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**The War in Ukraine in Ukrainian and Foreign Media: A Contrastive Study of
Lingual Representation**

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INTRODUCTION

The ongoing war in Ukraine has not only profoundly impacted the geopolitical landscape but has also significantly influenced media representations worldwide. Analyzing how Ukrainian and foreign media portray the conflict is essential for understanding the diverse narratives and linguistic strategies employed to shape public perception. This contrastive study of lingual representation offers valuable insights into the ways different media systems construct and disseminate information about the war, reflecting various political, cultural, and social contexts. The topicality of this paper lies in its potential to reveal the underlying biases, rhetorical devices, and description techniques used by Ukrainian and foreign Anglophone media, contributing to a more nuanced comprehension of media influence during conflicts.

From a theoretical perspective, this study advances the field of philological science by exploring the intersection of language, media, and conflict. It provides a comprehensive analysis of the linguistic mechanisms that shape public discourse and highlights the role of language in constructing reality during wartime. Practically, the findings of this research can inform media professionals, policymakers, and educators about the impact of media representations on public opinion and international relations. By identifying the differences and similarities in the lingual representation of the war in Ukraine, this thesis contributes to the development of critical media literacy and enhances our understanding of the power dynamics inherent in media communication, which determines the topicality of the thesis.

The aim of this thesis is to conduct a comprehensive contrastive analysis of the lingual representation of the war in Ukraine as portrayed by Ukrainian and foreign media. This study seeks to uncover the linguistic strategies, rhetorical devices, and framing techniques employed by different media systems to shape public perception of the conflict. By identifying and comparing these elements, the research aims to contribute to the understanding of how media discourse influences and reflects societal attitudes and political agendas during wartime.

To achieve this aim, the following tasks must be completed:

to examine the concept of discourse in modern linguistics, providing a theoretical foundation for the analysis of media discourse;

to identify and describe the types and characteristics of media discourse, highlighting their relevance to the study of war representation;

to explore the functions of media discourse, emphasizing its role in shaping public perception and behavior;

to analyze the phenomenon of war in media, focusing on its geopolitical, social, cultural and linguistic dimensions;

to conduct a detailed verbal analysis of the representation of the war in Ukraine within Ukrainian Anglophone media;

to perform a similar verbal analysis for foreign Anglophone media to identify the portrayal of the same conflict;

to compare and contrast the findings from Ukrainian and foreign media, drawing conclusions about the similarities and differences in their lingual representation of the war in Ukraine.

The object of this study is the media discourse on the war in Ukraine as presented in Ukrainian and foreign Anglophone media.

The subject of this study is the verbal representation of the war in Ukraine within these media discourses.

Theoretical value of the master's paper lies in a thorough contrastive study of the lingual and cultural peculiarities of media coverage of the war in Ukraine in Ukrainian and foreign Anglophone media.

Practical value of the results gained in the study is in their further application in stylistics and discourse analysis. The results can also be applicable to writing students' papers, diploma papers and post-graduates' researches.

The aim of this work is to study and contrast the similar and dissimilar features of the verbal representation of the war in Ukraine within both home and foreign Anglophone media discourses.

This study employs a combination of methods to achieve its research objectives. The method of lexico-stylistic analysis, semantic analysis and the method of contextual interpretation are used to elucidate the linguistic features and strategies identified in the media texts. Finally, the comparative method is employed to juxtapose the linguistic representations of the war in Ukraine across different media, highlighting similarities and differences. These methods collectively ensure a thorough and nuanced analysis of how the war is portrayed in various media landscapes.

The scientific novelty of this study lies in its comprehensive contrastive analysis of the linguistic representation of the war in Ukraine across both Ukrainian and foreign Anglophone media. This research uniquely combines theoretical frameworks of discourse analysis with practical examination of real-world media texts, uncovering how different cultural and political contexts influence the portrayal of conflict. By focusing on both historical and linguistic phenomena, this study provides a deeper understanding of the interplay between language, media, and war, offering fresh insights into the rhetorical and narrative strategies employed by various media outlets.

