



Source: <https://x.com/globaltimesnews/status/1712081880458424814?s=20>

4.1. Analysis

4.1.1. Hyper-Plot Analysis

The initial portion of the tweet refers to the War on Terror in the U.S., and that the War on Terror has been an achievement in that Osama bin Laden was killed and Al Qaeda was eliminated. This creates a story of conflict solved or a mission fulfilled. Moreover, when celebrating the nation's achievements, Haley's line "finish them" refers to a side story or an extension of the story that underscores the fact that, despite the achievements, the fight must continue.

The viewers are prompted to reflect on the victory in the War on Terror. It is on this basis that Global Times reinforces its own story of success, which does not appear entirely positive, because a clash should follow it. A finalization, except here, the successful clash has not been finalized. Still, there is a reference to the fact that it is the authors who think that the successful clash began and is stagnant, the suggestion that it will not be possible, at least in this case, being that it is on a global scale, that this is impossible.

The subplot about Haley biting an artillery shell is interwoven with the main plot of the War on Terror. Through an event involving a real U.S. citizen, the tweet records behavior that may be considered to be fuelling the conflict, using aggressive language, which is further situated within the broader story of vested interests in international military conflicts. Readers are encouraged to intuit their meaning on this narrative, indicating that even though we have arrived at some of the main milestones of the narrative we have written and that the meaning of the death of bin Laden has been achieved, the underlying issues of hate and conflict have not been resolved yet, and that is why it is a shaggy, unending, story. The United States (its War on Terror efforts and, by proxy, Nazaki Haley), Osama bin Laden/Al Qaeda (the adversaries of the War on Terror), and, indirectly, the Middle East (the geographic area of conflict) are the primary protagonists in this situation.

4.1.2. Multi-dimensional Character Mapping Character

U.S.: Characterized by two things, in some instances eradicating the terrorist groups by being a successful player in the world arena, and in some other cases, by fueling the war with provocative actions and statements. Maid of Heaven and Queen of America are described to the reader; it is left to the readers to determine what they really believe. The Middle East appears as a guest part but in the leading role, victim of US intervention, passive target of US force, symbol of an unending struggle. The U.S. enters the scene and assumes an emerging role in combating terrorism, creating an initial story but becoming a factor that prolongs the battle. Nikki Haley's act puts a face on the situation and shows how individual actions can impact the larger national history. The tweet makes Global

Times an eyewitness and critic, locating these characters on the map, in reference to a standoff story that questions the U.S.'s peace-making activities.

4.1.3. Poly-cultural Values

The message that the killing of another will lead a reader to hell is essentially ugly. There is no definite way to divine knowledge because hate is ubiquitous. It is particularly so in the Middle East. It is an implicit cost-benefit analysis, comparing success in military terms (e.g., destroying key figures) with success in peace, on a larger, yet vaguely defined, scale. On the one hand, the tweet indirectly discusses the U.S.'s role in promoting peace or contributing to the conflict by highlighting one of Haley's statements. It addresses principles of responsibility in global relations. The values in the story conflict with the previous military achievement and the present-day political discourse. This is how the U.S. can contribute to the realization of peace by posing its question, without overtly criticizing the state of affairs. The tweet appears to be an innocuous one, but there is a Chinese twist to it, and probably an attack on Western, specifically U.S., foreign policy. The opposition between these two methods suggests a cultural reproach to the Western predisposition towards militarism as a possible solution to international conflicts, which undermines the principles of peace and harmony so important to Chinese cultural identity. The story calls for a change in values, or at least an application of alternative values, to influence international policy. It turns into a victory of another sort, which is that of acknowledging that peace and awareness of the deep-rooted issues is more important, and a shift in value system takes place, i.e., aggression is changed to reconciliation.



