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Лонської Ілони Володимирівни

студентки групи МЛа 51-23

факультету германської філології і перекладу

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Russian-Ukrainian War in Hard and Soft News: a Stylistic and Multimodal Perspective

Yulia Franchuk

Group МЛа 51-23

The Faculty of Germanic Philology and Translation

Full-Time Study

Speciality 035 Philology

Research Adviser

Assoc. Prof. I. S. Kyrychenko

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INTRODUCTION

News is a core component of journalism across all media platforms, whether print, electronic, or online. The study of mass communication and media linguistics highlights key characteristics of English-language news discourse. A significant feature is its ability to impact a wide audience, where accessibility to disseminated information is essential for ensuring it reaches and influences the broader public. This accessibility factor plays a critical role in how effectively the news is consumed and assimilated by the audience. As defined by T.A. Dijk, the concept of media news in everyday use covers the following aspects: it is new information about events, phenomena or people; it is also the format of a television or radio programme that presents news stories. It can also be a news story or report that is broadcast on radio, television or published in a newspaper and provides new information about recent events (Dijk, 1988).

The russian-Ukrainian war has profoundly impacted global media coverage, shaping narratives that influence public opinion, political stances, and international responses. In this context, news reporting – whether hard or soft – plays a crucial role in framing the conflict for diverse audiences. Hard news focuses on factual, direct reporting of events, emphasizing objectivity and immediacy, while soft news provides a broader, often more interpretative or emotional lens, engaging readers through human interest angles and storytelling. Each type of news employs distinct stylistic and multimodal strategies, affecting how information about the war is perceived and understood.

The **object** of the research paper is confined to the study of anglophone hard and soft news. The **subject** matter of the study is concerned with stylistic and multimodal specificity of the Russian-Ukrainian war coverage in these two news types.

Given the intense information warfare and media framing surrounding the Russian-Ukrainian conflict, this study is particularly relevant in understanding how language and visuals are used to construct narratives that either support, criticize, or

neutralize perspectives on the war. By focusing on both stylistic devices (such as diction, syntax, and tone) and multimodal elements (such as images, video clips, and infographics), the paper seeks to provide a comprehensive view of the communicative tools employed across different news formats. This exploration of stylistic and multimodal choices offers insights into the power of media to influence audience perception, contributing to the larger discourse on war, media, and public opinion. Thus, **the aim of this research** is to reveal the stylistic and multimodal aspects of hard and soft news in the coverage of the russian-Ukrainian war.

In accordance with the aim of the paper, the **following tasks are set**:

- − to consider genre characteristics of news texts in modern media;
- − to develop a typology of news media texts;
- − to define hard and soft news in the modern media space;
- − to characterize the lexical organization of hard and soft news in English-language media;
- − to elicit grammatical features of hard and soft news in English-language media;
- − to reveal stylistic features of hard and soft news in the English-language media;
- − to expose the use of various multimodal elements in the depiction of the russian-Ukrainian war in hard and soft news.

Research methods. The research is based on the application of a complex of methods: general scientific – abstraction, generalization, induction, deduction, system method; empirical and theoretical – analysis, synthesis, ascent from the abstract to the concrete; specifically scientific – historical, comparative, statistical.

The theoretical value of the paper lies in its contribution to understanding how language and multimodal elements (like images, graphics, and layout) in media shape public perception and frame narratives about the war. This study deepens the knowledge of how stylistic choices and multimodal strategies are tailored within hard and soft news formats to convey distinct views, evoke emotional responses, and influence attitudes toward the russian-Ukrainian war.

The practical value of the work is stipulated by the possibility to apply its results to teaching university students Medialinguistics, Stylistics and Text Interpretation. They can also contribute to a profound reading and interpretation of news texts.

The structure of work is determined by its purpose and tasks. The study consists of an introduction, two chapters, conclusions to each, general conclusions, and the lists of reference and illustration materials.

Introduction clarifies the choice of the topic of the study, states the object and the subjects matter of the research, aims and tasks.

The first chapter focuses on determining the genre characteristics of news texts; outlining the dominant trends in the study of news genres; outlining news texts in traditional and modern media; identifying the main features of the structure of "hard" and "soft" news; defining the standards of news objectivity and features of the multimodal approach.

The second chapter deals with identification lexical features of "hard" and "soft" news in the portrayal of the russian-Ukrainian war; the definition vocabulary features and evaluative vocabulary of "hard" and "soft" news; the outlining of dominant stylistic aspects, expressive meanings and stylistic means of "hard" and "soft" news; comparing multimodal aspects of English-language soft and hard news about the Russian-Ukrainian war.

General Conclusions summarize the obtained research results, suggest theoretically valuable inferences and outline the main perspectives for further research of the problem under consideration.

CHAPTER ONE
THEORETICAL FRAMEWORK FOR THE STUDY OF PRESENT-DAY NEWS MEDIA SPACE

In today's globalized world, media linguistics focuses on understanding how language functions in media texts, which have become the dominant form of communication. This field explores how traditional media (print, radio, television) and new technologies create a single information space. With the advent of TV channels, radio stations and online publications, researchers study media texts not only through verbal language but also through non-verbal elements such as images and sounds. Media discourse combines linguistic and extra-linguistic features to form a comprehensive way of communicating (Khodjayorov, 2022).

The language of the mass media has its own stylistic characteristics and is marked by a specific style of information presentation. With the rapid development of mass media (press, television, radio), there is a necessity to define the stylistic features of the language of social communication. Баранник (1983) recognises the language of mass media as a separate functional style and emphasises the need to study the typological characteristics of each type of mass media, taking into account all aspects of the language structure: morphological, syntactic, lexical and phraseological levels.

The linguistic structure of television programmes remains insufficiently studied. It has a multifaceted nature, where the components not only convey basic information about the news, but also supplement and deepen it. There is a need for a comprehensive study of the structure of the television news text, which should take into account both journalistic and linguistic aspects. Such a study is possible thanks to the fundamental works on textual studies, mass media linguistics and journalism, in particular in the context of television (Поліщук, 2006).

1.1. Genre Characteristics of News Texts in Modern Media

News is "a printed or broadcast report of information about important eventsin the world, the country or the local area" (Cambridge Dictionary). It is "a report of an event that has occurred or become public in the previous 24 hours and may have important consequences" (K. Jamieson and K. Campbell, 1997).

News is the main element of the journalistic system. The analysis of theoretical findings in the field of mass communication and media linguistics allows us to determine the features of English-language news discourse. One paramount aspect of English-language news discourse lies in its profound influence on a mass audience. The possibility to access the information that is disseminated plays a pivotal role in determining its assimilation and reaching an extensive audience (Baum 2003). According to the scholar van Dijk (1998), the concept of "news" is multidimensional. He believes that the main meaning of this term is "new information", which can have several interpretations: as new data about events or facts concerning a person's personal life; as an information material in the media, for example, a news article in the press or a summary on a TV channel, which presents the main events of the day; as a news report on radio, television or in the press, which conveys the latest news about events in the world (Dijk T. A. van, 1988).

Today, the term "news" covers not only print media, but also information of general interest to society. The selection and presentation of news varies depending on the cultural characteristics and concepts of different media systems, but reflects the editorial approach. The modern news format and its principles were formed in the United States along with the development of commercial journalism. In the nineteenth and early twentieth centuries, Anglo-Saxon news agencies, including the New York-based Associated Press, introduced a neutral style of news coverage to appeal to a broad audience. In the 1830s, the commercial press (penny press) promoted a democratic approach with the most objective coverage of events, reflecting them through the eyes of an eyewitness (Вайшенберг, 2004). English-language news discourse with almost no restrictions on the subject reflects the state

of development of society and contributes to the democratization of political life (Baum 2003, p. 174).

The concept of news is often interpreted by researchers in terms of feelings and their own intuition (McQuail, 2010), but attempts to define it can also be found in the studies of Lippmann (1922), who focused on news gathering and considered news as a report on an aspect that has attracted the attention (Lippmann, 1922. p. 216). Park (1940/1967) identified the characteristic features of news reports and compared them with history, which led him to the conclusions that news is timely (reporting recent or recurring events), unsystematic (reporting unrelated events), perishable (losing relevance quickly). And the events reported in the news should be unexpected, unusual, and serve to orientate the audience. (Park, 1940/1967). Tuchman identifies among the most important properties of news - the desire for objectivity and factuality, the key element of which is the reference to reliable and truthful sources (Tuchman, 1978).

In his research, Zdoroviega (2004) defines the concept of "genre" as a historically formed type of work that has a special approach to the development of life material and is distinguished by clear structural features and divides journalistic works into the following genres:

- informative: note, report, interview, report, correspondence;

- analytical: commentary, article, review, review, letter, appeal;

- fiction and journalistic: essay, sketch, feuilleton, essay, pamphlet, humour, fable, parody) (Здоровега, 2004).

In the media space, a genre is a category of content that is recognised by both its creators and the audience and has a certain collective identity. It is formed on the basis of certain goals (for example, informing or entertaining), structural features (duration, pace, format, language) and content (connection with reality). Genres are formed over time and are subject to generally accepted standards, although changes and developments are possible within them. They follow a certain structure and sequence, and use a typical set of images and themes. Genres are a useful tool for the media to ensure that content production is consistent and meets audience

expectations, and to help users make choices and maintain communication between content producers and consumers. The news genre is the main component of a newspaper and the main activity of a journalist. It is a cultural form of self-expression and a way of expressing opinion on behalf of the public. News cannot be created individually or privately, as it must have the features of reliability and ensure the credibility of the media institution (McQuail, 2010. p.309). In his research on the news genre Warren Breed (1956) described news in terms such as 'marketable', 'superficial', 'simple', 'objective', 'action-oriented', 'interesting', 'stylised' and 'sensible', as well as 'meaningful' (as opposed to 'interesting'). In characterising news, he contrasts serious news content with human interest information that is entertaining, sensational or personalised (Breed, 1956). This idea was continued by Helen McHill Huges (1940), who noted that in essence, human interest news is also news, but it has its own special character, as the author presents information from the reader's point of view and makes the news similar to gossip or fairy tale (Hughes, 1940).

The fact that news can have (like other genres) several variants, depending on the basic code of the genre, was noted by Dominic et al. (1975). Such news, while maintaining its form and trying to present objective information, is characterised by the features of inconsequentiality and superficiality, and its content is transformed into entertainment, sensationalism or advertising (e.g. celebrity gossip, satirical programmes, "happy" news) and is aimed at attracting the audience (Dominick et al., 1975).

Black (1992) supports the predominance of informational genres, as their main purpose is to inform and create a "channel of communication" between the public and government representatives, organising public discussion of important topics. Black (1992) also notes that the technological development of media and the market approach to information lead to the dominance of informational multimedia genres. Conciseness and simplification in the forms and means of presenting the material, while increasing the capacity of the content plan, brings the news discourse closer to the mass audience, which ensures that the needs of the consumer are met. Such a

feature as concentration of material is manifested in a significant number of news blocks on one web page with the possibility of requesting and receiving new information in hypertext format (Black, 1992).

Unlike print media, television and radio, where genres are clearly defined, online journalism is a mix of genre forms. Most web genres are closely related to traditional print media genres, but due to features such as hypertextuality, multimedia and interactivity, they acquire new effective features. In the "Textbook of Cross-Media", the genres of online journalism are divided into traditional ones (informational, analytical, journalistic) and transformed into new forms, such as web news, online reportage, multimedia article, podcast, etc. (Крецу та ін., 2015).

Professor Weischenberg (2004) distinguishes between news genres such as a note (short news) and a correspondence (more detailed news), which differ in content and style. The use of narrative techniques allows correspondence to describe events in more detail. In turn, more detailed news is divided into "action story, quote story and fact story" (Вайшенберг, 2004). The division of such news refers only to the content, but the structure of these subtypes of correspondence remains unchanged In the action story, individual facts are summarised, with the main result being put at the beginning and followed by less important details. This type of narrative is used, for example, to report on accidents and natural disasters, where the emphasis is on conflict and tension. Second-hand information, such as police reports or eyewitness accounts, is often the basis for the story. Journalists get key information at press conferences organised by law enforcement or prosecutors. A quotation-based narrative is a summary of statements made in speeches, discussions, interviews or handwritten materials. The main purpose of such an abstract is to highlight key phrases and put them at the beginning, linking other quotes with appropriate explanations. Priority is given to important statements rather than the fact of the speech. The journalist may use direct speech or phrases such as *"according to…"or "in the opinion of...."* This rule is often mandatory, for example, on radio stations (Вайшенберг, 2004).

A common and essential part of any media genre is the media text, which acts as a valuable element in its own right or serves as a basis for creating secondary products, such as radio or video stories (Bell, 1996). A media text can be defined as a multilayered text that integrates various semiotic codes (verbal, non-verbal, media) into a single communicative structure. The main characteristics of media texts include the following features: media (the text is embodied through certain media that determine its technical capabilities and channel limitations); mass (characteristic of both the creation and consumption of media products); integrative, which ensures the integration of different codes into a coherent communicative message; openness of the text, which contributes to its multivalent perception (Дашкова, с.47).

There are several extra-linguistic factors that determine the functions and form the genre framework of a news text: 1) news as an instrument of political influence on society (the function of shaping the ideological priorities of the state authorities); 2) news as an object of marketing influence (the audience is seen as a consumer of information, including advertising accompanying news releases, especially in prime time); 3) news as a means of shaping public opinion (a tool for organising public discussions and dialogue on topical issues of social development, i.e. a tool of "publicity") (Prior, 2003, p. 152).

In communicative language analysis, a news text can be described through the "modality of fact" and classified as a "factual statement," which relies on an assumed alignment with reality. The cognitive and communicative grounds of this "factual expression" are defined by two main conditions: 1) the reader trusts that the source holds accurate information about the subject, and 2) the reader has "unquestioning trust" in the sincerity and truthfulness of the source's intent of the addressee (Scott, 1992, p. 407).

The new communicative approach consists in extremely objective reflection of the subject situation. The specificity of informational genres is the elimination of language signals of subjectivity (Scott, 1992).

In summary, we can define the news genre as a special information genre of the media, whose task is to convey in a concise form messages about the latest events or

phenomena relevant to society. In the broadest sense, news is timely factual information about important events that contribute to the formation of public opinion, reflect social processes and cultural characteristics of a particular media system. The main characteristics of news are objectivity, reliability, timeliness, accuracy and focus on facts, which ensures the trust and orientation of the audience.

The genre characteristics of news texts in modern media show that news plays an important role in both reflecting and shaping social values, expectations and ways of consuming information. The genre characteristics of news allow it to adapt to different platforms, such as print, television, radio and the Internet, which expands the possibilities of communication and interaction with the audience. In addition, the news genre is divided into sub-genres (correspondence, reportage, interviews, blitz surveys), each of which has a specific structure and functions depending on the chosen communication goal.

A distinction should also be made between the reporting of news information and the reporting of information of public interest, which exist within the news genre. Serious, intellectual news content is contrasted with the reporting of information that is superficial, simple, attractive or entertaining. Despite adherence to the news form, such information is designed to distract, entertain, attract attention and maintain the interest of the audience, which gives it the characteristics of superficiality, commerciality, sensationalism and personalisation.

Thus, the modern news genre is not only a means of transmitting information, but also a tool for public dialogue that contributes to the formation of public consciousness and democratic.

1.2. Major trends in the study of news genre

The term "news" in the theory and practice of journalism has several meanings. In a narrow sense, news is understood as a recently completed event that became known at the nearest (current) moment in time. Some researchers call news information that is unknown to the newspaper's readership, or at least to most of it. There is an opinion that the concepts of "news", "information message", "operational message"", "note"

can be used as synonyms. In a broad sense, the word "news" is understood as an operational information message written by a journalist of a news agency or media on a topic of public interest, about an event that the audience did not know about before, or which occurred recently, or which is little known, or is known without details.

Due to the development of the Internet as a media platform, the speed of information dissemination has become a top priority. This has contributed to the popularisation of informative genres in journalism, as they best meet the requirements of efficiency. It is important to study these genres, in particular, how they adapt to the online environment, as this determines their current significance (Городенко, 2016).

The digital transformation, where traditional media formats are transformed into digital platforms, digital news outlets and personalised news feeds, is leading to the emergence of new forms such as blogs, podcasts, live broadcasts and live streams. This change offers instant news updates and greater accessibility to the audience. Hybridisation is one of the main trends in news genres, combining narrative storytelling with factual reporting. This is clearly seen in long-form journalism, where both approaches coexist to create more multifaceted and in-depth reporting.Today, we are seeing genres such as news and features blending. For example, long-form journalism often mixes investigative journalism with narrative techniques to create in-depth, engaging content. This synthesis provides a deeper context but maintains factual reporting.In particular, Bhatia (2004) refers to press releases that combine a mix of information and advertising as "hybrid genres" (Bhatia, 2004, p. 90).

There is also an increase in interactivity, allowing the audience to directly participate through social media and comments rather than being just a passive consumer. Recipients of information are now actively participating through social media comments, polls and user-generated content. This interactivity allows readers to engage with journalists, influence news content and help spread stories.

News content often includes different forms of media such as text, visuals, audio and video, creating a rich, multi-layered storytelling experience. This multimodal

approach improves the way stories are delivered, enriching the content, making it more engaging and accessible. Globalisation has introduced cross-cultural influences. The growth of global media means that news is shaped by cross-cultural exchange. News is designed to be relevant not only locally but also to international audiences, contributing to a broader understanding of global events. The desire to attract a larger audience has led to a focus on sensationalism, dominated by emotionally charged and visually appealing content. Commercial pressures are forcing outlets to prioritise stories that maximise viewer engagement, often blurring the lines between news and entertainment.

1.2.1. Dominant trends in the foreign studies of news genre

One of the important areas in the study of news genres is the impact of news content on the audience. The influence of news content on an audience is significant, shaping public perception and understanding of events. News can evoke emotional responses, guide opinions, and affect behaviors. Audiences often rely on news for information, which can lead to changes in attitudes or actions. Furthermore, the manner in which news is presented – such as framing and tone – can impact how individuals interpret the information. Engaging, accurate, and relevant content tends to foster trust and encourages deeper audience involvement with media. To create an information message, an informational occasion is necessary. The occasion is the event on which the message is based and which may interest the readership (Baum, 2004, p. 315).