This study has important practical value for students and teachers. By providing concrete examples of how linguistic strategies are used to shape public perception, this study provides students with the tools they need to critically evaluate media content. For teachers, the results of this study can be used in the development of educational programs, contributing to a deeper understanding of media literacy and the role of language in the formation of social narratives.

The logic of the research determined the structure of the work. The thesis consists of an introduction, two chapters, conclusions to them, general conclusions, as well as a literature cited and list of illustration materials. Total volume – 114 pages.

CHAPTER I

THEORETICAL FRAMEWORK FOR THE STUDY OF REPRESENTATION OF WAR IN MEDIA DISCOURSE

The first chapter establishes a theoretical foundation for analyzing war portrayals in media, focusing on discourse as the bridge between language structure and social function. Discourse analysis reveals how language in media channels reflects and shapes public perceptions, carrying embedded values, ideologies, and power dynamics. This chapter explores the diversity within media discourse, identifying the unique linguistic strategies across news articles, broadcasts, and social media that shape societal views and frame conflict narratives.

Additionally, this chapter delves into the role of media discourse in constructing social reality, especially in wartime contexts. Through agenda-setting, persuasive techniques, and emotive language, media discourse influences public opinion and behavior, either mobilizing support or creating divides. Examining these elements provides insight into how media shapes narratives in modern conflicts, including the ongoing war in Ukraine.

1.1 Concept of discourse in modern linguistics

In contemporary linguistic studies, the concept of discourse occupies a pivotal role, bridging the gap between language structure and its functional use in social contexts.

The term «discourse», initially introduced by Z. Harris in 1952, functions as a fundamental framework for transmitting information.. Z. Harris approached discourse from an external observer's perspective, focusing on the patterns and rules that govern the combination of elements within this structure, without necessarily delving into their meanings (Harris, 1952). Over the decades, discourse has gained significant prominence in the humanities, being utilized across various disciplines and often carrying different meanings depending on the context.

In language communication theory, one of the central elements is the study of discourse from various linguistic perspectives. It embodies the complexity and diversity of human speech activity, incorporating the arrangement of speech, the utilization of linguistic resources, and the underlying cognitive structures that drive communication (Косенко, 2013). The analysis of discourse extends beyond the surface structure of sentences to explore the deeper layers of meaning and interaction. This approach allows researchers to uncover the implicit assumptions, power relations, and cultural norms embedded within communicative practices.

Various academic fields contribute to the study of discourse, employing methods from history, philosophy, logic, psychology, sociology, cognitive science, semiotics, culture studies, and linguistics (Павленко, 2005). This diversity makes the theory of discourse a complex and multifaceted discipline, covering different aspects of society, culture, and language.

The notion of discourse is both expansive and multi-dimensional, allowing for extensive research opportunities in numerous areas. Its meaning can shift depending on the context and academic discipline, providing a framework for understanding how language affects our perceptions of reality and the ways we communicate with others. One approach to defining discourse, proposed by G. Cook, emphasizes that discourse is a coherent, cohesive, and purposeful segment of language (Cook, 1966). This means that discourse is not merely a collection of individual words or sentences; it possesses structure, logic, and aims to achieve a particular goal or convey a specific message. The coherence and expressiveness of discourse indicate that the various elements of a text are interconnected, presenting information systematically and logically. This systematic nature aids the reader or listener in understanding the text more easily and grasping its meaning. The purposefulness of discourse suggests that it carries specific meaning or intent, such as conveying information, influencing the audience's opinions, discussing a particular topic, or expressing thoughts and emotions.

T. van Dijk suggests that discourse involves more than just linguistic form. It includes the communicative act in which participants are involved, considering not

only the language itself but also the mental processes accompanying it (Dijk, 2019). This definition underscores the importance of not only linguistic aspects but also sociocultural and cognitive factors in communication. T. van Dijk suggests that discourse reflects mentalities and cultures at various levels: national, general, and individual (Dijk, 2019). This means that discourse not only mirrors the specifics of particular communication at a given time and place but also reflects the beliefs, values, and identities of the people involved in the interaction. It serves as a means of transmitting cultural heritage and structuring communication on multiple levels.