Source: <https://x.com/globaltimesnews/status/1585670735057793024?s=20>

4.2. Analysis

4.2.1. Hyper-Plot Analysis

The tweet provides a speculative narrative where a continued military operation in Ukraine by Moscow can be termed as a war on terror. This provides a subplot to the larger story of the Ukrainian conflict, swapping a local drama with a worldwide one, the "war on terror" complexion of the post-September 11 world. It is an excellent device for attracting the audience, as the use of the ellipse at the beginning of the tweet makes one think the dialogue continues elsewhere. The appeal to experts makes the premise believable and prompts readers to ponder this reframing with an attitude of authority. With a commentary on the Plan, this tweet can be used to remind people that the war in 334 and the entire region are rebranding and renaming themselves. As we all know, the war on terror is an easier case to sell internationally than simply taking the form of a continuous, semi-perpetual military campaign. It is not so much the story of the mysterious killing of a friend, but what the world would become in a way that unsanctioned revenge was the most reasonable thing.

4.2.2. Multi-dimensional Character Mapping Character

Moscow/Russia, playing the lead role, is capable of repositioning its military operations. The film presents Russia in a more dynamic role, as a nation that can transform from an aggressor in a regional war to an ally in the fight against global terror. Such rebranding can aim to shift international perceptions of Russia from less controversial to those of a nation fighting a common enemy. Ukraine is not mentioned directly in the president's tweet, but it is in the background and could be the beneficiary of this change. It is unimportant, determined by Russia's narrative strategy.

A chorus of knowledgeable opinion that will bring a certain depth and analysis to the narrative, which would indicate that this shift is, in any case, possible, not unthinkable, as people who would know it would be. The dynamic in this instance is that between Russia and Ukraine. Provided that the story is turned into one of a war on terror, the actions of Russia might be perceived from a different perspective than an aggressor-victim relationship. This may alter foreign aid, sanctions, or diplomatic response to Russia.

4.2.3. Poly-cultural Values Analysis

The shift in priorities indicates a clash of values - between the international value of security in fighting terrorism and the national value of sovereignty, particularly Ukraine's. It suggests that, by framing the conflict as a war on terror, Russia is attempting to exploit the perceived merit of combating terrorism, which it claims outweighs the merit of observing national borders and sovereignty. Framing the conflict in this way can be used to present the military action as grounded in a popular cause and to internationalize its cause - another man against a tragedy may be the core of the best hour of another man. The tweet conveys the following values through a speculative rebranding of Russia's

military actions. It is a meek form of satire or commentary on how the world's stories are distorted to make one side right and the other wrong. In the eyes of the Chinese, as reported by Global Times, this tweet can represent a more nuanced approach to framing international disagreements, avoiding being liked or reduced to criticism. It can also appear to be an attack on Western-led accounts of the War on Terror, in which other nations could employ similar strategies. So that, should Moscow mean to steal this story, it would change the axis of the utilization of values on international scenes, swinging out of the issues of land at the very foundation of the war, but to those of a world danger. The implication of this to the assimilation of the new paradigm in other nations to both avert and support it respectively, undermines world efforts to discourage terrorism from the perspective of each actor on the final destination and to correlate their own goals, and which goals of the latter are no facts, hard feelings, and a lot of suffering respectively.



#GTGraphic:

When China builds #Xinjiang, the US calls it "genocide." When the US bombs Iraq, #Syria, #Afghanistan and Yemen, it calls it "war on terror."

#FactsMatter @_ValiantPanda_



Source: <https://x.com/globaltimesnews/status/1550133505723604992?s=20>

4.3. Analysis

4.3.1. Hyper-Plot Analysis

Form of the text: The tweet uses direct comparison to construct a text that is critical of international political language. It begins with the engagement of China in Xinjiang, which is described in a positive (construed by China) and negative (construed by the US) way (as a build-up and genocide). Then the military response of the US, termed the war on terror, is questioned, implying hypocrisy of the international criticism. Such a narrative structure creates a narrative of hypocrisy, in which the plot structure combines criticism of how the Western narrative is framed in representations of China with a defense of how China itself actually frames this narrative. Hashtags like #GTGraphic, Xinjiang, Syria, Afghanistan, Yemen, and FactsMatter are used to make the tweet or post resonate with the interests and discussions around geopolitical context, human rights, and factual coverage. One of the new goals might be to initiate an Intent skill, which will enable you to balance the output further to involve a particular user or group. The storyline consists of interwoven subplots about the development projects in China's Xinjiang region and the US military intervention in not just one but many countries. By working with us in this manner, you are making a show for the world that juxtaposes the Chinese narrative of progress and development with the US narrative of counter-terrorism, which will assist us in identifying the perceived gaps in international criticism.