Researchers raise the issue of the growing regulatory function of the media. With the transition to an information society, the media take on the functions of regulating social processes. They contribute to social progress, change traditions, influence moral and legal norms (for example, through lobbying for laws or investigations), and perform social governance functions. This process is carried out through open public discourse. Thanks to computer technologies, mass communication is combined with interpersonal communication and becomes a mechanism for decision-making and social management. Nowadays, not only the content of communication is

important, but also the form of its presentation and the specifics of transmission channels. Institutional theories consider communication as part of social control, functional approaches emphasise its impact on consciousness, and cognitive theories analyse the transfer of knowledge. However, none of these theories provides a complete picture of the media. Therefore, it is necessary to combine these approaches to create a pragmatic understanding of mass media (Weishenberg, 2011).

Digital platforms provide news producers with the ability to reach a wide audience, while search engines and social media provide rapid global access to information. As a result, consumers have access to a vast amount of content. In addition, digital technologies have enabled consumers to become content creators themselves, giving rise to the concepts of 'promoter' and 'producer' (Aitamurto 2011, Bruns 2007), meaning that the audience now has the ability to act as both a consumer and a producer of information. One of the most challenging changes is the transformation of the relationship between journalists and audiences. In the past, traditional media operated in a two-sided market, working with the audience and advertisers. In the era of digital platforms, this market has become a multilateral one, which has complicated these relationships. This is important because journalism depends on the public. Digital platforms have enabled the audience to become active participants in the process, creating content together with journalists (Meikle & Young, 2012).

Audience interactivity enhances the relationship between media outlets and their audiences, making news consumption a more dynamic and communal experience. Audience participation in journalism encompasses not only citizen journalism, but also commentary, forums and platforms such as blogs, Twitter, 4chan, Facebook, Instagram, Reddit. Thanks to social media, consumers no longer remain passive – they filter, discuss and even influence the creation of news content. This dynamic and interactive environment is important to consider in modern journalism. The dynamic and interactive media environment must be taken into account. Brans points out that our efforts to understand the complex news environment will be limited if we continue to make a clear distinction between industrial news production and

individual consumption, professional and citizen journalism, and private and public participation. This means that we need to rethink these boundaries to better understand contemporary media processes. (Bruns, 2018, p. 370)

Number of scholars has explored the concept of multimodality in journalism, focusing on how different modes of communication (text, visuals, audio) are combined to convey news stories effectively. Notable researchers include **Gunther Kress** and **Theo van Leeuwen**, who laid the foundation for multimodal discourse analysis. Additionally, scholars like **Carey Jewitt** and **John Bateman** have examined the use of multimodality in digital and multimedia journalism. These studies highlight the shift toward integrating multiple forms of media to create richer, more engaging news content.

Foreign studies of news genres emphasise the significant transformations in journalism driven by digitalisation and changing audience expectations. The development of news as an information genre emphasises the need for accuracy, brevity and relevance, and journalists are balancing the need for rapid news production with the quality of content to maintain trust. The evolution of the relationship between news producers and consumers has changed the media landscape, moving from passive consumption to active participation, where audiences influence content through comments, shares and contributions on digital platforms. The rise of hybrid genres and multimodal storytelling illustrates the combination of factual reporting with narrative elements, which increases engagement and connection with the audience. As multimodal formats (combining text, images and audio) become increasingly popular, they allow for richer stories that resonate more with today's audiences. Finally, the influence of media framing, tone and agenda on public perception highlights the regulatory and social functions of media. Taken together, these trends reflect the ongoing adaptability of news genres, in line with technological advances and audience-oriented approaches.

1.2.2. Key developments in Ukrainian studies of news genre

In the modern world, the media play a key role in shaping the political space, as they are the main source of information and connection with the authorities for most people. Analysing the state of media in Ukraine, especially in the context of the political and economic crisis, is necessary to overcome negative trends and stimulate positive changes in the political system. It is relevant fo our paper to focus on the studies of Ukrainian in the field of the media and communication.

Ukraine is characterised by a significant role of state bodies and local self-government in the media sphere. Although the media are theoretically part of civil society, in practice, municipal media often serve the interests of local authorities. This creates their dependence on state authorities in financial and organisational terms, which leads to unequal conditions for all participants in the information space (Ковалевський, 2009).

Another important media group to study is electronic media, which includes television, radio and the Internet. Television remains the leading medium in terms of its influence on society. The peculiarity of Ukrainian electronic media is that they are usually part of large financial and industrial groups and business systems, rather than independent business projects, as in the West. Thus, as Kovalevsky (2009) notes, this leads to their dependence on the economic state of business and political interests of their owners, especially during election campaigns, when the media are used for self-promotion.

The low efficiency of the economy has a negative impact on the functioning of the media in Ukraine, limiting the possibilities of state support for the media and weakening the journalistic business. Historical and international conditions force the country to protect national values, including language and culture. This requires priorities enshrined in legislation and a well-thought-out state policy. This is the only way to bring the realities in line with the Constitution and ensure the maintenance of national dignity (Здоровега, 2008).

Trends in the development of the Internet in Ukraine, which is conventionally referred to as electronic media, are characterised by its speed, which surpasses even

interactive television. The Internet works continuously, constantly producing news and interpretations without being tied to the "news time" (Ковалевський, 2009). Today we can observe that the use of visual and audio techniques and the high prevalence of online news compete quite successfully with television. In the context of the development of the Internet as a media sphere, there is a tendency towards maximum informalism, which puts forward the main requirement for information – the speed of its dissemination. As a result, informational genres of journalism have become the dominant forms of presenting information flows. This emphasises the urgent need to analyse the information genre sector, taking into account its adaptation to the Internet environment (Городенко, 2016).

Ukrainian researchers are actively and productively studying the specifics of the Internet space, as evidenced by the collective monograph Crossmedia: Content, Technologies, Prospects. However, the issue of genre forms of online journalism remains insufficiently studied. Such domestic and foreign scholars as O. Horoshko, I. Matsyshina, O. Hradiushko, A. Zakharchenko, E. Zemlyakova, V. Shevchenko, O. Kolesnichenko, K. Pak, I. Tonkikh, E. Kokhanov, M. Chabanenko, L. Shchypitsyna, and others pay attention to the varieties of web genres. The boundaries of genre forms of online media are quite dynamic and blurred, and hybrid genres often appear that have no analogues in the paper media, as they are a product of Internet technologies. The analysis of scientific concepts shows that the search for common features for classifying genres on the Internet continues. Researchers are trying to create a universal definition of the concept of "genre" in the context of the Internet, using various terms such as "virtual genre", "digital genre", "electronic genre", "genre format of virtual discourse" and "hypergenre" (Лешко, 2018).

Along with the challenges of technological transformations, economic changes and the emergence of online transparency, modern Ukrainian journalism has faced a rethinking of professional standards and a crisis of journalism's impact on society and the strengthening of its ideological component. The article identifies three main role aspects of journalistic agency in the new social conditions. The first is the civic aspect of journalism, which in the Ukrainian reality is reinforced by the military

invasion of russia, which becomes a strong argument for deviating from the principles of objectivity and neutrality. The second aspect, related to expertise, implies that journalists should be not only experts in collecting and disseminating information, but also in creating a high-quality information reality that will have a positive impact on society. The third aspect is the mediating role of journalism, which consists in the active participation of journalists in shaping a healthy public dialogue and in their function as a diplomat between different social groups and information clusters (Солодько, 2022).

Research by the Ukrainian media reveals the difficulties in the development of journalistic independence and the media influenced by socio-political and economic factors. The growth of the Internet speed and the constant availability of news brought information genres to the fore, emphasizing the need for in-depth study of forms of online journalism. Ukrainian researchers have begun investigating the unique genre dynamics of digital media, but the field remains underdeveloped. Among these changes, Ukrainian journalism faces challenges in maintaining its civic, expert and mediation roles. The ongoing military conflict is increasing pressure on journalists to navigate between objective reporting and national interests.

1.3.   Typology of news media texts

In linguistics, the term *text* generally considered to be a piece of written or spoken material in its original form (as opposed to a paraphrase or summary). A text is any piece of language that can be understood in a particular context. The idea of what a text is has changed over time. Modern developments in technology, particularly social media, have expanded the concept of text to include a combination of traditional language and graphic symbols (Nordquist, R., 2024). Thus, in linguistics and communication studies, a "text" refers to any coherent set of signs (spoken, written, visual, etc.) used to communicate meaning. This definition extends beyond written documents to include oral texts such as radio broadcasts.

The term "media text" appeared in the 1990s in the English-language academic literature to describe a text published in the media and quickly gained popularity.

Media text, as a product of mass information and communication, is aimed at transmitting specific information in order to influence public opinion and beliefs. The basis of a media text is the journalist's linguistic personality, cognitive abilities, worldview and intellectual level. The famous English linguist Alan Bell notes that media text should be understood not only as a sequence of words. It is a much broader concept that encompasses voice and sound parameters, visual images, as well as the technologies used to create and disseminate it (Bell, 1998).

Media texts include articles in newspapers and magazines (i.e. traditional written press materials), various audio and video materials: radio and television reports, interviews, programmes, talk shows, films, etc. – all of which are often referred to as "electronic press". Recently, the concept of the 'electronic press' has been expanded (or given a new meaning) to include one of the most prominent features of media news, which was previously ignored or underestimated by both traditional and modern approaches to media: news reports, whether they are presented in print or on television, are a distinct type of discourse. Today, we are witnessing an expansion of the concept of media text, as it includes paraverbal and non-verbal components in addition to verbal ones) (Mamatkulova, 2022).

There are many different types of texts which can use one mode of communication (spoken, visual, written) or they might use several (referred to as multimodal texts). The most common media text types include: newspaper texts (e.g. news articles, feature articles, opinion pieces, letters to the editor, editorials), visual texts (e.g. photographs, graphs, tables, cartoons), speeches, radio interview transcripts, television reports or documentaries, online texts (e.g. blogs, petitions, issue awareness websites) (Insight).

Modern media linguistics offers many classifications of media texts. Scholars have created a system of analysis that includes the following aspects:

- the method of text creation (authorial or collective);
- form of creation and form of reproduction (one-dimensional or multidimensional);
- distribution channel (press, radio, television, Internet);

- functional and genre type (news, analytical texts, commentaries, essays, advertising);
- thematic affiliation to certain stable media topics or 'buzz topics'.

This classification makes it possible to analyse media texts in detail, taking into account their format features and functions of the media language, and also provides coverage of various combinations of message and influence functions in different types of media texts (Гринюк, 2022). According to the functional load, researchers distinguish five main types of media texts: analytical, instructional, bicentric, contact and informational. **Analytical texts** convey to the reader an assessment of a certain event or phenomenon. The author's opinion is presented through evaluation or criticism, with the aim to influence the reader through indirect arguments and appeals. Examples include glosses, commentaries, etc.). **Instructional texts** directed at shaping the addressee's behaviour through direct instructions (e.g. orders or recommendations). They indicate specific actions to be taken by the addressee, e.g., operating instructions, medical summaries, recipes. **Bicentric texts** combine two communicative intentions - that of the interviewer and that of the respondent, as in the interview genre, consisting of consecutive sets of questions and answers. **Contact texts** intended to attract the readers' attention and arouse their interest, for example, through letters, complaints, marriage announcements. **Informational texts** focused at conveying facts without judgement, they include genres such as news reports, articles, official correspondence, etc. (Гринюк, 2022).

The study of news text typology has become a crucial aspect of linguistics, journalism, and communication studies. By understanding the different forms and structures of news texts, researchers can analyze how information is conveyed and received by audiences. Various scholars, both in Ukraine and internationally, have significantly contributed to this field. Below are some key figures who have explored the typology of news texts, their work, and its impact on media studies. Allan Bell is a prominent figure in the study of news discourse, particularly in relation to linguistics and sociolinguistics. In his book *The Language of News Media*, (1991) – Bell examines the structure and forms of news texts. He explores how different types

of news affect audience perception and engagement, offering insights into the connection between the form of news presentation and its sociocultural impact. His analysis helps in understanding how the framing and organization of information in news can influence public opinion. Teun A. van Dijk is one of the leading scholars in the field of news discourse analysis. His work, *News as Discourse*, (1988) offers a comprehensive typology of news texts, focusing on their structure, macro-level text organization, and the cognitive processes involved in both writing and interpreting news. Van Dijk's contribution lies in his detailed exploration of the schemas and cognitive frameworks that underpin news texts, showing how news is not only a form of communication but also a tool for shaping social knowledge and beliefs. *Typology of Texts in Modern Journalism* (2013) by Ukrainian scholar Inna Medvedeva has focused on the typology of texts in contemporary journalism, particularly the classification of news genres. In her work, she examines the distinctive features of informational and analytical genres, providing an in-depth look at how mass communication systems shape and organize different types of journalistic texts. Her research is crucial for understanding the modern media landscape, especially in relation to how news is structured to meet the demands of mass audiences. Olena Bebykh's research in her work *Genres of Modern Ukrainian Journalism* (2017) focuses on the genres and typology of news texts in Ukraine's evolving media environment. In her work, she traces the development and transformation of news genres under the influence of modern technology and digital platforms. Bebykh analyzes how technological advancements have altered not only the presentation but also the consumption of news, highlighting the dynamic relationship between media genres and contemporary communication practices.

The typology of news texts remains a rich and evolving area of study, with scholars from different parts of the world contributing diverse perspectives on how news is structured and understood.

1.3.1. News texts in traditional media

In the era of rapid development of digital technologies, the genre characteristics of mass media are also changing. Information can be presented in an electoral form

via the Internet or in the usual traditional way. 'Traditional media' refers to all forms of mass communication that existed before the advent of digital networks. They include television, radio, newspapers, magazines and books. These media provide only one-way communication: the audience receives messages through the media, but cannot provide feedback directly through the same channel (Aminul, 2022). News texts in traditional media are a key element of journalism that informs a wide audience about current events. Traditional media include the printed press (newspapers, magazines), radio and television. The peculiarities of news texts in these formats are determined by the specifics of each of these media. (Іванов, 2012).

Traditional media emerged in the mid-19th century and continues to exist today. It includes all forms of communication that were prevalent before the rise of the internet, such as broadcast media like television and radio, as well as newspapers, magazines, books, and outdoor advertising through billboards and posters. These media laid the foundation for today's digital landscape but have largely been overtaken by the capabilities of the digital age. However, they brought their own advantages, including a strong capacity to filter and prevent the spread of misinformation (Thompson, 2011). Radicalization and the use of social media. As Logan points out, traditional media is considered trusted and reliable due to its long-standing presence. It also had the advantage of reaching a wide audience, as it wasn't limited to a specific device or platform – you could pick up a newspaper from any corner shop in any city (Logan, 2010). Traditional media genres include extensive coverage area. For instance, billboards can reach an entire city, while TV networks can broadcast across a whole nation (Rajendran & Thesinghraja, 2014). Traditional media typically catered to large, diverse audiences, providing content like news and sports that appealed to a wide range of people in a specific region Traditional media content can have a longer shelf life, especially in print, where information can be stored and accessed later (Logan, 2010).

According to researcher Ivanov (2012), newspapers are the oldest type of media, which all other media started with and tried to imitate. The new role of newspapers in the globalised world is to provide in-depth analysis of complex events and

phenomena, to analyse information in depth, and to identify important trends and connections. Newspapers provide readers with the opportunity to choose the information that is important to them, and the compact format of a newspaper allows them to store it for a long time and access it at any time. Newspapers adhere to high standards of professional ethics, publishing materials that are important from the point of view of society and focusing on information that is relevant to their audience. It is worth noting that newspapers prioritise accuracy and competence, spending time and resources on thoroughly checking facts and data through their own editorial "filters" (Іванов, 2012, p. 176).

Traditional media provides a degree of editorial control and professionalism that is often lacking on social media. It's not solely about real-time updates or engagement, but about the refined editorial process that ensures high-quality content. Through traditional media relations, organizations can work with experienced journalists, offering press releases, background information, and expert access to produce well-researched, in-depth stories. Establishing credibility as a reliable source for reporters is not only commendable but essential for a successful traditional media relations strategy. When a story is featured in a reputable traditional media outlet, it serves as a powerful endorsement of a company's or individual's expertise in their field. This external recognition can greatly enhance an organization's credibility and position them as a thought leader. While social media is valuable for maintaining an online presence, it often lacks the same level of validation that comes from being highlighted in a respected publication (Nelson, 2023).

Unlike the Internet, newspapers consider themselves legally responsible for the information they publish, so they carefully check their sources. Journalists tend to believe that the use of unnamed sources reduces the credibility of the material. The majority of newspaper articles have clearly identified authors, which differs from many online materials, where authorship often remains unknown, raising doubts about the reliability of the information presented (Іванов, 2012. p. 177).

Traditional mass media provide a level of institutional credibility that has been built over years of delivering accurate and reliable information. While some may

argue that certain outlets have adopted a more editorialized approach, they still maintain a high level of public trust. Traditional media, with its stringent editorial standards, remains a dependable source of information. For businesses, partnering with these established outlets offers access to a loyal audience, making them valuable channels for advancing their messages and being featured in news stories (Nelson, 2023).

Distribution was typically centered on a specific geographical region, such as a nation, unlike many digital media platforms that target niche global communities rather than regional audiences (Logan, 2010). Traditional media is still important when it comes to awareness. And traditional media is still critical for brand advertising. But many of the latest platforms are entirely focused on close targeting based on an individual's interest, consumption, behaviour and so on; and as a result can come at a higher cost. And in doing this they often remove what we used to call "quality wastage". Sometimes it's important to use media that delivers bigger, less closely targeted audiences. If you're only targeting an audience with an immediate need, you're not addressing future potential audience (Lay, 2024).