The concept of discourse, as expanded by N. Fairclough, includes visual images and non-verbal communication, adding complexity and enhancing the reflection of real communicative means in the modern world (Fairclough, 1995). This expanded view supports a more comprehensive analysis, showing how various modes of communication contribute to creating and interpreting meaning.

Further, S. Hall incorporates the understanding that discourse operates through language in specific contexts with particular purposes, involving not only texts or words but also the formation of ideas, images, and practices that facilitate discussions on societal issues and institutional processes (Hall, 1997). This framework emphasizes the role of language in shaping cultural, social, and political perceptions, with each type of discourse acquiring unique characteristics based on its context and communicative goals.

Discourse is seen by M. Foucault as a cultural phenomenon, encompassing all linguistic expressions and textual materials rooted in specific sociocultural contexts (Foucault, 1982). Foucault conceptualizes discourse as a social practice, continually shaped and transformed through interaction within society. This view highlights how discourse contributes to forming social perceptions, stereotypes, rituals, and norms and reflects and upholds power structures and ideologies, providing crucial insights for cultural analysis.

The creation and perception of texts and speech are not limited to the linguistic elements but also involve various processes. It depends on various aspects, such as cognitive (thinking and understanding processes), communicative (interaction and

information transmission), linguistic (language structures and semantics), and extralinguistic (sociocultural context, usage context, etc.) (Шевченко, 2005).

According to R. Fowler, discourse embodies more than mere linguistic exchange; it is a purposeful and intricate process that involves not just words and phrases but also integrates social, cultural, psychological, and other elements (Fowler, 1986). Discourse, therefore, is shaped by linguistic expression as well as by context, perception, interpretation, and sociocultural norms.

In a similar vein, H. Henry and C. Taylor highlight discourse's essential social function within language and communication studies. They argue that discourse connects individual beliefs and opinions to broader social and historical contexts, serving as a means to shape social reality rather than merely express it (Henry & Tator, 2002).

Expanding this perspective, A. Kondriko describes discourse as both a communicative tool and a reflection of individual worldview, capturing perceptions of life's various dimensions. Different types of discourse, from casual to philosophical, carry distinct characteristics and invariants, evident in the linguistic choices and concepts within each type (Кондрико, 2011).

The structural model and the particular combination of linguistic and extralinguistic tools used to construct communication vary depending on the type of discourse. These models are shaped by the cultural and social conditions unique to each form of discourse, influencing how communication is organized and conveyed (Павленко, 2005). For instance, academic discourse might include formal structures such as introduction, thesis, arguments, and conclusion, using specific terminology and referencing previous research. In contrast, public political discourse may be more emotional and aimed at persuading a mass audience, employing rhetorical devices and imagery.

H. Widdowson provides a distinct perspective by differentiating discourse from text, emphasizing that it includes the situational context in which a text is produced. He argues that a text cannot be separated from the context in which it emerges, thus viewing discourse as a comprehensive phenomenon that includes both

the text and the situation in which it is used and acquires meaning (Widdowson, 1981). While a text can be seen as a static element, discourse is dynamic and sociocultural, analysed within the context of its emergence and use. This distinction highlights the importance of considering both the linguistic and extralinguistic factors that contribute to the creation and interpretation of meaning in communication.

Further elaborating on the distinction between text and discourse, S. Elstein posits that while a text is the result of language, discourse represents the process of language. In other words, a text is something static and fixed, arising from the expression of specific content in language. Discourse, on the other hand, includes not only the text itself but also the context, conditions of communication, modes of expression, and other aspects that shape the interaction between the speaker and the surrounding environment (Elstein, 2010). This distinction allows for a better understanding of the nature of speech and communication. Text can be considered a concrete product of language that can be analysed by interpreters. Discourse, however, helps in understanding how language is used to create meaning, reproduce sociocultural contexts, and facilitate interaction between speakers and audiences.