4.3.2. Multi-dimensional Character Mapping Character

China: As a developer, a man who builds (builds Xinjiang). Such framing is aimed at portraying China as a growing, and not oppressive, nation, which contradicts the narrative of genocide. The United States painted the aggressor, and a few countries were bombed in the name of combating terrorism. Unlike that, this character has duality: he describes himself as a peacekeeper in the so-called war on terror, but is criticized for military strikes; therefore, a contradictory figure. Xinjiang, Iraq, Syria, Afghanistan, Yemen: they are part of the story, and each has its own conflict or development story. They are also portrayed as the victims or targets of the international policy, with Xinjiang being developed and the rest bombed. This dynamic pits China and the US in a competitive relationship, with China justifying its actions and attacking the US. The territories, in turn, are passive; they are affected by the policies of these world powers. Moreover, it unfolds this way: China is right, and the US is wrong.

4.3.3. Poly-cultural Values Analysis

China is progressive; the US is destructive: China offers development and progress, while the US offers destruction and military firepower. This contrast reflects a difference in national interpretations of international relations. When the tweet objectifies the US-led interventions, it implicitly promotes the sovereignty of nations. It ultimately hints at the principle of non-interference as a value, which aligns with China's foreign policy

principles. According to the story, the norms of human rights are not applied consistently, and the term genocide is politicized in the situation with China. In contrast, the war on terror has become the pretext for US actions. This is a direct comparison of actions. The wording, as it was written, using the word 'builds' instead of 'bombs,' is significant.



Source: <https://x.com/globaltimesnews/status/1498280456584052737?s=20>

4.4. Analysis

4.4.1. Hyper-Plot Analysis

The tweet begins with a rhetorical question, launching the critique and developing the narrative of how the U.S. is the so-called defender or destroyer of human rights. The posing of this question preconditions the presentation of a negative statistic from 2021, which serves as the plot of the central theme. The topics, i.e., COVID-19, gun violence, and the War on Terror, are all like a storyline. They constitute a central section of the development of the human rights situation in the U.S. Audience Engagement is there via the tweet, it is not only found but also involves followers who appear to have a critical mind and a particular interest in a blend of graphics and human rights issues. The

connection to the graphic also improves engagement, as it presents visual evidence that might aid the narrative and further reinforces it. Plot Integration: The subplots are interwoven in the narrative through the sequencing of the listings, which hint at a collective group influencing perceptions of human rights in the U.S. The shift from public health crises to domestic violence to international military action allows the audience to view the various arenas of failure and relate them to the big story of human rights violations.

4.4.2. Multi-dimensional Character Mapping Character

The U.S. is portrayed as the lead character negatively, as it is described as a "destructor" of human rights. The reaction of this character toward the COVID-19 crisis, gun violence, and the War on Terror is rather a feature of the story, and the country is criticized for not doing its job. COVID-19 victims will be reflected indirectly by statistics, and the U.S. is overlooking them in addressing the situation of the pandemic. This is the population health component of human rights, which is sometimes not taken seriously. Victims of Gun Violence are there as another group of people in the same situation, the causes here are the errors of home policies concerning the right to life and the weapon of death. The combination of all the incidents depicts internal discord and a healthcare crisis. Victims of the War on Terror are people who can be dedicated to a mass audience that is highly misled by the U.S. military operations that do not comply with international human rights. Character dynamics are present as the U.S. is depicted as the central participant in its choices and its unwillingness to assist these groups, and the viewers are led to believe this could be the cause of the issues. This situation suggests that the U.S. is playing the role of a multipolar actor, be it an epidemiologist, a lawmaker, or a global actor; they are all failing in their task, which makes the criticism even more serious.