Traditional media outlets excel at reaching niche audiences with precision. Whether focused on fashion, technology, or other specialized interests, newspapers, magazines, and TV channels have well-defined reader and viewer demographics. This allows organizations to effectively connect with their target audience through traditional media. Printed materials such as newspapers, brochures, and catalogs offer tangible advertising that customers can take with them and share, expanding the reach and visibility of the brand. Traditional media has its own advantages, such as trust, sensitivity, extensive coverage, and experience. Traditional media sources, such as newspapers and magazines, have built a strong sense of trust over the years. Their long-standing presence and adherence to stricter editorial standards sets them apart. Also, traditional media have historically maintained higher journalistic integrity, making them more reliable sources of information. Another key advantage of traditional media is its physical presence. This physical aspect allows for a wider

reach, as these materials can be shared together, expanding the potential audience (Nelson, 2023).

Radio continues to perform strongly across age groups, making it one of the few broadcast media still delivering significant numbers. While it has undergone digitization, which brings numerous benefits, radio remains effective as a traditional platform that connects with a broad audience (Lay, 2024).

Among all media, television is the most integrated into people's daily lives, as watching TV programmes has become a habitual part of their activities. Thanks to the combination of acoustic and visual information, television actively affects the main senses – hearing and sight. Television has the highest capacity to entertain, providing a round-the-clock supply of both entertainment content and near-real-time news. Television news instantly grabs the viewer's attention, and there are many ways to make it exciting and dramatic (Іванов, 2012).

News programmes are a kind of information centre for television, and their production is constantly being improved to achieve high ratings and attract a wider audience. This is possible thanks to the development of technologies in the field of content creation. The current news on national TV channels is brighter and more intense than in previous years (Недопитанський, 2006). A dynamic consequence of the evolutionary development of television has been changes in the structure of television content development, especially in non-fiction television genres. The unique nature of the construction of television texts is closely linked to live broadcast formats, as live broadcasting has been a fundamental characteristic of television as a medium (Heat & Skirrow 1977, Feuer 1983).

Radio news aims to convey as much information as possible in a very short time, leading to specific grammatical characteristics. It often employs integration strategies such as long sentences, extended nouns and prepositional phrases, multiple gerunds, and a high frequency of nonfinite clauses and a perfective aspects in verb phrases. Reports, tend to align more closely with conversational speech than with written press. The number of news items per edition with an average of seven items in both short and long formats (Ferenczy, 2002).

In the era of traditional media, large corporations dominated the media landscape, consolidating power and distributing their content – whether newspapers or television programmes – to entire countries. This has led to a wider reach, allowing traditional media to effectively reach large populations. Traditional media employ professionals who are specially trained in journalism and broadcasting. These experts adhere to high standards of journalistic integrity, ensuring that the information presented is accurate, well-researched and ethical. This level of expertise distinguishes traditional media from new platforms where content creators may lack formal training or accountability (Drew, 2024).

All of this underscores the continued relevance of traditional media. It remains vital for achieving broad reach, building brand awareness, and fostering engagement. In today's digital-first world, the key lies in integrating traditional media with digital strategies, using a smart, real-world approach to maximize effectiveness That's why magazines like the Wall Street Journal, NYT, Bloomberg and Newseek are still vital and complementary to the digital age.

1.3.2. News texts in modern media

With the rapid advancement and widespread adoption of Internet technology, new media forms based on digital technology, wireless communication, satellite communication, and other technical means are emerging quickly and expanding broadly (Cao, 2017). In recent years the internet platforms and new media, represented by social media platforms and independent content creators (we-media), impact on information dissemination and has far surpassed that of traditional media. Additionally, the ability of new media to shape public opinion has been continuously strengthened (Wang, 2021).

New media refers to content that utilizes digital technologies to engage and connect audiences through interactivity, hypertextuality, and multimedia formats. It encompasses not only digitized and networked systems for information storage and distribution but also the applications that operate on these systems. In a broader sense, new media can be understood as digital media, defined by three key elements:

digital technology, computers or the Internet, and new modes of communication enabled by these technologies (Brodowicz, 2024).

Thus, new media therefore includes any media content that is distributed in a digital format. This can include newspaper articles or blogs, as well as music and podcasts. Any mode of communication that is connected to the internet, such as websites, emails, mobile phones or streaming apps, is considered new media. Examples of new media include blogs, mobile applications, social networks, streaming services, virtual and augmented reality, and websites (Cote, 2022).

New media emphasizes interactivity, going beyond merely relying on the Internet. It has reshaped creative practices and academic work, opening up new fields of study and transforming the ways staff and students teach and learn. As a powerful tool and resource, new media fundamentally alters how people communicate, how education is delivered, and how work is conducted, both practically and theoretically. The definition of new media is fluid and evolves with technological advancements, particularly as student work and emerging technologies shape its understanding. However, the widely accepted view is that new media is characterized by its digital and computerized nature (Brodowicz, 2024).

The Internet provides even greater efficiency and accessibility than television. Today, anyone who witnesses an event or scandal can disseminate information online faster than a professional journalist. Internet consumers don't have to wait for a newspaper or TV news to come out, as they can always find the information they need online. Online media not only convey information through the traditional newspaper graphics, photos and text, but also use sound and video. The Internet is interactive, unlike a newspaper, which allows users to directly participate in the dissemination of information without the mediation of the editorial office, creating a sense of involvement in the media process. In contrast to newspaper information, which is fragmented, portioned and processed, the Internet is dominated by a stream of unfiltered news (Іванов, 2012).

New media are designed to be easily accessible to people who are active users of digital technology. Online news allows users to get up-to-date information instantly,

and people using tablets such as iPads can access news anytime, anywhere. Many traditional media outlets have been forced to adapt to these changes by integrating digital media into their business strategies. For example, many newspapers, such as The Los Angeles Times, The Washington Post, USA Today, Mid-Day and The New York Times, have started publishing their news articles online. Television stations such as the BBC, CNN and NBC News have also started to make their videos available for download. This is helping to increase the popularity of their media products as they become more accessible to a wider audience (Brodowicz, 2024).

According to Lister (2009) and other notable scholars of new media, the key features that define the modern media landscape are "digitality, interactivity, hypertextuality, virtuality, networked media, and simulation" (Lister et al., 2009, p. 44). Based on Lister's perspective, digitality refers to the ability of media texts to be "dematerialized" (Lister et al., 2009. p.18) compressed into smaller formats, and accessed at high speeds in non-linear ways. Interactivity emphasizes user participation rather than passive consumption, reshaping authority dynamics in neoliberal societies. Hypertextuality, as described by Lister, involves non-linear writing, where the traditional structure of text is challenged by the presence of hypermedia and user-generated content. Meanwhile, Robert Logan, drawing from a highly technical McLuhan perspective, describes new media as being "linked, cross-linked, easily processed, transformed, retrieved, hyperlinked, and easily searchable and accessible" (Logan, 2010).

In the conditions of the development of information and communication channels and the emergence of new media, the formation of an information society and structural transformations in various spheres of life, the role and functions of network media, information sites and news portals, which significantly influence the development of the modern information society and the creation of new communication models, are growing. Novelties formed the foundation of current domestic and foreign internet journalism, became a web platform for convergent journalism, accumulated leading media technologies, became the main competitor for television, radio and print media (Jurkowitz, 2000, p. 109).

The presentation of classic media on the Internet at the first stage of development immediately caused a fight for the audience, which required a quick response to consumer demand for high-quality, operational information, supporting informational interest, as a result of which an ordinary business card site turned into a news resource. The next stage was the rapid growth of the number of consumers of the news network, which forced to consider the Internet as a new promising medium for the distribution of relevant content Accordingly, at this stage, the concepts of Internet clone and Internet representation of mass media were distinguished, as well as the appearance of network media itself. Internet clones received dynamic features inherent to web portals, using progressive web technologies, a branched structure of a web resource, responding to the needs of specific delivery of news content (message size, illustration, design, layout, introduction of audiovisual content, etc.). Network offices remained a static information and advertising platform to support the main publication (Jurkowitz, 2000, p. 109).

Business card sites contain only basic information about mass media, for example, announcements of releases, annotations to materials, information about the editorial office and advertising rates, etc., because they are not network media and news portals in particular. In parallel with the appearance of Internet clones and representative offices of publications, the actual network media appeared, the purpose of which was to function and distribute information only within the Internet. In fact, network media resorted to intensive searches and experiments with new web technologies, trends, methods and means of presenting news content. The portal is currently the most effective platform for posting news content on the Internet. It is based on the advanced functions of a web resource that has a complex structure and the possibility of a variety of multimedia content operations, extensive use of multimedia content and interactive web technologies, and involves the development of a specific compositional and graphic model adapted to news content (McLachlan, 2000, p. 77).

Thus, in the context of communication processes of the Internet, the development of the latest network platforms has become the next logical link in the evolution of

social communication and media culture. The most user-friendly combination of a large number of online services, hyperlinks to other resources, own information content, various informers (forex, exchange, weather, etc.), interactive and multimedia programs on a powerful web platform makes portals the starting page of Internet users and their actions in it, and for media professionals and scientists – one of the promising research vectors.

So, we can identify certain differences in the way traditional and new media present news. First of all, it is the structure of the news format. Traditional media (television, radio, newspapers) often follow strict editorial rules that imply a formal style, a balanced tone and an inverted pyramid structure. New media, especially social media, allow for more flexibility: short texts, video content, photos, memes and interactive elements can be used to grab the audience's attention. The speed of creating news in new media is almost instantaneous, while traditional media takes time to fact-check, prepare materials and print. Interaction with the audience in traditional media is one-way, while in new media, the readership has the opportunity to comment on the publication and discuss the news. New media use algorithms to personalise the news stream, allowing users to see content that is relevant to their interests. Traditional media usually offer universal content for a wide audience, which contributes to a shared information space but does not take into account the personal preferences of each reader or viewer. Traditional media enforce strict quality control and ethical standards, as they are subject to editorial review. New media, on the other hand, can provide information without verification, which increases the likelihood of inaccurate or false information being disseminated.

In today's information space, despite the high level of competition, traditional media coexist with new media, allowing the audience to receive information from various sources and meet their cognitive or entertainment interests.

1.4. "Hard" and "soft" news in the modern mediaspace

A reporter's message must include the following elements: a newsworthy event, an informational angle, and a timely or operational justification. The informational angle could be either an incident itself or details uncovered by the journalist, while

the operational justification refers to the immediacy of the event—something that happened recently or is tied to a notable date, giving the audience a reason to stay engaged. However, even straightforward, uncommented reporting can face challenges to objectivity.These challenges arise first from the choice of facts that make it into the news, where selective criteria may unintentionally introduce bias without explanation. Secondly, the need for brevity may result in essential details being cut, impacting objectivity. Lastly, the demand to "highlight" certain elements can affect neutral presentation. In journalism, there's a distinction between hard and soft news styles: the *hard news* approach provides a concise, direct report of essential details, while the *soft news* approach, though less immediate, incorporates elements of intrigue and deeper details to engage readers (Scott, 1992).

"Hard news" covers important topics such as politics, economics and scientific breakthroughs, requires careful analysis and often generates important public debate. They inform about current events that have a significant impact on real life. For example, political news is important because international relations can have an impact on all of us. Economic news, regardless of the scale, is also a serious topic because financial changes affect many people. Even weather forecasts, especially when it comes to storm warnings, are part of hard news because they have an impact on entire communities. Another component of hard news is information that helps us stay safe, such as reports on crime rates or the spread of new viruses. Hard news covers real events and issues that matter to society (Mass Communication, 2024). "Hard news" covers areas such as politics and business. It is a type of journalism that deals with urgent and important events, focusing on serious topics that require immediate attention. Hard news journalists focus on accuracy and verifiable facts, relying on thorough research. Examples of hard news include political, business and investigative journalism. Unlike hard news, soft news does not focus on complex topics. It covers interesting events from around the world, fascinating human stories and entertainment news. "Soft news covers lifestyle, culture, sports, celebrities and stories that evoke emotions. These stories are usually not urgent, but rather designed to interest and entertain. Soft news is easy to change, allowing you to use stories,

opinions, humour and emotions to connect with your audience. The main goal of such news is to create enjoyable and interesting stories that bring pleasure and evoke an emotional response (Mass Communication, 2024).

1.4.1. Dominant features of "hard" news

The terms "hard news" and "soft news" are not scientific, but journalistic in origin. The approximate time of their first use is not precisely known, but it is believed that they were first introduced by American journalists to refer to different types of news content. Subsequently, these terms gradually entered academic circulation, becoming part of the scientific terminology in media and journalism studies (Reinemann C., et. al, 2011).

The style of hard news originated during the US Civil War (1861-1865). Due to the unreliable telegraph, newsrooms often received only the initial part of a message, losing the rest. That's why journalists developed a two-part news structure: the first part, or "*lead* ", briefly outlined the most important facts, answering the questions "What?, Where?, When?" This presentation of information was called the "inverted pyramid" or the principle of "the most important first" (Іванов, 2012).

Among the first attempts to distinguish between news types is the study of the American scientist Schramm (1949), who tried to divide news into types from the point of view of the audience. He discussed possible reasons for choosing information and possible consequences. His division of news into "*delayed-reward*" and "*immediate-reward*" news resembles the division of news into soft and hard news (Schramm, 1949. p. 260-261).

According to Weishenberg (2004), "hard news" is based on information significance, which is related to either the scale of the event or its consequences. Structured in an *inverted pyramid* fashion, these messages are the basis for news journalism and are tied to current events that have occurred in the last 24 hours. Such messages correspond to the fast rhythm of the media and reflect the patterns typical of journalism in general. Events with a clearly defined beginning and end, often with two possible outcomes, such as victory or defeat, are of information value here.

Information journalism also simplifies the coverage of more complex events, which gives the text a clear and expressive form (Weishenberg, 2004, p.166).

"Hard news" is most noticeable on the front pages of newspapers in emergency reports, where the essence of the event is the shortest and most concise version. The headline is the most striking phrase of the message and is often highlighted in a different font and is identical to the actual fact. The main feature of such news is 'nothing extra', which simply states what happened. And the journalist has the function of determining what is "too much" or "not too much" (Scott, 1992, p. 408). Hard news strives for a level of objectivity and accuracy that, while not absolute, is considered reasonably reliable. There are certain standards that help to ensure this relative objectivity, especially in the presentation of facts: journalists are encouraged to provide a brief summary of the event at the beginning of the report. This introduction, or "summary", answers the most important questions to clarify the situation – *who, what, where, when, how* and *why* – and covers the main points. To do this effectively, journalists try to combine the answers to these questions into one or two well-crafted sentences, usually not exceeding 35 words. This structured approach ensures maximum clarity and immediately informs the reader of the main details of the story (Scott, 1992, p. 409).

For practical reasons, the "inverted pyramid" is used in journalistic work as an independent reporting material (chronicle, "hit" news), as well as an introductory paragraph to large news reports, which allows to shorten the news and identify the least important point. This structure makes news editing easier and helps to avoid rewriting and helps to develop the ability to highlight the most important things and concentrate. Presenting the information in this way allows the journalist to demonstrate creativity, selectivity, creativity, and judgement (Scott, 1992).

The wording *"who"* emphasises the scale of the personality or interest of the readers, whether it is a responsible person, an expert, a witness or a neutral figure in the event. Depending on the context, expressions for *who* can be either respectful or ironic ("*Our guys….*" "*Gentlemen of parliament...*"). Additional attention is often paid to age ("*An aged monarch... A forty-year-old star of the footlights...*"). Often, a

position or social status is used instead of a name (*Head of the government*), or the name is shortened or "condensed" ("*Bill.... Marilyn....*"), nicknames or image symbols are used. Sometimes the name is "expanded" with additional characteristics ("*Clinton, a father of three, supported a bill in favour of education for the younger generation*") (Scott 1992, p. 407).

The wording "what" is the most frequently used, focusing on the result ("*Million signatures*"). The common combined phrases 'what why' or 'what how' are quite acceptable for commenting on an event, especially if it is dramatic ("*An eighteen-year-old Buddhist monk publicly burns himself to to death, protesting the war in Vietnam*").

The wording "how" emphasises the unusualness or attractiveness of an event. It is often used in describing dramatic situations with the "overcoming effect" , especially in sports news, to create the effect of tense anticipation ("*Having broken through in the last seconds ahead....*".), or to emphasise a long wait ("*For a long hour... The central striker kept the spectators of the match in extraordinary suspense for as long as fifty minutes...*"). An accompanying comment can also be added to clarify the circumstances ("*After much hesitation and delay, the parliament adopted the bill...*") (Prior 2003, p. 151).

The wording "when" is often used in announcements to indicate the place and time of an event ("*On June 26, exactly at noon, the Summer Olympic Games will open...*"), but it is more useful to use specific time words (*yesterday, today, recently*), which can sometimes have relative meaning. The quality of the whole message depends on the quality of the presentation, since the chosen wording 'what' can convey a different meaning in the same event. ("*The rail service across the English Channel has been interrupted... a train drivers' strike... or by the company that owns the route*" and "*The summer holiday plans of many Londoners have been disrupted...*"). By weighing the information value of the facts and applying a critical approach, the journalist chooses the most important message (Prior, 2003).

"Hard news' is usually referred to as "one-element news" or "one-incident news"with a clear, linear structure (Prior, 2003. p. 151). It starts with a lead that

provides basic information, followed by more details, basic context and, if necessary, additional details. This is followed by less important material and a return to the main topic. In a simpler chronological format, there may be only a lead, a brief development of the topic and a conclusion with a return to the main point. The length of the lead can be flexible, but clear and easy to understand. Simple sentences with a logical order are provided. Avoid secondary or unnecessary details, jargon and repetition, clichés, complex wording, ambiguity, and the same type of sentences. Complex leads should be split into two sentences to facilitate perception. However, sometimes, while removing unnecessary turns of phrase, phrases and 'clichés', reporters also make sure to accurately place '*necessary extra words*' that emphasise the meaning of the message ('only', 'despite', 'although, but' and others) 'only', 'despite', 'although, but' and others (Prior, 2003, p. 151).

In "hard news" or notes writing, information is organised in a way that helps readers understand the gist of an event without having to read the whole thing. This structure makes it possible to shorten the article, with the least important part at the end, and focuses on the most important. The language should be precise, sentences should be short, clear and without journalist's comments (especially in short notes). Unnecessary details, repetitions, terms and explanations are removed The researcher identifies the following forms of hard news: 1) short news (news-fact): one or two sentences; 2) short news (one paragraph); 3) big news (2-3 paragraphs); 4) news with the so-called background or 'basis' - extended news, where, in addition to the description of the event, the context is provided for a better assessment of the significance of the event (Scott, 1992. p. 408-409).