The distinctions between text and discourse, as outlined by J. Hawthorn, highlight several essential contrasts. Unlike text, which is not necessarily interactive, discourse inherently implies communication and the exchange of ideas between participants. A text can be static and may not involve active interaction between speakers, while discourse is inherently communicative and dynamic. Secondly, text can vary in length, whereas discourse always indicates a certain duration of speech activity. Texts may be short or long, while discourse refers to a broader spectrum of linguistic activity that has an extended duration. Thirdly, text has a superficial connection between its components, fixed in the surface structure. In contrast, discourse has deeper connections, including subtextual aspects not visible on the surface. This means that discourse can encompass implicit meanings and nuances, while text is a more straightforward linguistic unit aimed at conveying a specific message. Finally, text is predominantly abstract, while discourse is concrete and

pragmatic. Text can sometimes be general and not tied to a specific context, whereas discourse is always related to a particular situation and has a pragmatic orientation (Hawthorn, 1992).

Overall, J. Hawthorn emphasizes that text and discourse are two different concepts, each with its own characteristics and functions in the study of language and communication. Text is a more localized, linguistic aspect, while discourse reflects a broader, communicative dynamic.

Adding to this distinction, D. Crystal underscores that discourse extends beyond the text to include the broader context of live language, natural communication, and the sociocultural aspects of speech (Crystal, 1987). This approach helps linguists understand language as a living and dynamic phenomenon arising from interaction between people. By focusing on the broader context in which language is used, discourse analysis can reveal how meaning is constructed and negotiated in real-time communication, considering the influence of social, cultural, and situational factors.

Thus, text, as a static product of language, can be analysed for its structural and linguistic properties. Discourse, however, involves a more comprehensive analysis that includes the context, interaction, and pragmatic aspects of communication. Understanding these distinctions is crucial for the study of language as it provides insights into how language functions not only as a system of signs but also as a tool for social interaction and meaning-making.

It is impossible to create a single, universal classification for this phenomenon as it reflects various aspects of human social life. R. Scollon asserts that due to the myriad forms of discourse and the multifaceted nature of social life, no single classification can encompass all its variations. However, he acknowledges the existence of different typologies that allow for the identification of primary criteria for discourse (Scollon, 2001):

- 1) Personal discourses reflect individual experiences and perspectives, encompassing conversations, interviews, personal diaries, social media posts, and more. These discourses facilitate the expression of individuality and self-

representation. They are crucial for understanding how personal identity and subjective experiences are communicated and shared within various contexts.

2) Institutional discourses are related to institutional structures and social roles, including political discussions, business documents, academic papers, and religious texts. They express the interests and values of groups or institutions and uphold social norms and structures. Institutional discourse is a crucial tool for conveying viewpoints, disseminating information, and shaping public opinion. It reflects the complex interactions between different societal members and institutions. This type of discourse is characterized by several features (Scollon, 2001):

1) Varied goals. Different institutional discourses may have different objectives, such as persuasion, information dissemination, or decision support. These goals determine the direction and nature of the discourse.

2) Diverse participants. Participants in institutional discourse range from authorities and experts to ordinary citizens. They play different roles and influence the tone and direction of the discourse.

3) Chronotope. This refers to the time and place of events in the discourse. Institutional discourse may be linked to specific historical events or contexts.

4) Values. The values important to a particular institution or community can be reflected in the discourse, affecting its tone and content.

5) Strategies. Participants in institutional discourse may use various strategies to achieve their goals, such as persuasion, lobbying, or argumentation.

6) Materials and genres. Institutional discourse may employ various materials, including texts, images, statistics, and more. It can take forms like official reports, letters, or speeches.

In conclusion, discourse in modern linguistics is essential for understanding the relationship between language structure and social use. Introduced in the mid-20th century, discourse has become central across various disciplines, providing a framework for analysing how language shapes and is shaped by social interactions. Unlike static texts, discourse includes the dynamic, contextual process of

communication, encompassing situational context and interaction. Different types of discourse—personal, institutional, media, theatrical, literary, advertising, political, and religious—reflect specific social functions and goals. This understanding aids in examining how language constructs meaning and influences public perception.