4.4.3. Poly-cultural Values Analysis

The tweet is eliciting criticism of the U.S. for its inability to uphold human rights, which are universally accepted values, but interpretations of those values vary across societies. This type of value is the one Global Times uses to excavate deeper into the U.S.'s ego and its image of itself, not only in the country but globally as well. Responsibility and Accountability: The story raises a significant question on the role of the U.S.A. in creating these issues and, hence, the situation of accountability. The principle that underpins the system is a guide for governments to respect and be responsible for human rights. Peace vs. Conflict The topic of peace as a value is advanced in the discussion of the War on Terror, where U.S. military missions are criticized as the means by which the U.S. ought to have established peace and security worldwide. The Tweeted Values: The values observed in the tweet are somewhat devastating, as they are preceded by verifiable allegations that highlight the tacitness of human rights in the U.S. The text implies that the U.S. is not only not living up to these ideals in some measure, but is also likely actively involved in the ongoing crisis of human rights being flushed down the drain. Cultural

Context: Since it is a statement by the Chinese side, which frequently seeks to raise the issue of various approaches to human rights and is perceived as a critic of the human rights discourse, it is a form of cultural criticism. The tweet enters through the human rights narrative to attack the U.S.'s morality; as the world becomes globalized, it finds itself in agreement with the Chinese. Change of Values: The story may be one of the ways the world can begin to view human rights in a new light, or propose a new way to counter bad human rights reports worldwide. In its attention to these failures, the text highlights the need to re-perceive human rights; this may mean promoting a different perception that involves issues such as physical health, domestic policy, and military diplomacy.\

5. Conclusion

This paper presents a comprehensive study of the Twitter policies implemented by the Global Times, which have been used to distort the message of the War on Terror. The piece is framed within the Interactive Digital Storytelling framework by Daiute, embodying. The complexity of the digital narrative constructions of state media is revealed through the Hyper-Plot Analysis, Multi-dimensional Character Mapping, and Poly-cultural Values Analysis. The findings reflect the ingenious use of narrative to capture the attention of a global audience, position geopolitical actors, and navigate cultural values, thereby asserting digital media as a multifaceted element of international relations and public diplomacy. The study enhances our understanding of how stories are created in the online sphere, shaping perceptions of the world and revealing the complex situation of the controlled media era in the age of social media. Results. Hyper-Plot Analysis: The Global Times successfully pursues a dynamic plot, substituting it with various aspects that shift the sequence of ideas within sentences. The tweets increase comparisons between past military achievements and modern geopolitical conflicts, leading people to doubt the accomplishments of the War on Terror. Multi-dimensional Character Mapping: The way the characters are reflected in the stories of the Global Times indicates the sophistication of the geopolitical underpinning. The U.S. is also portrayed as a two-sided agent in both the previous world war and the modern world crisis. Other organizations, such as those in the Middle East, are portrayed more as victims who act as puppets to drive the fable of struggle and victimization. Poly-cultural Values Analysis. The study revealed that the most significant values are peace, responsibility, and an opinion on militaristic solutions. The Global Times cites the West not only for making this mistake but also for the fact that sharing, empathy, and peace are the main aspects of a healthy society, as practiced in the Western world.

6. Recommendations

- Interactive digital stories ought to embrace a wide array of media tools, including state media and social media, to help dismantle the complex narratives of geopolitical biases.

- Plots, character portrayal, and values-oriented discourse can be best understood through the interactive digital narrative analysis.
- Policy makers should apply the lessons of the narrative analysis either as an instrument for constructing counter-narratives or for engaging more in digital diplomacy, bearing in mind that storytelling has a strong influence on people's internal thinking.
- In the case of Global Times, one suggestion is to feature more diverse narrative voices and somewhat different perspectives to reach more people, while still maintaining a softer tone in its criticism of Western policies. This may be achieved by proposing collaborative solutions, such as peace, among others.

7. Gap for Future Studies

Future studies ought to adopt brick methodologies to observe how digital narratives and the effects of state or non-state actors are transformed through the prism of different cultural and political orientations. The paper has considered the framework provided by Daiute; however, future studies may explore the development of other methods of writing narratives or discourse analysis that can be applied to provide a more detailed perspective.

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