Thus, we can identify the distinctive features of hard news, such as 1) brevity and clear structure. The news is organised according to the principle of an "inverted pyramid", where the most important information is placed at the beginning, and less important details are placed further down. The beginning of the text (lead) contains answers to the main questions: 'what?', "where?", "when?", "who?", "how?", and "why? "; 2) objectivity and factuality, neutrality and accuracy in the presentation of information, focus on facts. There are virtually no personal comments by the author,

and the focus is on events of a large scale or significant consequences. The information is presented without interpretation, which ensures an objective reflection of events; 3) use of simple sentences. News stories usually consist of short and logical sentences, which helps to facilitate the perception of information. Avoid complex constructions, secondary details and clichés; 4) Emphasis on the result. The main focus is on the outcome of the event, which emphasises the information value of the event; 5) immediacy and relevance. Hard News focuses on events that happened in the last 24 hours, responding to the audience's need for immediate information. These news are often placed on the front page of publications or at the beginning of issues, which emphasises their relevance; 6) formatting and emphasis on the main point. The headline and lead should attract attention with concise, clear phrases. Highlighted fonts or other methods of attracting attention are often used, especially in breaking news, which allows you to quickly convey the essence of the message.

1.4.2. Distinguishing attributes of "soft" news

Often, traditional approaches to creating 'hard' news reports, where facts are organised in a strict scheme, structured and clearly presented, lose clarity. In response to this, particularly in tabloid media, there is a growing tendency to move away from a rigid structure in favour of a narrative style to attract more audience attention. This approach is considered more attractive to the public (Вайшенберг, 2004). Magin (2019) also notes that the 'softening' of news or 'tabloidisation' was driven by the need for elite media to overcome pressure from competitors and to attract the attention of a mass audience.

Reinemann et al. (2012) identify several dimensions along which soft news can be distinguished. In particular, according to the thematic dimension, they are distinguished by their activity in the political context, coverage of crime, sports, and lifestyle issues. In terms of focus, soft news is distinguished by the way it covers problematic issues more episodically, focusing on the event itself and its consequences. The style dimension is distinguished by the way news is presented in a narrative, subjective, emotional way (Reinemann et al., 2012) "Soft messages" do

not follow a strict structure, and their approach to presenting information is considered more appealing to the public. They deliberately use stylistic devices such as narrative elements and expressions from everyday colloquial speech, such as words and phrases such as "horse", "tip the glass", "coolest" or "smash" (Вайшенберг, 2004). Soft news, in contrast to hard news (messages of high urgency), is less relevant because it does not require urgency. Attention is focused on touches and details that draw attention to the unusual, interesting, intriguing. At the same time, such news also remains short. In soft news, the facts are presented gradually and are used when information or operational factors are weak or absent. They are used to present interesting details, facts that are not incidental to the news and to interest the reader, focusing on circumstances that may be more interesting than the outcome (Prior, 2003).

"Soft news" are often based on current information, but are presented with elements of entertainment. This approach to 'human interest' means that even disasters, accidents or crimes are presented in the format of 'soft news'. For example, when reporting on a family tragedy, after an informative introduction, a tabloid newspaper unfolds the story by focusing on the human aspects of the tragic event. Almost always, "soft news" is built around certain elements of 'human interest' such as the unusual, the curious, animals, struggle, tragedy, humour and sex. Also, everyday topics, such as conflicts between landlords and tenants, are presented as soft messages, mixing informative and entertaining elements. (Weishenberg, 2004).

In soft news, the traditional structure of news reporting is often deliberately disrupted: tabloid media use this technique, using concise language to create tension and provide expressive information. (A young man (17) from Dillenburg (Hesse) announced online that he would commit suicide: the motive was unhappy love. A schoolgirl (16) from Berlin found the message. She took a picture and managed to find the boy's address. The young man was rescued: he had managed to take 40 sleeping pills (Bild) (Weishenberg, 2004).

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draw attention to the unusual, interesting, intriguing. At the same time, such news also remains short. In soft news, the facts are introduced gradually and are used when information or operational factors are weak or absent. They are used to present interesting details, facts that are not incidental to the news (e.g., the number of players in the squad), and to interest the reader, focusing on circumstances that may be more interesting than the outcome. (Prior 2003, p. 161).

For soft news, the inverted pyramid structure is not used, and the news construction changes. Messages are gradually unfolded so that the reader can 'savour' them (as opposed to easily 'swallowing' hard news), and attention shifts from the result to the circumstances. In order to intrigue the audience journalists use so-called " special leads" which are common in the experience of twentieth-century reporters. The lead is presented in the second or third paragraph. First, a rise to the climax is used, and then a fall. The principle of constructing 'soft news' can be seen in the following example: ("*Fate gave the President of Malaysia a unique opportunity: for almost an hour, in an informal setting but at a high level, and, in the literal and figurative sense of the word, he discussed relations between Malaysia and Taiwan. That's how long, or more precisely 55 minutes, President Bakili Muluzi and retired Prime Minister Lien Chan sat in a dark elevator stuck between floors in the five-star Taipei "Grand Hotel". The Deputy Minister of Foreign Affairs accompanying them left the statesmen alone. He retreated through a hatch in the ceiling to "organize rescue operations"*) (Prior, 2003. p. 161).

Lead – "story", where a report on an incident is presented in the style of a fairy tale, 'narrative' with a gradual unfolding of the message. (*"That morning, as usual, Madame Tuffeau was gathering brushwood, preparing for the harsh winter, and unexpectedly found a fine dry stick for kindling. If it had not been for her thriftiness - and Madame had put this kindling aside for colder days – her house would have blown up. The fact is that her nephew, who, in his opinion, had been waiting too long for an inheritance, had not been too lazy to hollow out the stick, fill it with gunpowder and throw it at the old woman's house..."*) (Prior 2003).

Lead – "temporary silence" mentions the main characters or reasons for the event, but does not reveal the main point in the first sentence. This gradually leads the reader to the main information, creating a sense of mystery and intrigue. The event is described in general terms, which arouses curiosity to learn more. *("A man recognized as America's best ace in World War II found himself in an unusual situation")* (Prior, 2003. p. 151).

Lead quote – a message with quotation marks for direct speech. The quote is used as an introduction to the incident and encourages readers to find out ('who could have said that?'). The quote is the key, the introduction to the incident.

Lead – "telling details" contains intrigue and the author's attitude to the event. *("A pile of canvas shoes is piled on the side of the road - dirty white, under the blinding African sky. Before the execution, the punishers forced the peasants to take off their shoes").*

Sensational leads are distinguished from others by their increased emotionality, a certain "sensational" tone.

The "shake-up" lead is a message about an illogical, surprising state or action. A sharp emotional onslaught. *("It's incredible!"* exclaimed a fellow traveler...) or a statement of a striking, illogical state or action ("*A dead man came to life*...").

The "staccato" lead is a message of information with an energetic, "telegraphic" style, intriguing introduction, using a chain of sharp phrases that list the details of the event. ("*Marlon Brando shouted: "Bravo!" The ballerina danced in the aisle, between the chairs. Everyone applauded standing... The orchestra's success in London was complete and deafening.."*.).

The "provocative" lead begins the message with similar sentences. The second sentence refutes the first ("*World War III? Thank God, a false alarm!...*").

The lead is a question is a direct appeal or a question or a series of questions ("directly addressed lead"): ("*You are right in thinking that...*"). Sometimes there is a series of questions: *("What if you were the Prime Minister? Would you ban the river diversion project? Allow it? Put it aside for a while?...").*

In contrast to the 'uniqueness' of a lead paragraph in hard news, where the beginning has to be presented in only one single format, special leads are more relaxed, playful and created with a certain amount of creativity. This approach to soft news leads reflects a move away from template presentation and encourages journalists to convey the nuances of the event in an imaginative way. At the same time, chaotic or inappropriate leads are unacceptable here

Journalists divide approaches into direct ones that immediately engage the reader in the event (for hard news) and more intriguing ones that gradually bring the reader into the context (for soft news). In soft news, journalists especially value creativity and individual style in the presentation of information, which helps to emphasise the main points through authorial findings. *(For example, "...a Polish news agency correspondent who was at the scene of the incident with his colleagues reported on the seizure of the imperial chancellery in Berlin differently from others - he began his report with 'unnecessary' words: 'I am writing these lines on Hitler's desk"...)* (Prior, 2003. p. 151).

So we can identify the following distinctive features of soft news: 1) rejection of a rigid structure. Soft news often does not adhere to strict organisational standards and uses a more narrative style, which makes it more attractive to a wider audience; 2) news topics are not critical in terms of urgency, such as politics, crime, sports and lifestyle issues; 3) emotional and subjective style, containing elements of entertainment, even when covering serious events, which creates a connection with readers; 4) gradual introduction of facts. Facts in soft news are presented gradually, with an emphasis on interesting details and context, which may be even more important than the outcome of the event itself; 5) special leads used in soft news to create intrigue; 6) brevity and accessibility, but they leave room for the development of the topic and the reader's interest. This allows to draw more attention to interesting and unusual circumstances; 7) creative approach to writing. Journalists have more freedom in choosing the style and approach to presenting information, which allows them to use creative elements to attract attention.

1.5. Primary differences between hard and soft news

News is the most relevant and up-to-date information. However, old events can be of renewed interest to the target audience if new details or opinions on what happened are available. News (or, more precisely, notes) are distinguished by their concise form. The history of this genre is connected with the formation of news agencies (mid-to late 19th century). Brief news was their main product, and certain requirements were set for it: promptness, brevity and compactness. Later on, short news acquired an additional quality: accuracy in reporting real events. The style of short news can vary. It can be business, sensational, telegraphic, visual, popular – the main thing is highlighted and emphasised in different ways: news is something that has really happened recently and is of interest to everyone (Scott, 1992, p. 407).

News is divided into two main types: "hard" news and "soft" news. Hard news reports on the most important events of the day. The events are presented chronologically, in a "compressed" way, which allows to quickly convey the essence of what happened (Scott, 1992). This is front-page news. Soft news is a message in which the relevance is reduced, but an element of intrigue or detail is added (Scott, 1992), and has a 'human' character, i.e. appeals to interesting and unusual facts (Іванов, 2012).

Scott (1992) classified news according to the criteria of the information importance of the event – in particular, the time lag between the event and its publication or broadcast. He noted that breaking news is news about events that, because of their importance, must be reported as soon as possible and included in the next edition. This usually refers to political, economic events or serious incidents (such as disasters, wars). Soft news is less urgent and mostly entertaining, focusing on events that are interesting but not critical. In today's media, there is an increase in such news, sometimes to the detriment of coverage of truly important events.In hard news, the emphasis is on the significance or sensationalism of the event, and the journalist's task is to present the information concisely, vividly and clearly, cutting out all secondary details. (Scott, 1992, p. 407).

Shoemaker and Cohen (2006) use the timeliness dimension to explain the difference between hard and soft news. Thus, the researchers define hard news as urgent to report because it quickly loses its relevance. However, soft news is focused on unplanned actions, and the media organisation or reporter is not under time pressure to publish (Shoemaker & Cohen, 2006).

Paterson (2000) notes that hard news covers events involving key leaders, important issues, or serious disruptions to daily life, such as earthquakes or airplane crashes. This information is important for citizens to better understand and respond to public events. Soft news, in turn, is more personally oriented, less time-bound, more practical and more random. It is also noted that soft news changes the way information is presented, making it closer, more personal and less official (Patterson, 2000).

Curan (2009) defines hard news as reporting on politics, government, economics, science, technology and related topics. Soft news, on the other hand, includes reports on celebrities, interesting human stories, sports and other entertainment stories. However, in the category of crime, the authors argue, it is not always possible to clearly recognise the hard or soft nature of a report. Therefore, they propose two approaches: if the news about a crime is presented in the context of public benefit, for example, through an analysis of criminal policy or the general causes of crime, it is considered "hard" news. If the emphasis is on the crime itself and its details (e.g., information about the perpetrators and victims), but without the larger societal context, the news is perceived as "soft" (Curran et al., 2009. p. 9-10).

"Hard" news has a high level of newsworthiness, usually relating to politics, economics and social issues, and requires urgent publication. In contrast, soft news does not require immediate publication and has a low level of news value (sometimes just gossip, human interest stories or unusual events). This basic typology has remained unchanged for more than three and a half decades, and there have been no serious attempts to assess its relevance or the implications of this simplistic dichotomy (Tuchman, 1972).

An analysis of the literature makes it possible to identify the main aspects that are used in various combinations or separately to define hard and soft news. In particular, in their research (Reinemann, et al. 2012), they identify aspects that relate to different stages of the news production and perception process, and also differ in the degree of suitability for content analysis and include: 1**.** topic/events; 2. news production; 3. news focus; 4. news style**;** 5. perception of news. Researchers use at least two dimensions. Most studies use subject matter to define and distinguish between hard and soft news, while at least half focus on style and analyse the characteristics of news production, with less consideration given to the perspective and focus of the news. Majority researchers include certain characteristics of the *topics or events* covered in the news and then determine whether they are "hard" or "soft" news depending on the area (e.g., politics, economy, sports, culture). However, even in this approach, there is disagreement among authors as to which topics can be considered "hard" or "soft". This is because some researchers take into account additional characteristics, such as the relevance of the event, and assume that certain topics have common features (e.g. timeliness). Thus, the topic of politics is mostly considered to be "hard", but opinions differ on the topic of natural disasters. Some authors draw attention to the peculiarities of *the process of creating* journalistic materials. For example, "hard" news is described as timely, requiring rapid dissemination, or determined by the type of planning. Another group of researchers *focuses* on the focus of news stories, analysing the emphasis in the coverage of a topic or event. For example, thematic framing and emphasis on the societal implications of an event are signs of "hard" news, while episodic framing and emphasis on individual significance indicate "soft" news (Baum, 2002; Patterson, 2000). Many authors also take into account the *style of* presentation, which reflects not the content but the way it is presented: a factual, text-centred style is associated with hard news, while a personalised, visual-oriented style is associated with soft news (Patterson, 2000).

Hard and soft news differ in several key ways. Firstly, urgency is an important factor: hard news requires quick coverage as it relates to important events that quickly become irrelevant, such as political decisions or natural disasters. In contrast,

soft news does not require urgent publication and is usually less critical, focusing on entertainment topics. Subject matter also plays an important role in the differences between the two categories. Hard news covers politics, economics and social issues, while soft news can be about secular news, celebrity stories or sporting events. The structure of the news presentation is another important difference: hard news usually follows the traditional 'inverted pyramid' pattern, with the most important information at the beginning, while soft news is more loosely structured, using narrative elements and an emotional tone. In addition, the style and tone of presentation also varies: hard news is characterised by a factual, businesslike style, while soft news has an emotional and personal approach. The target audience also differs: hard news aims to inform the public about important events, while soft news seeks to entertain and engage the audience by focusing on human stories and interesting fact.

1.6. Standards of News Objectivity and Their Realization in "Hard" and "Soft" News

In democratic countries, the principle of objectivity in journalism is enshrined in legislation and professional codes of ethics for journalists. Most modern media models, such as libertarian, socially responsible and participatory media, proclaim objective reporting as a normative principle in one form or another. According to the concepts of a democratic press, this principle allows citizens to exercise their constitutional rights to freedom of thought and speech, expression and belief, promotes the development of civil society, prevents abuse of power and has many other positive social consequences. (Tuchman, 1972, p. 662).

Despite the different definitions of news, objectivity remains a key criterion that helps ensure the quality of information selection and presentation (Вайшенберг, 2004. c. 23). According to the unwritten norms of journalism, all anonymous materials are considered neutral news, because the editorial staff deliberately refuses to comment in favour of objectivity. However, the value of such articles lies in the

fact that the author does not just report events, but highlights certain facts, drawing the readers' attention to them. (Deuze, 2005)

The concept of objectivity is being questioned and revised in science, as it has become clear that describing reality 'as it is' is extremely difficult, and in some cases even impossible. Moreover, practical efficiency becomes more important than truth itself. In this context, objective journalism is even less likely to be achieved, as journalism is a business that focuses on profit and the interests of its owners; it also functions as a tool to influence the minds of the audience and has its own specific standards and practices. Thus, objective journalism remains only a theoretical postulate that cannot be implemented in practice. The idea of objectivity in journalism has an ambiguous meaning: on the one hand, the requirement of objectivity as a normative ideal improves the quality of materials and increases their social significance, but only when the editorial staff and journalists adhere to this principle, which is quite rare. On the other hand, manipulative journalism looks more effective when it is covered by phrases about objectivity; after all, objectivity is perceived as synonymous with truth. Thus, at the terminological level, it would be advisable to avoid using the term "objective journalism" in order not to mislead the audience about the capabilities of journalism in reflecting reality. In the context of developing a normative model of journalism, it seems productive to shift the emphasis from the concept of objectivity to the concept of reality. (Tuchman, 1972, p. 663).

According to the requirement of objectivity, a journalist should present events or phenomena to the audience 'as they are'. From this perspective, journalistic texts are reflections of reality that allow the audience to get acquainted with it. This concept of objectivity, which is based on a semiotic understanding of reality, separates the journalistic text from reality itself: the text is a concept of reality, acting as its denotator. However, a journalistic text can also be perceived as a part or fragment of reality – the reality that is manifested in journalistic materials. Journalistic texts can reflect reality 'as it is', sometimes in spite of journalists' efforts, and sometimes, on

the contrary, thanks to them. In any case, objectivity is an accidental property of journalistic texts and is the exception rather than the rule (Tuchman, 1972, p. 665).

However, if we consider journalistic materials not as texts describing the war, but as a part of this war, its very manifestation, the question of objectivity loses its meaning: the texts begin to reflect the reality of the war and the relations that led to its emergence. From this point of view, they reveal reality 'as it is'. Thus, we get the main results of objectivity simply by abandoning it in favour of reality. Objectivity is impossible without a subject of knowledge. Within the concept of objective journalism, such a subject is either a journalist who assumes responsibility for objective coverage of events, which is declared at the level of professional or legislative norms, or an audience that takes a critical stance towards journalistic materials. (Taylor, 1992, p. 39).