1.2 Types and characteristics of media discourse

Media discourse is a complex and multifaceted phenomenon that interacts with various factors, including pragmatic, sociocultural, and psychological elements. It reflects the sociocultural context and current trends in society, mirroring them through the selection of topics, tone, and style of presenting information. Importantly, media discourse can shape the perception and evaluation of events and phenomena in society, influencing important decisions and choices (Васкул & Печеранський, 2018).

One of the key functions of media discourse is the nominal and metaphorical interpretation of social life facts (Васкул & Печеранський, 2018). This means that the media can create images and utilize various linguistic tools to interpret events and phenomena in specific ways, which can significantly affect audience perception.

Different types of media discourse are defined based on the communicative spheres and activities historically established in society. This typology includes categories such as political, economic, scientific, sports, educational, and others. Each type of discourse has unique features and functions, which are manifested through their representation in the media. This framework helps us understand how different areas of life and activities are portrayed in mass media and how they influence the formation of public consciousness and opinion (Мірошніченко, 2016):

- 1) Press discourse. This form of media discourse aims to provide detailed analysis and context for events and news. It involves journalistic processing of information and considers various viewpoints. Press discourse is characterized by

its written format, which allows for in-depth exploration and examination of topics. Newspapers, magazines, and online articles are typical examples of press discourse.

2) Radio discourse. Radio broadcasting emphasizes the auditory aspect of communication, including interviews, talk shows, and audio dramas. The immediacy and intimacy of radio discourse create a unique connection with the audience, relying on voice and sound to convey messages. This form of discourse can be particularly effective in creating a sense of immediacy and personal connection.

3) Television discourse. Television stands out for its visual component, using images and video sequences to provide information and create impactful messages. Television discourse is dynamic and multisensory, combining visual and auditory elements to engage and inform viewers. It includes news programs, documentaries, entertainment shows, and advertisements, making it a powerful tool for mass communication.

4) Internet discourse. Encompassing text, visual, and audio content found online, internet discourse includes social media, blogs, forums, and websites. The interactive nature of internet discourse allows for real-time communication and feedback, making it a powerful tool for disseminating information and influencing public opinion. The vast reach and immediacy of online platforms contribute to their significant impact on contemporary discourse:

a) Social media platforms such as Facebook, Twitter, Instagram, and TikTok enable users to share their thoughts, news, and multimedia content with a broad audience, often transcending geographical and cultural barriers. Blogs and forums provide a space for more detailed and thematic discussions, where users can interact with content and each other, exchanging opinions and experiences.

b) News websites and informational portals offer a continuous stream of updates and in-depth analysis of global events. Electronic applications and articles complement this ecosystem by providing convenient access to specialized information, allowing users to stay informed about the latest news and trends at any time and place.

These categories highlight the diversity of information channels and platforms in the modern world, providing a foundation for understanding media discourse as a channel of communication. The distinction between different types of media discourse underscores the variety of approaches and methods used to convey information and engage audiences. Each type plays a significant role in shaping how information is perceived and understood by viewers, listeners, or readers, thereby influencing public consciousness and opinion.

The typology of discourse developed by M. Foucault is a significant tool for understanding and analysing different types of communication and texts. He identifies several types of discourse distinguished by specific characteristics and goals (Foucault, 1982). Media discourse, for instance, includes both television and radio discourse, aiming to inform, entertain, and influence audiences through broadcasts. It encompasses news, entertainment programs, documentaries, and other media formats. Print media discourse includes news articles, commentary, and other materials published in newspapers, magazines, and websites, often with political, economic, or cultural contexts.

Theatrical discourse relates to theatrical performances and other live shows, focusing on spectacle, acting, and aesthetic experience. Literary discourse, associated with literary texts such as novels, poetry, and dramas, emphasizes literary techniques, structure, and interpretation. These types of discourse are vital for understanding how cultural and aesthetic values are communicated and interpreted (Scollon, 2001).