From the audience's point of view, a rational subject takes an active position, critically evaluating journalistic materials and seeking the truth about current events, relying on information from various sources. In this context, objectivity is perceived as the pursuit of knowledge, in particular news information that accurately reflects reality. When a journalist plays the role of a rational subject, the audience becomes a passive consumer of information, which, according to capitalist logic, has the right to expect quality products – objective news provided by a journalist or editorial office in accordance with professional standards. However, the type of consumers varies: they can include government agencies, commercial enterprises and political organisations, and often the audience is not the most demanding or financially stable. Thus, objectivity is transformed from a characteristic of news to the quality of the news product created to meet specific consumer needs. At the same time, the focus shifts to the interests and needs of these consumers, focusing on their satisfaction rather than the concept of objectivity as such. As a result, journalists may present information that appears to be objective, but in fact serves the interests of their clients, which may include the state, sponsors, public organizations and businesses (Tuchman, 1972. p. 662).

According to professional standards, journalists should be guided by objectivity in their coverage of events, i.e. present an unbiased picture of events and avoid their own assessments, judgements, even hidden ones. There have been attempts among journalists to comment on events with their own opinions, to make news more positive ('good news') or more negative (e.g., news about disasters) in order to attract a large number of readers. However, such messages distort reality and devalue editorial work. Objectivity in news reporting is achieved by following professional rules, adhering to methodology in structuring news, and separating news from commentary, as far as is based on the concepts of persuasiveness, reliability, and usefulness, which journalists use in collecting and presenting information to ensure acceptable coverage of events (Weishenberg, 2004).

So, by news objectivity we will understand a concept that implies impartial, truthful and accurate coverage of events. In democratic societies, it is regulated by legislation and professional codes of ethics for journalists. The main goal of objectivity is to provide society with reliable information that allows citizens to exercise their rights to freedom of thought, speech and the formation of their own beliefs, as well as to promote the development of civil society and prevent abuse of power. In English-language journalism, authorial neutrality and the 'inverted pyramid' structure are often seen as characteristic features of modern hard news reporting and are the basis on which journalists justify the 'objectivity' of their stories. Such news excludes the expression of the author's own opinion or attitude to any phenomenon. Instead, the presentation of material with comments involves the use of appropriate news genres. However, all news reports should be based on the principles of reliability, accuracy, truthfulness and objectivity.

1.7. The Multimodal Approach to "Hard" and "Soft" News Analysis

The study of "multimodality" has become very popular, especially in recent years. This field studies how different elements of communication, such as language, images, typography and layout, interact in different contexts. Christie (2005) sees multimodality as the simultaneous use of multiple modes of communication in a text,

where meaning is conveyed not only through language but also through images and sometimes sounds. She notes that multimodality has its roots in early forms of communication, when people used drawings on walls to express ideas. With the rapid development of technology, multimodal texts are becoming a common element in information and communication technologies (ICT) and computer-mediated communication (CMC). Technological innovations have fostered new ways of creating meaning through multimodal texts, and linguists are responding to this 'new trend' by developing concepts of new literacies that encompass both language and visual images (Cristie, 2005).

Multimodal critical discourse analysis offers a systematic approach to studying not only linguistic elements, but also various semiotic modes, such as images, photographs, diagrams or graphs used in media texts. Visual media, which combine several forms of communication, require a comprehensive analysis. In media such as television, the Internet, magazines and newspapers, content is conveyed not only through words, but also through visual images, sounds and other sign systems. The multimodal approach to discourse analysis explores how different modes interact in media texts to create a multilayered meaning. The choice of visual elements and vocabulary in media texts shapes the way people or events are presented, adding new dimensions to the perception and interpretation of content (Çoşkun, 2015).

Each modality has its own purpose: an image demonstrates something that would take too long to read, while text describes something that is difficult to convey visually. Colour draws attention to individual elements of the overall message. Thanks to this division of semiotic tasks, each element performs its function effectively, ensuring a harmonious and clear perception of the message. The text describes, the image illustrates, and the colour highlights and emphasises, reinforcing the meaning and impact of each component (Kress, 2009).

In multimodal critical discourse analysis, the study and interpretation of language use takes place in the context of other semiotic resources that simultaneously contribute to the creation of meaning. For example, in addition to linguistic choices and their graphic representation on the printed page, multimodal analysis takes into

account the functions and meanings of visual elements, as well as the meanings that result from the integrated use of different semiotic resources. It also examines the meaning that emerges from the integration of these two semiotic resources (O'Halloran, 2004).

Researchers search for meaning through texts using certain methods. The most common and most used method is *content analysis*, which is used to study the way social issues are presented in the media (newspapers, radio, television. This method is a simple and accessible tool for analysing media content (Bell, 2008). Another method for analysing media texts is *socio-semiotic* visual analysis, which offers a structured approach to considering the meanings that arise from the syntactic connections between people, places and objects depicted in visual materials. This method allows us to interpret meanings not only as representational but also as interactive, taking into account modality (i.e. the perceived credibility of the image) and composition, which influence the viewer's perception (Van Leeuwen and Jewitt, 2008, p. 3). Interactivity refers to the fact that images actively influence the viewer or perform a function for them. The term 'compositional' refers to the fact that the arrangement of images and text in the media can also be important. Ignoring aspects of visual communication in discourse analysis can not only leave out important information, but also lead to false conclusions. Critical discourse analysis draws on critical theory to identify the manipulative influence of the media on society, which maintains ideological illusion and control over public opinion, and discourse can serve as an instrument of social power. This method of *critical analysis* allows us to consider speech as a part of social actions that follow certain grammatical rules (Çoşkun, 2015).

In the work by David Machin and Andrea Mayr (2012) we can define the following basic frames can be identified for the study of multimodal texts, which allows us to identify how meaning is formed in media texts: 1) basic lexical analysis, which begins with the study of the basic lexical content of the texts and then proceeds to the analysis of individual visual semiotic choices; 2) analysis of semiotic resources that reflect speakers' attitudes, including verb quotations and visual elements that

demonstrate their attitudes, including views and positions; 3) representation of people – the study of how linguistic and visual resources represent individuals and their naming. The analysis considers how participants can be individualised or represented collectively through language and images; 4) people's actions – the study of how linguistic and visual elements represent actions, taking into account that the same action can be represented in different ways; 5) metaphorical tropes – an examination of metaphors and rhetorical tropes in discourse, focusing on their use in different contexts to create understanding; 6) Nominalisation and presupposition –the study of aspects of language that are also important for multimodal critical discourse analysis. (Machin, & Mayr, 2012).

Conclusions to Chapter One

1. News is the main element of the journalistic system. Today, the term "news" covers not only print media, but also information of general interest to society The study of the contemporary news media space shows the complex and evolving nature of news genres, which serve both to inform and engage audiences on different platforms. An integral part of any media genre is the media text, which acts as a valuable element in itself or serves as a basis for creating secondary products. The genre characteristics of modern news texts emphasise the importance of objectivity, reliability and timeliness, which makes the news genre a reliable source for reflecting social events and shaping public opinion. With the development of media systems, the integration of verbal and non-verbal elements - images, sounds and multimedia - has transformed news discourse, offering a variety of ways to convey information and influence audience perceptions.

2. News genre plays a pivotal role in the democratic process, acting as both an instrument of political influence and a platform for public discourse. Among the current trends in the study of the news genre, foreign and domestic researchers face a number of issues, including ways to preserve the structure of news against the background of the dynamic development of softening of the content; the emergence and study of new hybrid genres; the study of multimodal aspects of news, and news

genres that have emerged and are dynamically developing in the era of digitalisation, and the transformation of relations between journalists and the audience.

3. The typology of news media texts provides insights into how information is structured, conveyed, and interpreted across various media platforms. The concept of "media text" has expanded to encompass not only traditional written forms but also multimodal elements such as visuals, audio, and digital components. Scholars have developed various systems to classify media texts based on creation methods, distribution channels, and their communicative functions, including informational, analytical, and instructional texts. The typology of news texts remains a dynamic and evolving field that is essential for understanding how media shapes public discourse and how news genres adapt to meet the demands of both traditional and digital media environments.

4. News texts in traditional media continue to play a pivotal role in shaping public discourse, despite the rapid rise of digital technologies. Traditional media, includes television, radio, newspapers, and magazines and provides reliable and professionally curated content that has earned trust over many years. These media formats excel in delivering mass communication to wide audiences, offering in-depth analysis, detailed reporting, and editorial oversight that digital platforms often lack. Traditional media outlets benefit from high journalistic standards, ensuring credibility and professional ethics in content creation.

5. New media, characterized by digital technology, interactivity, and multimedia formats, provides a dynamic and instantaneous way of sharing content. Platforms such as social media, blogs, and streaming services offer users a more flexible and personalized experience, often with real-time updates and the ability to interact directly with content. This rapid dissemination of information, combined with the ability for users to participate in the media process, has reshaped how people engage with news. Both traditional and new media now coexist, each serving distinct functions in today's complex information ecosystem. New media has introduced a more individualized approach to information consumption, while traditional media still holds value for its authoritative content and broad accessibility.

6. The distinction between "hard" and "soft" news plays a significant role in shaping modern media landscapes. , "hard news" is characterized by its brevity, clear structure, objectivity, and emphasis on recent and significant events. "Hard" news follows the "inverted pyramid" structure, with the lead containing answers to key questions (what, where, when, who, how, and why) and additional details following in order of importance. This format enables readers to quickly grasp the core information without delving into the entire article and prioritizes factuality, accuracy, and neutrality, with minimal interpretative commentary, focusing on the direct outcome or result of events. Language is straightforward, using short and logical sentences to facilitate reader comprehension and exclude unnecessary jargon or clichés. It also focuses on immediacy, demand for timely information. Typically positioned prominently on front pages or at the start of broadcasts, hard news uses clear and eye-catching formatting, like bold headlines, to quickly draw readers to its main points.

7. Soft news represents a departure from traditional hard news formats, embracing a more fluid, narrative-driven style that prioritizes emotional engagement, entertainment, and accessibility. This form of news is characterized by a flexible structure, opting for gradual fact presentation and creative storytelling techniques. It often focuses on human interest elements and presents stories in a way that captivates a wide audience. By using techniques like special leads, dramatic details, and an emotional tone, soft news engages readers more personally, fostering curiosity and intrigue.

8. The concept of objectivity in journalism remains a fundamental yet complex issue, particularly when applied to hard and soft news. While democratic societies enshrine objectivity as a key standard to ensure unbiased and accurate reporting, its practical realization is often challenged by the realities of media production, business interests, and the subjective nature of human interpretation. In "hard" news, objectivity is closely linked to presenting facts without personal bias, often structured in the inverted pyramid style to prioritize important details swiftly and clearly.

However, even in hard news, achieving true objectivity can be difficult, as media outlets are influenced by various factors, including political or economic pressures.

9. The multimodal approach to news analysis highlights the importance of examining diverse modes of communication in understanding how meaning is constructed in both "hard" and "soft" news. Multimodality involves not only linguistic elements but also visual and semiotic resources, reflecting how media leverages these varied elements to shape perception and meaning. In particular, multimodal critical discourse analysis offers a comprehensive framework to examine how media content combines words, images, and sounds to convey complex, layered messages, adding depth to how individuals, actions, and events are represented.

CHAPTER TWO

REPRESENTATION OF THE RUSSIAN-UKRAINIAN WAR IN MODERN ANGLOPHONE "HARD" AND "SOFT" NEWS

In the contemporary English-language media, both hard and soft news formats play a crucial role in the coverage of the Russian-Ukrainian war, each with different functions that shape public understanding and engagement. In the coverage of the war, 'hard' news provides objective information and focuses on timely, factual reporting. This form of reporting aims to inform the public about major developments, such as territorial and economic changes, military operations, and international reactions. This type of reporting is essential for maintaining a credible narrative, analysing facts, and staying relevant (Чорна, 2024). "Hard news" often relies on official sources, verified statistics and direct quotes from experts or government representatives, which supports the credibility of the outlet, the reliable perception of information and builds audience trust. "Soft news", often based on elements of the emotional factor of "human interest" (Вайшенберг, 2004), are found in feature articles and commentary columns and highlight the impact of war on people by focusing on individual experiences and stories. This type of coverage typically includes stories from civilians, refugees and soldiers that evoke an emotional response and empathy from readers. Such stories can foster empathy and a deeper emotional connection to the situation. In addition to the emotional function, soft news also serves a cultural and social function, as it explores cultural, social and historical aspects. Soft news often uses visuals such as photos, videos and infographics to enhance the storytelling. By highlighting personal stories and visuals, the media emotionally engage readers, raising awareness and sometimes even prompting action (Opgenhaffen, 2011).

Anglophone media such as *The New York Times, "BBC News"*, "The New York Times", "The Washington Post", "The Telegraph", "The Wall Street Journal", "The Guardian", etc. use hard news formats to cover the broader geopolitical implications of the war, discussing NATO's response, alliance activities and global economic consequences. The soft news format is used by outlets for articles about famous

people and their reactions to the war, personal stories of people affected by the war or stories of heroes. The combination of hard and soft news exposure of the Russian-Ukrainian war provides a holistic approach to the coverage of the topic in the English-language media.

2.1. Grammar features of hard and soft news narratives of the russian-Ukrainian war

Syntactic features refer to the formal characteristics that define how different elements in a sentence interact and function according to grammatical rules. They influence various syntactic operations, such as how words agree with one another or how they can be moved within a sentence. These features are distinct from purely phonological or semantic properties, although there can be overlaps, particularly between syntax and morphology. For instance, morphosyntactic features, which are expressed in the structure of words, often serve as the basis for understanding more abstract syntactic features (Svenonius, 2022).

The syntactic features of "hard" and "soft" news texts vary significantly due to their different purposes, tones, and target audiences. "Hard" news aims to deliver the information quickly and efficiently. It usually covers current events or significant political, economic, and social issues. To make sure that the information is clear and impactful, hard news headlines and body texts often have specific syntactic characteristics:

- "hard" news headlines and texts tend to be brief and to the point, capturing the essence of the story in as few words as possible. This helps catch the reader's attention. **Simple, concise and** straightforward **sentences** allow readers to quickly grasp the essential facts. This is particularly useful in high-paced news environments where readers need to stay updated with minimal time investment. For example,

Zelensky snubs UN chief Guterres after his Russia trip (Lukiv, 2024)

Autocracies Against Ukraine (Leonhardt, 2024)

- headlines in "hard" news frequently omit auxiliary verbs, articles, and pronouns (like "a," "an," or "the") to fit critical information into limited space and help maintain brevity and urgency.

Russia bombs historic Soviet skyscraper in Ukraine's Kharkiv (CNN, 2024);

North Korean troops spotted in Russian border region with Ukraine, says Kyiv (Kennedy, et al. 2024);

Defense Secretary Austin visits Ukraine amid Russian gains and ahead of imminent US election (Bertrand, 2024);

Russia captures key eastern Ukrainian town, exposing Kyiv's critical vulnerabilities (Sebastian, 2024);

Republicans follow Trump's lead of icing out Zelensky (Sullivan, 2024).

- "hard" messages employ active voice for factuality and objectivity. Active voice usually makes the sentence concise and clear, thus helping to focus on facts and maintain credibility and trustworthiness:

Russian strike kills eight in fresh attack on Ukrainian port (Rainsford, 2024)

Russian drones hunt civilians, evidence suggests (Limaye, 2024)

PM says Russia risks global food security in Ukraine (Mason, 2024)

- passive structures are sometimes used to focus on the event rather than the agent, especially if the agent is unknown or unimportant. For instance,

…A dozen other people <u>were injured</u>.... top floor partly destroyed. Everyone <u>was evacuated</u>….(Varenikova, 2024)

Russians accused of crimes offered choice - go to war instead of court (Ivshyna, 2024)

… I was told he was very unlucky, because a piece of shrapnel pierced his heart…(Limaye, 2024)

The structure of hard news articles follows the inverted pyramid style, where the most important information is presented first. Sentences are generally either simple or compound, prioritizing clear and direct communication to ensure comprehension by all audiences.

"Soft" news focuses on human interest, entertainment, and lifestyle, allowing for more stylistic flexibility. The syntactic features in soft news tend to differ as follows. Soft news often employs more complex sentences to develop narratives and personal angles. Subordinate clauses and descriptive phrases add detail and depth, appealing to readers' emotions.

Mykolaiv mayor urges "everyone who wants to stay alive to leave the city (Shukla, 2022);

Ukrainian mayor of Mariupol says there is no water and thousands of tons of garbage in the streets (Shukla, 2022).

… "Garbage has not been taken out since February. Thousands of tons of garbage lie on the street, rotting. The sewer does not work. There is no water," he said…Boichenko is no longer physically in the city, but he provides updates on the conditions inside the city from sources and information he receives. According to those sources, Russian forces have "distanced themselves from the locals because they are afraid of getting infected"… (Shukla, 2022).

How Mila Kunis raised millions to support Ukrainians in need (Kinder,   2022).

…In 1991, when actor Mila Kunis moved to the United States, her family left their home in what was then the Soviet Union. She was seven and a half; she spoke Russian and says she thought of herself as Russian…

Soft news provides texts with personal pronouns to make the conext emotionally closer to the reader.

The West wants Putin isolated. A major summit <u>he</u>'s hosting shows <u>he</u>'s far from alone (McCarthy, 2024).

EU says <u>it</u> will "swiftly work on a further increase of military support" to Ukraine (Liakos, 2022).

Soft news articles often include direct quotes and personal statements, which add authenticity and connect readers to the human aspects of the story. This is common in news, where voices and opinions are central.

"It's scary – but so's giving birth": The female unit gunning down Russian drones (Rainsford, 2024).

"Mom, I Want to Live': A Young Girl Battles War and Cancer" (Addario L., 2024).

Sir William, who heads the Global Magnitsky Justice Campaign, told the BBC the UK "was one of the most lax enforcers of these types of laws". He described the oil cap as a "a sort of paper tiger" that is failing to crack down on rule breaking (Fenwick, 2024).

Russian human rights activist sentenced to 2.5 years in prison for "discrediting the military" (Magramo, 2024).

Soft news articles may use rhetorical questions to engage readers directly and employ metaphors or similes це стилістичні засоби for impact. This language style makes soft news articles more conversational and relatable.

Should Ukraine Launch Western Weapons Deep Into Russia? (Jakes, 2024)

Earlier this year the BBC [reported on claims about how much oil this so-called "loophole"](link) is allowing into the UK (Fenwick, 2024).

Ukrainian resistance forces says it <u>blew up</u> a pro-Putin party office in an occupied southern city (Knight, 2024).

These grammar choices reflect the differing functions of "hard" and "soft" news: while hard news prioritizes delivering essential facts efficiently, soft news seeks to captivate and entertain by creating a more elaborate and emotionally engaging narrative structure.

2.2. Lexical specificity of hard and soft news texts featuring the russian-Ukrainian war

Despite the wide range of information sources, the media remains the main reference point in the modern information space. Headlines in newspapers and news stories play a key role in shaping the general perception of events or issues. Their main goal is to grab the reader's attention, which encourages editors to do everything possible to keep the audience interested. This motivates journalists to create headlines that are engaging and compelling. The headline becomes a kind of 'hook' that makes

the reader either stay on the page or move on to another news item within a few seconds. In such conditions, the lexical and syntactic content of the headline becomes especially important. English-language news headlines have distinctive lexical features that have become part of their style. Among them are stable word combinations, common expressions with a concise form and emotional colouring, nominal attributive groups, numerals and abbreviations that add brevity and expression to headlines Having analysed the news of the English-language channels BBC and CNN, one can notice the use of special headline vocabulary. The use of expressive and short words such as *key, act, vow, ban, leak, bid, toll, hit, oust, aid, pact, spark, plea, alert* is common in news headlines. Other common words are *over, clash, slam, quit, crash, back, blaze, move, seize, raid, halt, sack, blast, row*. (Іщук, 2021).

As we can see from the headlines of today's press, these words are used effectively in hard news headlines because of their short, concrete form and powerful emotional impact, which is consistent with the style of "hard news". Most of these words are short, often monosyllabic, which saves space in the headline and immediately attracts attention. In hard news headlines, the possibility to quickly inform the target audience is important, and these words provide an instant key about the main idea of an article. Words like *hit, oust, ban, alert,* and *toll* have a strong emotional connotation that emphasises the importance of the event or its dramatic nature. This attracts the reader's attention and creates an atmosphere of urgency that is inherent in hard news. Many of these words, such as *key, pact, act, and aid* are quite versatile and can be easily adapted to different topics, including politics, economics, international relations and security. They allow journalists to cover a wide audience and different contexts. The words *leak, spark,* and *vow* can create intrigue and stimulate readers' interest in learning more. For example, '*leak*' alludes to hidden or confidential information, which is always attention-grabbing in a news context. The words *act, hit, oust,* and *spark* emphasise an action or change that is important for the news.

As we can see from the headlines of today's press, words like 'key,' 'act,' 'vow,' 'ban,' 'leak,' 'bid,' 'toll,' 'hit,' 'oust,' 'aid,' , halt, sack, blast 'pact,' 'spark,' "clash," "slam," "quit," "crash," "plea," and "alert" are used effectively in hard news headlines because of their short, concrete form and powerful emotional impact, which is consistent with the style of hard news.

Most of these words are short, often monosyllabic, which saves space in the headline and immediately attracts attention. In hard news headlines, the speed of the story is important, and these words provide an instant understanding of the main idea. Words like 'hit,' 'oust,' 'ban,' 'alert,' and "toll" have a strong emotional connotation that emphasises the importance of the event or its dramatic nature. This grabs the reader's attention and creates an atmosphere of urgency that is inherent in hard news. Many of these words, such as 'key,' 'pact,' 'act,' and "aid," are quite versatile and can be easily adapted to different topics, including politics, economics, international relations and security. They allow journalists to cover a wide audience and different contexts. The words 'spark,' and "vow" can create intrigue and stimulate readers' interest in learning more. For example, 'leak' alludes to hidden or confidential information, which is always attention-grabbing in a news context. The lexical specificity of these words thus makes them ideal for quick, clear and emotionally charged coverage of events in hard news headlines. They emphasise what has happened and often hint at potential consequences, which increases the sense of significance of the event and emphasises both the seriousness and immediacy of the information, which are key features of the hard news style.

The same words can also be found in soft news headlines to emphasise the emotional aspect of events or people's stories. For example, the word *plea* to express sympathy or empathy. Such words can convey internal struggles, events in the lives of ordinary people, or emphasise the humanity of a situation. A headline uses *vow* as a promise in response to a personal experience, not in the context of a political statement. Words such as *clash*, *back*, or *move* can be used to create drama that grabs the reader's attention but presents the event in a lighter, more entertaining way. Some of these words can emphasise a theme that resonates with the reader's emotions. For

example, *aid* focuses on efforts. Words like *raid*, *crash*, and *slam* are often used for news headlines about pop culture, celebrities, or trends, where they are used in a more metaphorical sense. For example, *slam* adds dynamism, but with a touch of fun. The words *toll*, *hit*, and *halt* can emphasise disturbing aspects, but with a greater focus on social consequences or human reaction. In soft news headlines, these words convey the more emotional or cultural aspects of events and are used to engage readers and create an effect of empathy or intrigue.

The words *act, hit, oust, and spark* emphasise the action or change that is important to the news. The lexical specificity of these words thus makes them ideal for quick, clear and emotionally charged coverage of events in hard news headlines. They emphasise what has happened and often hint at potential consequences, which increases the sense of significance of the event and emphasises both the seriousness and immediacy of the information, which are key features of the hard news style. The same words can also be found in soft news headlines. to emphasise the emotional side of events or people's stories.

One of the characteristics of anglophone news headlines is the frequent use of numerals, dates and different numbers along with proper names or titles to help convey the exact information that is central to the story. Numerals in headlines increase information content, allowing the headline to be concise and specific. Another characteristic lexical feature of English-language news headlines is the use of abbreviations. Abbreviations can replace terms, fixed expressions or complex names, which increases the information content of the headline by saving space. Headlines contain both well-known abbreviations and less obvious abbreviations that may require additional explanation for the reader (Іщук, 2021).

The Russian-Ukrainian war is a significant event among those covered by the anglophone media in modern society. News headlines and articles began to be filled with military vocabulary and terminology, which became part of the everyday life and worldview of readers.

Conducting a study of the lexical features of the use of military vocabulary, terms and designations of the war in Ukraine in BBC and CNN news stories, researcher

Leleka (2023) noted several groups of lexical items that are actively used in news reports: words from the group of phenomena of Ukrainian reality: *armed forces of Ukraine, warfare, full-scale invasion, martial law, casualties, territorial defence, full-scale invasion, curfew, shelling, strategic assets, air raid siren, genocide, invaders*; military weapons and equipment: *arms, weapon, ammunition, surface-to-air missile, fighter jet, anti-tank missile system, air defence system, drone, rocket launcher, missile, cluster bombs, armored combat vehicles, thermal imager, bulletproof vest, etc.*; military actions: *go behind enemy lines, hold/lose a position, get the knock, fire/launch a missile, cease the fire, declare a ceasefire, hold the line, mine/demine, destroy infrastructure, shoot down the ship, take/regain control ove, etc.*; the names of the military people: *infantry, artillery, mercenaries, troops, saboteur, conscript , captive, etc. (*Лелека, 2023*)*.

It is worth noting that the use of these three groups of units is most often observed in hard news which aims to convey relevant factual material to the audience. Words from the following groups appear frequently in the news (hard or soft) and can arouse the reader's interest, provoke a reaction, emotion or express an attitude to an event. In such news, there is no need for immediate information, so we can refer to them as "soft news". These are lexical items that relate to: life of Ukrainian refugees: *flee abroad, flee empty-handed, aid, temporary protection, internally displaced person (IDP), obtained the status, social benefits, checkpoint, be given food and medical care etc.*; diplomatic front: *ambassador, ally, enemy, aggressor country, negotiation, collaboration, implement, humanitarian corridor, jeopardize, violation of international law, war crime, high treason, etc.*; volunteering: *volunteer centre, humanitarian aid, fund raising, to donate, provide psychological assistance, humanitarian assembly, cooking for evacuees; information front:propaganda, manipulation, speculation , provocation, to spread the truth, fake etc.*

Analysing the materials of English-language publications such as *CNN, BBC, The Washington Post*, *The Telegraph, The New York Times* and others, we can note that the lexical specificity of "hard" and "soft" news texts in Anglophone media covering the Russian-Ukrainian war reflects their differing approaches to information delivery,

purpose, and audience engagement. "Hard" news, typically associated with urgent, fact-driven coverage, tends to use precise, formal vocabulary to convey immediacy and objectivity. In the case of the Russian-Ukrainian war, hard news reports frequently employ terminology specific to military actions, international relations, and geopolitical implications. Terms like *"escalation," "tactical advantage," "reinforcements,"* and *"artillery"* are commonly used in hard news to convey specific details about military actions or strategic moves. Words like *"invasion," "offensive," "sanctions,"* and *"territorial integrity"* are often used to provide direct information on events and their larger consequences. Phrases such as *"sanctions imposed," "ceasefire negotiations," "diplomatic standoff,"* and *"international condemnation"* describe the responses from governments and international organizations. Hard news typically opts for factual terms like *"confirmed reports," "latest developments," "official statements,"* and *"verified sources."* These phrases reinforce the news outlet's reliability and emphasize the immediate relevance of the information provided. These distinctions in language use allow each news type to serve its specific purpose – delivering clear and immediate information in hard news and crafting engaging, impactful narratives in soft news.

In contrast, "soft" news, which often includes human-interest stories or opinion pieces, may utilize a broader emotional lexicon and engage with subjective language to evoke empathy or a particular perspective. This kind of news might focus on the experiences of individuals impacted by the war, using language that emphasizes personal or societal impact, such as *"resilience", "displacement", "hope,"* or *"devastation."* The narrative style of soft news aims to make global events more relatable on a personal level, encouraging readers to connect with stories through emotional or empathetic language. Words like *"heartbreaking," "community resilience," "struggle of families,"* and *"stories of survival"* add an emotional angle to soft news, focusing on the personal impact of the war. Descriptive and relatable terms such as *"families displaced," "lives turned upside down," "personal accounts,"* and *"impact on everyday lives."* This language brings a human element into the coverage, making the stories more relatable for a general audience. As

emotionally charged phrasing we can find expressions like *"courage in the face of adversity," "the cost of conflict on humanity,"* and *"the emotional toll of war."* These evoke empathy, prompting readers to consider the war's broader effects on individuals and communities.

Hard news headlines often utilize strong nouns and verbs to convey information without additional descriptive language. Verbs like *hit, ban, cut,* escalate or *boost* and nouns like *law,* crisis, *conflict* or *plan* are common. Sparing use of descriptive words helps keep the article objective and prevents it from sounding opinionated or biased.

Ukraine Says Russia <u>Hit</u> *Nursing Home Near Border, Killing at Least 1.* (Varenikova, 2024)

North Korea troops in Ukraine would <u>escalate</u> *conflict, Lukashenko tells BBC* (Rosenberg, 2024).

Ukrainian President Volodymyr Zelensky presented his long-anticipated "Victory <u>*Plan*</u>*" to Ukrainian parliament* (Kent, et al., 2024).

To create engaging and vivid stories, soft news frequently includes descriptive language, adjectives and adverbs. Words that evoke imagery and emotional responses, like "*heartwarming,"* "*stunning*," or "*tragic*," help attract readers' interest. this is more about lexical choices and style

In Ukraine, <u>*Small, Fluffy*</u> *Dogs Offer Wartime Comfort* (Méheut, 2024).

…Dog ownership has surged over the past two years as people seek companionship. In Kyiv, Yorkies, poodles and bichons frisés now rule the streets... (Méheut & Mykolyshyn, 2024).

A muted response to Ukraine's "victory <u>*plan*</u>*" and steep challenges on the battlefield leave Kyiv searching for a Plan B* (Barker, et.al. 2024).

The lexical choices in both types of news are strategically employed to align with their objectives: delivering clear-cut, factual information in "hard" news and fostering a narrative that resonates emotionally in "soft" news. This lexical dichotomy helps shape audience perceptions and responses to complex international issues, such as the Russian-Ukrainian war.

2.2.1. Vocabulary Features of hard and soft news headlines

The newspaper's headline as a specific linguistic phenomenon is the subject of numerous scientific papers. Most often, the headlines of English newspapers are chosen as the object of study. This is explained not only by the special role of the English language as the main means of international communication, its prevalence, but also by the peculiarity of its system, which is distinguished by a high degree of analytism. The prevalence of the English language puts researchers in front of the need for a scientific understanding of the patterns of its functioning in all its stylistic varieties. The study of the language of mass communication in our country is necessary for the correct interpretation, and therefore the perception of the information embedded in it and its influence on the public consciousness. In the most general form of the task of linguistic analysis of a newspaper headline, it can be formulated as follows: "to identify syntagmatic patterns and content features and corresponding syntagmatic forms". The heading is an integral and the main part of any newspaper publication, as it is the first link that the reader draws attention to when getting acquainted with the page. The title carries certain information about the content of a journalistic work, so it must be emotional, excite reader interest, attract attention. J. T. Hamilton defines the title "on the one hand, as a linguistic structure, anticipating the text, standing "above" and in front of it. Therefore, the title is perceived as a speech element that is outside the text and has a certain independence. On the other hand, the title is a full-fledged component of the text that is included in it and is associated with other components of the entire work. Along with the beginning, the middle, the ending, the heading is a definite plan for the division of the text - spatial-functional, or the architectonics of the text" (Feldman, 2007).

In studies devoted to the analysis of English newspaper headlines, a number of their formal features are considered. "The aim of a modern headline is to give a clear idea of the content of the message and pay attention to it. It concentrates the whole essence and all the most important points of the message in a concise and easily understandable form" (Baum, 2003).

Let us consider examples of coverage of the events of the Russian-Ukrainian war in hard and soft news formats, respectively. We note that for obvious reasons the hard news format dominates, because the war in Ukraine is an existentially important event not only for Ukraine itself, but also for the entire Western world, because it poses a challenge to its basic values.

The BBC material about the withdrawal of Ukrainian troops from Avdiivka has a headline: *Avdiivka: Ukraine troops leave embattled eastern town* (Lukiv, 2024) and features an examples of hard news format. This journalistic material is aimed at providing objective information about an important event on the eastern front of the Russian-Ukrainian war – the withdrawal of the Armed Forces of Ukraine from the city of Avdiyivka, where intense fighting against the Russian occupiers took place for almost six months. This news outlines the current situation at the front, which may affect the further course of hostilities and, therefore, events in the rear, in particular, the strengthening of mobilization and the need to allocate additional weapons for defensive operations. The analysed sample features the foolowing attributes of hard news: the use of topic-related key terms *("troops leave embattled <...>town")*; the focus on recent events; neutral and factual tine that is achieved via the use of non-evaluative vocabulary that provides for impartiality.

A BBC material dedicated to the resignation of the Commander-in-Chief of the Armed Forces of Ukraine Valery Zaluzhny may serve as an example of soft news (я би все ж зупинилсь на тому, що це soft news) format: *Zelensky sacks Ukraine's commander-in-chief Valerii Zaluzhnyi* (Moloney, 2024). This event also found a prominent place on the British information portal, because Zaluzhnyi became one of the architects of the successful resistance of the Ukrainian army against the much more superior forces of the Russian invaders, and his sudden resignation can have a significant impact on the events at the front. Rather than focusing solely on immediate, factual reporting, the headline introduces a story from a human perspective (human interest story). Soft news often includes stories about notable individuals and their life circumstances, as does the analysed sample that spotlights the two key figures of the war – President Zelensky and Ukraine's commander-in-

chief Valerii Zaluzhnyi. The headline's focus on Zelensky and Zaluzhnyi may encourage the audiences to think about the relationship between these two figures, particularly in the context of a sensitive political or military environment. The verb *"sacks"* in the analysed hedline adds some evaluative dramatic flair to the headline with its meaning "to dismiss especially summarily" (Merriam Webster Dictionary. *sack*).

The headline *US says it expects North Korean troops to engage in combat against Ukraine in the coming days* (Hansler and Britzky, 2024), as hard news implies an intention to convey information about the expected action in clear, unambiguous terms of *expected* and *engage*, focusing on a factual prediction without emotional language. The phrase *in the coming days* conveys urgency, which is a critical element of "hard news", especially in matters involving international relations and the potential escalation of a military conflict. The headline begins with the words *The US says*, which links the statement to a reliable and authoritative source – the US government. This language choice reinforces the credibility of the information by directly linking it to the official position. The reference to *North Korean troops* engaging in combat directly with *Ukraine* elevates the story's international relevance. It implies a shift in alliances or international involvement in the Russia-Ukraine war, as it could impact global political dynamics.

However, the information timeline of the russian-Ukrainian war also contains messages that can be referred to soft news. But, they are significantly different from classic soft news, because they are related to the war and its consequences. An example of such messages is the BBC news item under the headline: *The blind Ukrainian amputee whose wife's voice kept him alive* (Bakery, 2024). This headline centers on a deeply personal story involving a *blind Ukrainian amputee* and *his wife's voice.* The choice to focus on an individual's emotional journey and resilience creates a human interest story, typical of soft news, which seeks to evoke empathy and draw readers into personal narratives behind broader issues, such as the war in Ukraine. Phrasing like *kept him alive* appeals directly to readers' emotions, evoking a sense of drama and survival against the odds. Soft news uses evocative language to connect

with readers on a more emotional level, encouraging them to feel empathy or compassion for the subject. Such materials, implemented in the soft news format that apparently gravitates towards human interest stories, are designed to demonstrate that life continues even after the war, and soldiers are waiting at home. Vocabulary is used that is intended to focus the readers' attention on the trials that the hero of the journalistic material suffered: *blind, amputee*. It is also necessary to note the use of vocabulary associated with the successful overcoming of these trials by the hero of the article: *kept him alive*. The headline emphasizes the role of the *wife's voice* in helping the individual survive, placing emphasis on human relationships, love and support systems. This personal, relational focus is characteristic of soft news.

In the headline *Bucha's Month of Terror (Gall, 2022)* one can see a rather vivid example of the verbalization of the genocide against Ukrainian citizens use nouns with a strong connotation of terror and revenge, which is designed to inpose an emotional burden on the reader. The word *terror* is strong, stirring immediate emotional reactions. This term highlights the suffering and fear experienced by the residents of Bucha rather than detailing specific incidents or facts, which is common in soft news aimed at engaging readers on a personal level. Instead of objectively outlining what happened, the headline implies a narrative of horror and trauma, which is more typical in soft news that seeks to evoke empathy and compassion. This approach draws readers into the emotional experience of Bucha rather than focusing on the details of war crimes, casualties, or dates.

Another example of soft-news headline: *Ukrainian "prisoner soldiers" enter the fray in the Battle of Donbas* (The Telegraph, 2024). The term *'prisoner soldiers'* is placed in quotes, implying either a colloquial term or a nuanced concept that might need further explanation. This lexical choice suggests an angle that could intrigue readers by introducing an unusual or human-interest element within the story, potentially signaling a deeper look at the soldiers' backgrounds or experiences. Terms like *'prisoner soldiers'* imply a focus on personal stories or unusual circumstances. This phrase suggests that these individuals have a unique background,

hinting at personal challenges or transformations, which is common in soft news aiming to elicit empathy or curiosity.

So, the coverage of the Russian-Ukrainian war demonstrates a tendency to combine the use of not only hard news, which would seem natural in this situation, but also soft news. This approach of the leading news agencies allows to show the war in Ukraine in different aspects, to emphasize that Ukrainians resist not only at the front, but also in everyday life, which continues despite all threats and dangers.

2.2.2. Evaluative vocabulary in "hard" and "soft" news texts

Evaluative language is words and phrases that convey opinions, assessments or judgements about a particular subject, adding an element of human subjectivity to the text. With such vocabulary, journalists can express their views and influence readers' perceptions. The use of evaluative words makes the text more convincing and expressive. In general, evaluative vocabulary includes a wide range of expressions that allow not only informing but also emotionally emphasising events or phenomena. Positive evaluative vocabulary – words like *outstanding*, *wonderful*, *brilliant* – can evoke admiration or approval, which encourages the reader to perceive the text more positively. Negative vocabulary, such as *unsatisfactory*, *failure* or *shortcomings*, can emphasise the importance of change or create a sense of anxiety (Worldwide).

The use of evaluative vocabulary in articles helps the author build an emotional connection with readers, making the material more lively and convincing, and evoking an emotional response. Such vocabulary allows not only to convey information, but also to add a personal touch to it and engage the reader more effectively in the topic under discussion.

The Center of National Resistance called on citizens of Ukraine who are currently residing on the occupied territories, not to participate in the upcoming Russian election and <u>warned</u> that "every collaborator who helps organize the 'election process' will be held accountable for their actions." (Knight, 2024).

On Monday, Ukrainian forces <u>retreated from the village of Lastochkyne</u>, both sides <u>confirmed</u>. Russian forces are intensifying attacks and continuing to push west. Lastochkyne is also located near Avdiivka, where Russia raised its flag <u>on February 18</u> (Chrernova et al., 2024).

However, Russian troops have since <u>claimed</u> to have captured several villages in Ukraine's Donetsk region, and are now threatening a key town of Vuhledar (Binley & Lukiv, 2024).

Russia <u>claims</u> it has taken another settlement west of Avdiivka in eastern Ukraine (Chernova, et al., 2024)

Biden <u>stresses</u> the need for Ukraine aid ahead of meeting with top congressional leaders (Carvajal, 2024).

As we see from the articles, neutral words like *warn, confirm, stress, claim* provide a degree of objectivity, allowing the journalist to report without full endorsement or emotional appeal.

Specific and direct terms such as *triggered, escalate, intensify* and *violate* inform about developments without exaggeration.

At least 12 people were injured in the attack that destroyed several floors of the hospital and <u>triggered</u> a fire (Binley & Lukiv, 2024).

The US does not believe the North Korean troops have reached Ukraine, but the movements have generated <u>deep concern</u> as a <u>potentially serious</u> <u>escalation</u> in the conflict (Bertrand, 2024).

Deep concern expresses the level of worry or anxiety among US officials, suggesting the gravity of the situation. *Potentially serious* – implies a high level of risk, indicating that this development could significantly impact the ongoing conflict. *Escalation* – suggests an increase in intensity or severity, signaling that the conflict could become even more dangerous or widespread. These words convey the implications of North Korean troop movements, underlining the seriousness and potential impact on the broader geopolitical landscape. provided, several evaluative words and phrases add an emotional or interpretative layer to the facts.

Quantitative evaluation phrases like *to boost, full-scale, increase* or *"overwhelming majority"* add evaluative information based on measurable data rather than subjective opinion and conveys factual and important information with minimal subjectivity, focusing on the implications rather than the emotional aspect.

UK to <u>boost</u> Ukraine funding using £2bn from Russian assets (Beale,2024)

Russian President Vladimir Putin launched a <u>full-scale</u> invasion of Ukraine in February 2022 (Binley & Lukiv, 2024).

Russia is introducing a six-month ban on gasoline exports, starting on March 1, to offset <u>increased</u> demand as well as lower output while some refineries undergo repairs, following Ukrainian strikes on some refineries, according to Russian news agencies.

Soft news, in contrast, uses evaluative vocabulary to engage readers on a more emotional level, aiming to humanize or dramatize stories. Common evaluative techniques in soft news include emotionally charged language, character descriptors dramatic phrasing. In the article *Ukrainians Tell of Brutal Russian Repression in Occupied Territories (Gall & Chubko, 2024)* we can find terms like **brutal, torture, harsh treatment** that depicts severe cruelty, showing a harsh emotional tone and evoking empathy for the Ukrainians affected and make readers sympathize with the victims and view the perpetrators negatively.

Terms like *heartbreaking, inspiring* and *tragic* are often used to evoke emotional responses in tthe headline: *It is <u>tragic</u> and <u>heartbreaking</u> to see the suffering of Ukraine's children in this war (Worldvision Ukraine, 2024).*

In this article several evaluative words and phrases evoke empathy, emphasising the severity of the crisis and the vulnerability of the people affected: **innocents** emphasises the undeserved suffering of children and civilians*;* **spiral of misery and suffering** *depicts* the constant, repeated deterioration of the situation for victims; *t***ragic** conveys deep sorrow over the impact of war on children and adults; *wake-up* **call** indicates the urgency and need for immediate action by the international community; **future is in limbo** highlights the uncertainty and lack of hope for affected children; **don't deserve this** means injustice and highlights the

unfairness of the situation for children; t**he most vulnerable** highlights the high risk faced by specific groups such as children and women; **urgent** calls for immediate attention and action, highlighting the scale of the crisis; *unrelenting* indicates the **inexorable,** unyielding nature of the impact of war. Together, these words and phrases create a tone that evokes compassion and calls for action, drawing readers' attention to the impact of war on the most vulnerable people in Ukraine.

Character description words like *brave, respect, pride, confidence, heroic* which we can find in the article *Funeral for ex-soldier who fought in Ukraine* (Fowler, 2024) frame individuals or events in ways that suggest personal or moral judgments, which help to draw the reader into personal stories. **Tributes to his son's <u>bravery</u> depict** – honors the courage of the deceased, enhancing the sense of pride. *"He was just a brave soul."*

In summary, while hard news relies on objective and restrained evaluative language to emphasize neutrality, soft news uses vivid, emotionally resonant vocabulary to create empathy and engagement.

2.3. Dominant stylistic aspects of hard and soft news coverage of the russian-Ukrainian war

The media's verbal representation of military conflicts is a critical aspect of how society perceives and responds to war and its consequences. When it comes to covering military conflicts, the media play a key role in shaping public opinion, influencing political decision-making, and in some cases even influencing the course of hostilities. It is obvious that the verbalization of the war against Ukraine affects the perception of the war by the audience of the researched media and the media in general. However, it must not be forgotten that the root cause of the use of certain verbal means lies in the general context of the environment and the audience to which these means are directed. Therefore, attention should be paid to the stylistic features of the use of hard news and soft news in the coverage of the war in Ukraine in the English-language media. The stylistic features of each literary genre are its main components. The stylistic component of the genre, or stylistic dominant, is considered an important element of any literary work, as it reflects the individual

features of the author's style, functional significance and frequency of artistic means. Such means include the invariable plot and compositional features of the text, which are embodied through lexical and stylistic techniques. Lexical and stylistic dominants of texts are manifested in the language as dominants, which include realities, phraseological units, onomatopoeias and terms The stylistic dominants of "hard" and "soft" news texts reflect their distinct purposes, audiences, and narrative styles. These stylistic choices drive the tone, language, and presentation of information in each type of news, shaping how readers interpret and engage with the content (Votinova, 2018).

Stylistic dominants are the most prominent and defining stylistic elements in a text that create its unique voice, tone, and character. These elements can include a variety of linguistic features, such as

- **vocabulary** – the choice of words, which can be formal or informal, technical or simple;
- s**yntax** – the structure and length of sentences, which can be complex or simple, fragmented or fluid;
- **imagery** – descriptive language that creates vivid pictures in the reader's mind; **tone** – the author's attitude to the topic, which can be serious, humorous, ironic, etc.; voice – the distinctive style or personality of the author or narrator;
- **figurative language** – the use of metaphors, similes, personification and other figures of speech;
- **rhythm and pace** – the flow and tempo of the text, which can be fast or slow and measured (Nordquist, 2024).

Understanding stylistic dominants helps to better appreciate the nuances in how news articles are produced and how they affect the reader's perception. In the context of news articles, stylistic dominants can shape the reader's perception of information. In "hard" news, writing may focus on direct and factual reporting with a neutral tone. These articles cover the latest developments on the frontline, use short and simple sentences, active voice, factual and objective language, and a neutral tone of

presentation, without any personal assessment of the event. The headline lacks auxiliary verbs, pronouns and articles to save space and convey the main information quickly and effectively. While soft news can use more descriptive and emotional language, narrative style, use descriptions to pique the reader's interest and evoke an emotional response.

Hard news stylistic dominant aims for an objective, impersonal tone, focusing on fact-based reporting and avoiding informal or conversational language. Language is typically neutral, avoiding subjective or emotive terms. This style creates a sense of authority and credibility, presenting information that readers can interpret independently. Hard news prioritizes brevity, presenting information in a clear, direct manner. Headlines and lead paragraphs are succinct, with each sentence structured to convey essential facts immediately, minimizing descriptive language and focusing on the "who, what, when, where, and why" of a story. Hard news use specific vocabulary and terminology, precise, nominal sentences, technical language relevant to the topic at hand. For example, economic reports may include terms like *"inflation," "GDP,"* or *"fiscal policy,"* while political stories might use *"legislation," "executive orders,"* or *"bipartisan."* This specialized vocabulary enhances clarity and authority in reporting complex issues. Hard news articles follow an inverted pyramid structure, where the most critical information appears at the beginning. This style allows readers to grasp the essential details quickly and helps ensure that key information is retained, even if readers do not finish the article.

Soft news stylistic dominants include a conversational, informal tone to make stories more relatable and accessible to a broader audience. The language is often colorful and expressive, which helps to engage readers on a personal level. Soft news stories often highlight human-interest aspects, using language that evokes emotions, curiosity, or intrigue. Words like *"heartwarming," "shocking,"* or *"inspiring"* are commonly used to draw readers' attention and emphasize personal stories, achievements, or unusual events. Soft news frequently uses rich, descriptive language and figurative devices such as metaphors, similes, and rhetorical questions. These stylistic choices bring stories to life and create vivid images, allowing readers to

visualize the events or people involved. Unlike the inverted pyramid of hard news, soft news often follows a narrative structure, gradually revealing details to build suspense or emotional impact. This approach is common in feature articles, profiles, and lifestyle pieces, where storytelling takes precedence over immediate fact delivery. Soft news includes extensive direct quotes, personal testimonies, and anecdotal evidence. This style humanizes the news, providing readers with personal perspectives and emotional resonance, which are central to stories about everyday people, celebrities, or lifestyle trends. Both styles satisfy different reader expectations and needs, fulfilling varied roles within journalism.

2.3.1. Expressive Means and Stylistic Devices in "hard" and "soft" news texts in the English-language media

Linguistic expressive devices and stylistic devices often share common features and can be used interchangeably. They are used to form a specific statement and they appear at different levels of language: graphic, morphological, lexical, phonetic and syntactic. In English, there are stylistic devices and expressive means at the phonetic, lexical and syntactic levels, each of which adds its own colour to the text. For example, syntactic devices help to coordinate linguistic units and can enhance or diminish the emotional colouring of a text. They also affect the structure of the sentence, giving it meaning and lexical expressiveness. The way emotions are expressed and the frequency of their manifestation depend on many social factors: education, age, gender, and social roles of speakers (Malyuga, 2018). Researchers point out that understanding this subtle interaction of language tools that convey emotions makes it possible to better understand not only emotionality itself, but also human nature in general. This knowledge also helps to improve mutual understanding in society (Malyuga & Orlova, 2016).

In English-language media, expressive means and stylistic devices differ between "hard" and "soft" news texts. The main expressive means in hard news are inverted pyramid structure, lexical precision, punctuations, lexical units, use of quotations, metonymy, synecdoche, minimalism and objectivity. As for stylistic devices, writers

use nominal style, especially, in headlines that help to condense information and create a sense of urgency. Hard news often uses parallel structure in lists to summarize events efficiently, and passive voice structures.

"Soft" news often begins with the means of personalization – individual stories, anecdotes, or direct quotes that impact readers emotionally. Evocative language and imagery, vivid adjectives, adverbs, and colloquial language, appear more frequently in soft news and incorporate informal expressions, idioms, or even humor. Soft news articles often use metaphors and similes to draw vivid comparisons, making content more accessible hyperbole. The rhetorical questions: alliteration and wordplay in Soft news headlines often use alliteration or playful phrasing for catchy titles.

Here some examples from the news article *"Ukraine's President Zelensky "grateful" to US for additional $450m in military aid" (Butenko, 2022).*

Direct quotations: Zelensky's direct words, such as "*grateful*" and "*By joint efforts we will free Ukrainian land from the Russian aggressor!*" convey a tone of gratitude and determination. These phrases add an emotional layer (*exclamation mark*) to the report, showcasing his appreciation and commitment.

Terms like *war-stricken country* and *Russian aggressor* carry emotive weight. *War-stricken* emphasizes Ukraine's plight, while *aggressor* describes blame and intensifies the tone of resistance and urgency as indicates of *emotive language.*.

Detailed mentions of *High Mobility Artillery Rocket Systems (HIMARS),18 patrol boats,* and "*guided rockets at targets up to approximately 40 miles away* create vivid, concrete images. This specificity provides clarity and helps the reader understand the scale and type of support Ukraine is receiving.

Military terms like "*multiple launch rocket systems*, *artillery ammunition*, and *Defense Department stocks* add a formal tone and lend authority. This technical language also highlights the seriousness and scale of the aid.

These devices collectively create a powerful message of solidarity, urgency, and gratitude. Due to its focus on a significant, timely event with serious implications, appealing both emotionally and intellectually to readers, easy to identify this article as an example of "**hard news".**

Another article *Taking aid to Ukraine "is in my heart now" (Giddings, 2024) is* about aid work for Ukraine contains a number of **expressive means** and **stylistic devices** to convey the emotional and personal side of the story. The article includes *direct quotes* from Kayleigh Jones: *It is in my heart now…The most emotional thing I had done…* which bring immediacy and allow readers to connect with her personal experiences.

Phrases like *the most emotional thing* and *in my heart* evoke strong *emotions* and emphasize the personal impact of the experience.

Reality check serves as a *metaphor*, suggesting a sudden awareness or confrontation with harsh realities.

Vivid imagery is used to describe the journey, such as *up to 15 hours a day on the road*, which conveys the physical challenge and dedication of the volunteers. The description of an 11-year-old boy *getting all excited for the rockets* is poignant and emphasizes the harsh reality of life under threat, contrasting the innocence of childhood with the terror of war.

The article contrasts the "norm" of life for Ukrainians with the shock felt by the volunteers, highlighted in phrases like *bit of a reality check for her, but it was just the norm for them*. This *juxtaposition* underscores the resilience of the Ukrainian people. The contrast between men fighting and women working at the border adds depth to the cultural and social impact of the war.

Phrases like *everyday life for the* and *just normal* are repeated to emphasize the altered but normalized reality faced by Ukrainian citizens, reinforcing the unimaginable circumstances they endure.

Statements such as *She was saying that her son doesn't fully understand*… create a pause, allowing readers to absorb the emotional weight of her words and giving a conversational, reflective tone to the narrative.

The use of personal pronouns *we* and *they* fosters a sense of community, making the volunteers' efforts feel shared and collective rather than isolated, which appeals to readers' empathy.

These stylistic elements belong to the "soft news" article. So, using certain stylistic and lexical devices, we can characterise a news story as soft or hard. You can also use them to write news articles for your target audience.

2.4. Contamination of styles in "hard" and "soft" news texts

Traditional news reports, which subordinate 'hard news' to a strict structure and logic of presentation, excessive focus on formality, often lose their comprehensibility. As a result, there is a growing trend to move away from strict schemes and towards a narrative style that promotes greater audience engagement. Hybrid forms are emerging, as well as unique information styles used in the context of 'human stories' that publishers believe will attract a wider audience. Such 'soft news' can be entertaining, using current events as a basis for a lighter presentation that piques the interest of the audience. Even in the case of disasters, accidents or crimes, they are presented as soft news, with an emphasis on the 'human interest'. Everyday stories are also presented in the style of soft news, where information is combined with elements of entertainment (Вайшенберг, 2004, p.166).

Most studies that analyse soft and hard news have a significant methodological flaw: an overly simplistic approach to the classification of soft news. Usually, anything that does not fall into the category of hard news is automatically considered soft news, which reflects a dichotomous approach that may be wrong. News that does not fall into both categories is defined as "general". In addition, all three types of news ("soft", "general", "hard") (Wilzig and Seletzky, 2010) can be found in any given topic area, which indicates the complexity of this division. For example, a news item about a life-threatening consumer product formally belongs to the 'soft' news, but is essentially "hard" news. Most studies that analyse soft and hard news have a significant methodological flaw: an overly simplistic approach to the classification of soft news. Usually, anything that does not fall into the category of hard news is automatically considered soft news, which reflects a dichotomous approach that may be wrong. News that does not fall into both categories is defined as 'general' (Wilzig and Seletzky, 2010).

In news writing, style "contamination" comes into play when elements from both "hard" and "soft" news styles are blended within the same text. This cross-over can be intentional or a natural result of reporting complex events, and it often helps engage readers by combining objective reporting with more relatable storytelling elements. This combination can be seen in the article *"Ukraine's allies must have a discussion about possibly sending troops to Ukraine, Elysee Palace source says"* (Ataman, 2024) from CNN's.

The signs of hard news are *the urgency*, as it is about a potentially important political decision – the possibility of sending troops to Ukraine, which is an urgent international event with security implications. Direct quotes from sources and an explanation of the French government's position strengthen *the objectivity* and *factuality* of the article. The coverage of the topic is presented in *a neutral, official style*, which corresponds to the 'hard' news format. The article discusses international politics and security issues that affect both Ukraine and French interests, which is typical for hard news.

Signs of soft news are the lack of immediate urgency and the focus on *human interest*. Although the story is about serious events, there is no final decision on sending troops, so the article can remain in the news for longer without losing its relevance. The article also touches on the possible impact of the conflict on French security, which could be *attractive to a* wider *audience*. The article focuses on the potential possibility and 'debate' about military support rather than on concrete actions, which gives it an element of speculation.

In terms of syntactic features, we note the conciseness of the presentation, where each sentence conveys clear information; avoidance of unnecessary details, formal, restrained vocabulary, use of terms typical of international news, such as *Elysee Palace source*, *debate, security relationship,* which add seriousness to the topic. The structure of the news provides direct quotes from the official representative and is presented in the form of an inverted pyramid, where the most important facts (about the possibility of negotiations on sending troops) are presented at the beginning,

while details and explanations are presented later. These features characterise the news as hard news.

Thus, the article demonstrates a number of syntactic features of hard news (brevity, official sources, pyramid inversion), while containing hypothetical formulations and conditional constructions typical of soft news.

We can conclude that the mixed ("general") type of news has a number of advantages and is popular among journalists today because blending styles can help reach broader audiences by combining factual authority with relatable, human stories. It can enhance emotional engagement while still maintaining informational depth, especially for complex topics like conflicts, healthcare, and social justice.

2.5. Multimodal aspects of Anglophone "hard" and "soft" news about the Russian-Ukrainian war: a contrastive study

The study of the cognitive effects of multimedia is the subject of numerous scientific papers that describe in detail the use of different modalities on traditional media platforms. The most positive effect of the combination of modalities is achieved when visual and verbal signals complement and reinforce each other. In such cases, visual effects can serve as additional points of focus for the perception of information. Lang (2000) noted that novel stimuli, such as text on a television screen or images on a computer, can trigger an orientation response that automatically allocates resources to news encoding. However, cognitive overload occurs when the amount of information exceeds the processing capacity: a person's memory is unable to cope with an overload, which leads to insufficient information processing. This is especially true when numerous information signals necessary for understanding the material are located in different places. In this situation, news consumers are forced to divide their attention between different sources of information and integrate them into a single picture (Mayer, 2005). In online news, the possibilities for combining and varying modalities are even greater than in traditional media. In addition to text and images, online news can include video, audio, slides and infographics (Opgenhaffen and d'Haenens, 2011).

In Anglophone news media, both hard and soft news leverage various communication modes (text, images, audio, and layout) to shape narratives around the Russian-Ukrainian war, each with unique stylistic and functional approaches. These modes differ in presenting hard and soft news, particularly focusing on the use of visuals and layout to influence audience perception and engagement.

Hard news in Anglophone media focuses on objectively reporting significant events, such as political decisions, military strategies, and economic impacts. These stories often emphasize credibility, accuracy, and immediacy, incorporating multimodal features that reinforce a fact-based, informative tone. Common multimodal elements in hard news about the Russian-Ukrainian war include:

- infographics and data visualizations: *graphs, charts,* and *maps* provide clear representations of troop movements, territorial changes, and casualty statistics. These visuals support factual reporting by presenting complex data in an accessible, impactful format, enhancing reader comprehension and reinforcing the article's authority.

- quotations from officials: *verbatim statements* from political figures, military officials, and international leaders are often embedded within the article or highlighted in separate text boxes. These quotes provide credibility and insight into official stances, adding layers of authority and factuality to the narrative.

- stark smagery of conflict zones: *photographs* depicting conflict areas, destroyed buildings, or soldiers underscore the gravity of the situation, visually conveying the severity of events. These images are often unembellished, meant to evoke a straightforward, sometimes unsettling portrayal of war that underscores its seriousness.

The *layout* of hard news articles reinforces their focus on factual reporting. Information is usually organized hierarchically, with key facts and quotes placed at the top of the article for quick accessibility. Images are often placed at the beginning or interspersed near critical data points, creating a logical, structured flow that guides readers through the story with minimal distraction. Whitespace around text and

visuals maintains clarity, focusing reader attention on the information presented rather than on dramatic effects.

In contrast, soft news emphasizes human interest, emotional appeal, and subjective storytelling, often focusing on the experiences and responses of individuals affected by the war. This approach seeks to create empathy and personal connections with the audience, relying on multimodal elements that foster a more immersive, personal engagement with the story. Typical multimodal features in soft news include:

- photographs and video clips: visuals in soft news often focus on individuals or communities, capturing moments of personal struggle, resilience, or hope. For instance, images of families, displaced people, or volunteers helping those affected by the war appeal directly to emotions and invite viewers to see the human impact of the conflict beyond military or political implications;

- personal narratives and anecdotes: soft news articles frequently incorporate stories from civilians, volunteers, or expatriates, providing firsthand accounts of their experiences. These narratives, often accompanied by direct quotes and portrait-style photographs, help humanize the conflict and encourage readers to empathize with those affected;

- emotive language and audio features: some soft news articles may include audio clips of personal interviews or background sounds from conflict zones, which deepen emotional engagement. Listening to a person's voice or ambient sounds allows the audience to feel closer to the individuals involved, creating a more intimate and impactful storytelling experience;

In terms of layout, soft news articles tend to use a more relaxed structure, with visuals often taking prominence at the beginning or integrated alongside the text to create a fluid reading experience. Images may appear larger and more centrally placed, allowing readers to connect emotionally with the story before diving into the narrative details. Whitespace is more liberally used around images and personal quotes, allowing readers to pause and reflect on the emotional weight of each segment;

In Anglophone media, hard and soft news each employ distinct multimodal strategies to shape narratives around the Russian-Ukrainian war. Hard news focuses on objective reporting with infographics, charts, and formal quotes that reinforce credibility, while soft news centers on human interest with emotive visuals and personal narratives. Both approaches highlight the power of multimodal features in shaping reader engagement and perspective, allowing audiences to navigate the complexities of global conflicts through varying lenses.

Conclusions to Chapter Two

1. The modern media space in the coverage of the Russian-Ukrainian war demonstrates a tendency to combine the use of not only hard news, which would seem natural in this situation, but also soft news. This approach of the leading news agencies allows to show the war in Ukraine in different aspects, to emphasize that Ukrainians resist not only at the front, but also in everyday life, which continues despite all threats and dangers. In contemporary English-language media, both hard and soft news formats are essential in shaping public understanding and engagement with the Russian-Ukrainian war. "**Hard news**" provides objective, timely reporting on significant developments such as military actions, territorial changes, and economic impacts, relying on official sources, verified statistics, and expert quotes. This approach builds trust and maintains a credible narrative, allowing readers to stay informed on key issues. In contrast, "**soft news**" focuses on the human impact of the war by spotlighting individual experiences and stories. Often found in feature articles and commentary, soft news highlights personal accounts from civilians, refugees, and soldiers, evoking empathy and emotional connection among readers. This type of reporting also serves a cultural and social purpose by exploring historical, social, and cultural dimensions of the conflict, sometimes including stories of resilience and heroism.

2. A detailed analysis of the lexical specificity distinguish "hard" and "soft" news in Anglophone media coverage of the Russian-Ukrainian war. **Hard news** emphasizes urgency and factual reporting, using precise, often monosyllabic

vocabulary that conveys immediacy and objectivity. Common terms include words which effectively capture the attention and reinforce the serious nature of events. These terms are well-suited for headline brevity and lend authority to the narrative by focusing on concrete facts about military actions, geopolitical events, and official responses. *S*oft news relies on a more emotive lexicon, aiming to evoke empathy and create a human-centered narrative.

3. Lexical specificity of "hard" and "soft" news headlines in Anglophone media, particularly focusing on coverage of the Russian-Ukrainian war. The analysis reveals that **hard news headlines** are created to provide clear, factual information and maintain objectivity. Such headlines often use precise, impactful language and vocabulary that conveys immediacy and seriousness. These headlines rely on conciseness and directness to quickly convey the gravity of events, emphasizing official sources and urgent developments. the conflict. Soft news headlines are designed to evoke empathy, highlight resilience, and emphasize the personal toll of the war. Such headlines engage readers emotionally, emphasizing human relationships, personal struggles, and the community's response to crisis. Both hard and soft news approaches are used to convey the multifaceted nature of the Russian-Ukrainian war.

4. Evaluative vocabulary functions in "hard" and "soft" news, shaping audience perceptions of the Russian-Ukrainian war. "**Hard" news** uses restrained and neutral evaluative language to maintain objectivity and emphasize factual reporting, focusing on providing critical information with minimal emotional influence and to convey the seriousness of events without exaggeration. "**S**oft" news engages readers on a more personal and emotional level, often employing vivid and evocative vocabulary, depicts the intense human suffering brought about by the conflict, drawing readers into the emotional and empathetic aspects of the story.

5. The syntactic features of "hard" and "soft" news texts in Anglophone media, focusing on how these features reflect each format's unique purpose, tone, and audience engagement. "**Hard" news** prioritizes brevity, objectivity, and efficiency, using concise sentence structures, active voice, and omitting auxiliary verbs, articles,

and pronouns in headlines. This approach ensures that readers can quickly grasp essential facts. In contrast, **"soft" news** allows a more flexible, narrative-driven approach. It often includes complex sentences, descriptive language, and personal pronouns, which make stories more engaging and relatable. Soft news headlines and texts frequently feature adjectives, adverbs, and evocative phrases capturing readers' emotions. The use of direct quotes, rhetorical questions, and vivid imagery further enhances the human interest angle, drawing readers into personal stories and emotional aspects of events. Soft news syntactic choices, including the use of metaphors and similes, create a conversational tone that emphasizes storytelling over rapid information delivery.

6. The stylistic dominants of "hard" **news** focuses on objectivity and factual accuracy, using a neutral tone, brief sentences, and specialized terminology. Headlines avoid auxiliary verbs, pronouns, and descriptive language, conveying essential facts succinctly and aims to present information authoritatively, ensuring credibility and encouraging readers to interpret the content independently. **"Soft" news,** adopts a conversational and emotionally engaging style. Its stylistic features include colorful, expressive language and the use of metaphors, similes, and rhetorical questions. This narrative style often follows a storytelling structure, gradually unveiling details to build suspense and emotional impact.

7. The contamination of styles between "hard" and "soft" news reflects the growing trend in journalism to blend traditional, formal reporting with more engaging, narrative-driven elements. This hybrid approach caters to diverse audiences by combining the objectivity and brevity of hard news with the emotional appeal and relatability of soft news. By using a mixture of direct reporting, speculative elements, and human-centered storytelling, journalists can make serious topics more accessible and engaging without sacrificing the depth and authority required for comprehensive news coverage.

8. Expressive means and stylistic devices are crucial tools in shaping the tone and impact of news texts, particularly in distinguishing "hard" from "soft" news. In "hard news, the focus is on objectivity, precision, and efficiency, with devices like the

inverted pyramid structure, lexical precision, and formal tone used to present facts clearly and urgently to inform and provide a sense of immediacy without emotional bias. In contrast, "soft" news leans on emotional appeal, personalization, and vivid imagery, employing rhetorical devices such as metaphors, hyperbole, and colloquial language. By combining direct quotes, evocative language, and personal anecdotes, soft news creates a connection between the reader and the subjects, emphasizing human experiences and emotions. The use of these stylistic and lexical tools enables journalists to tailor their writing to the demands of their audience.

9. Multimodal aspects play a crucial role in shaping how Anglophone news media present stories about the Russian-Ukrainian war, with distinct strategies employed in both hard and soft news formats. Hard news focuses on delivering factual, objective information, with the use of infographics, data visualizations, stark imagery, and official quotations enhancing the clarity and credibility of the narrative. These elements are arranged in a structured, hierarchical layout that guides the reader through the information in a clear and concise manner. "Soft" news emphasizes emotional engagement and human interest, using visuals that capture personal experiences, narratives from individuals affected by the conflict, and emotive language to create a more immersive and empathetic connection with the audience. The layout of soft news articles often gives greater prominence to images and personal quotes, inviting readers to emotionally engage with the story before delving into its details. Both hard and soft news leverage multimodal features to enrich the storytelling process.

GENERAL CONCLUSIONS

The study explores the distinctive features and functions of "hard" and "soft" news in modern media discourse, examining how each style shapes public perception and fulfills specific communicative roles. "Hard" news is defined by its urgency, focus on factual reporting, and impact on society. It follows a structured, objective format designed to inform readers of significant, timely events in areas such as politics, economics, and social issues. Through the use of the "inverted pyramid" structure and adherence to objectivity, "hard" news presents the most critical details at the beginning, ensuring that audiences receive essential information quickly and clearly.

"Soft" news, in contrast, prioritizes human interest and emotional appeal, often focusing on stories that may not require immediate reporting. This type of news leverages narrative techniques, personal anecdotes, and vivid descriptions to engage readers on a more emotional level. Unlike the structured approach of "hard" news, "soft" news employs a flexible format, allowing journalists to gradually reveal details and add expressive language to create a sense of intrigue and relatability.

The genre characteristics of news texts, including sub-genres like correspondence, reportage, and interviews, cater to different communication goals, from presenting facts in a concise manner to providing in-depth analysis or human interest stories. However, the news genre also encompasses a range of reporting styles, from serious, factual reporting to more superficial, sensationalized content, which aims to attract and entertain rather than inform. This shift highlights the commercial and entertainment-driven aspects of modern media, where the line between informative and entertaining news can sometimes blur.

The typology of news media texts is a critical area of study in linguistics, journalism, and communication, as it provides insights into how information is structured, conveyed, and interpreted across various media platforms. The concept of "media text" has expanded to encompass not only traditional written forms but also multimodal elements such as visuals, audio, and digital components. Scholars have

developed various systems to classify media texts based on creation methods, distribution channels, and their communicative functions, including informational, analytical, and instructional texts.

Objectivity remains a central value in "hard" news reporting, as journalists strive to provide unbiased, accurate accounts of events. In "soft" news, however, the narrative often includes subjective elements to draw readers into personal stories or unique experiences. These different approaches underscore the media's dual role: delivering timely, critical information and fostering a deeper connection with readers through storytelling.

The study also highlights the role of multimodal analysis in understanding modern media texts, where language, visuals, typography, and layout combine to enhance message delivery and audience engagement. Multimodal discourse analysis provides valuable insights into how these different elements work together to reinforce meaning and shape public perception, revealing the complexity and depth of contemporary news communication.

Hard and soft news play an important role in the coverage of wartime events. Using a variety of lexical and stylistic techniques, they provide a large amount of information that finds its target audience. The structure and methods of presenting information in hard and soft news allow covering various events: military operations at the front, changes at the geopolitical level, and the lives of ordinary people. Hard news plays an important role in the coverage of the Russian-Ukrainian war, providing objective and factual information about key events, political decisions and military actions. They help readers stay informed about the latest developments and changes in the conflict through the use of graphs, infographics and quotes from officials to enhance the credibility of the stories. Soft news, on the other hand, adds a human perspective to the story by focusing on emotional stories, personal narratives and community reactions. They create emotional engagement and help audiences connect with events through photos, video clips and descriptive narratives. Together, hard and soft news builds a complete picture of the conflict, combining facts and emotions to provide a deeper understanding of the situation.

RÉSUMÉ

Дослідження присвячене аналізу структурних, стилістичних і лексичних особливостей "жорстких" та "м'яких" новин у сучасному медіа просторі та особливостям стилістичним подання інформації про події, що стосуються російсько-української війни в англомовному середовищі, а також їхній ролі у формуванні громадської думки. Розглянуто історичний розвиток понять "жорстких" і "м'яких" новин, починаючи з їхніх витоків у журналістиці США, та визначено основні особливості кожного типу. Зокрема, "жорсткі" новини характеризуються чіткою структурою, об'єктивністю та точністю у висвітленні актуальних подій, тоді як "м'які" новини мають більш наративний стиль і орієнтовані на інтереси та емоції аудиторії.

Практична цінність роботи полягає у використанні результатів дослідження для подальшого вивчення медійних текстів та їхнього впливу на аудиторію, зокрема у курсах журналістики, медіалінгвістики та критичного аналізу дискурсу.

Робота складається з декількох розділів. Перший розділ охоплює теоретичні основи та історію понять та на "жорсткі" та "м'які" новини та визначення домінантних рис цих типів новин. Другий розділ зосереджується на мовних та стилістичних особливостях реалізації типів новин жорстких і м'яких новин, та мультимодальний підхід до аналізу новин, що дозволяє дослідити взаємодію мовних, візуальних та аудіальних елементів у текстах.

Загальні висновки підсумовують результати дослідження, вказують на важливість об'єктивності в журналістиці та значення мультимодальності для більш комплексного розуміння новинних текстів.

Ключові слова: жорсткі новини, м'які новини, мультимодальність, об'єктивність, стилістич

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