Media discourse is a multifaceted phenomenon that integrates the textual components of media content with various extralinguistic, pragmatic, sociocultural, and psychological factors. It serves multiple functions, including the transmission of information, regulation of reality for the audience, influencing perception and reactions through a continuous flow of information, forecasting events, and stimulating certain actions (Баранова & Коритнік, 2020).

One of the essential roles of media discourse is its capacity to form and disseminate information within society. It includes the representation of events and

situations from multiple viewpoints, ensuring the objectivity and diversity of information available to the public. The language of the press is a crucial tool for conveying official opinions and creating a symbolic system that shapes the perception of information. It actively influences the formation of societal values and beliefs, emphasizing specific values while downplaying others, thus affecting the public's receptivity to different ideas and attitudes (Капіталова & Рябоконь, 2022).

A diverse range of participants is involved in the communication process through media platforms, each playing a crucial role in shaping media discourse. These participants include journalists, TV and radio hosts, commentators, and staff responsible for creating and broadcasting media texts, as well as the audience that consumes this information, either consciously or subconsciously (Капіталова & Рябоконь, 2022). This interaction between media producers and consumers underscores the dynamic nature of media discourse, where the audience's interpretations and reactions are integral to the communicative process.

A key aspect of media discourse is the wide variety of media texts present in today's information space. This includes traditional forms like newspapers and magazines, television and radio broadcasts, as well as digital and online content. The range of media texts includes news articles, opinion pieces, entertainment content, advertisements, and social media posts, each contributing uniquely to the overall landscape of media discourse (Банникова, 2020). This variety ensures that media discourse remains a rich and complex field of study, reflecting the breadth of communicative practices in contemporary society.

Media discourse can be viewed as a specific type of communication that occurs through media platforms, targeting a large audience that typically cannot immediately respond. This one-way nature of communication emphasizes the management of information by media platforms, where the sender and receiver do not have direct contact. This reflects the reality of the modern information environment, where mass media significantly influence society through various channels (O'Keefe, 2002). The mediated nature of this discourse underscores the

power dynamics inherent in media communication, where the control of information flow is pivotal.

Moreover, media discourse is considered a comprehensive communicative event or situation, incorporating all elements of communication. This includes the communicants (the individuals involved in the communication), the text (the means of transmitting information), and the various factors influencing the communication process and the perception of information. This holistic approach to media discourse highlights its complexity and the importance of analysing all its components. Media discourse not only reflects but also actively shapes sociocultural reality (Чумак, 2017). By examining the interplay between these elements, researchers can gain insights into the mechanisms through which media discourse constructs and reconstructs societal norms and ideologies.

It has distinctive features and functions that facilitate role of media discourse in mass communication. Key characteristics include the use of relevant vocabulary, concise and expressive formulations, and the integration of facts and examples, which help media outlets to be clearly and effectively perceived by readers. A notable feature of media discourse is the use of proper names of companies, products, and services with established advertising identities, aiding recognition and comprehension of the material (Гончар, 2020).

Another significant aspect of media discourse is its ability to serve as a powerful channel for disseminating information. Modern media is a potent and accessible means of communication, allowing for widespread public access to information, which, in turn, enables media to influence public opinion and direct it in specific directions. The characteristics of media discourse reflect its critical role in shaping public perception (Михайлин, 2005):

- 1) Timely information and relevance. Media discourse responds to events in real time, providing the public with current information.
- 2) Interpretation of events and facts. Media not only reports on events but also interprets them, shaping public perception and opinion.

3) Practical orientation and oratorical style. Media discourse aims to influence public behaviour and opinion through rhetorical presentation.

In media discourse, the focus is on contemporary issues that interest society, such as politics, economics, morality, philosophy, culture, and education. This allows media platforms to express their views on important social issues and influence public opinion. An essential function of media discourse is not only to inform the public but also to shape its views and attitudes towards various aspects of life. Media can influence beliefs, stimulate discussions on social issues, and even drive societal changes (Тишакoва, 2010).

In mass communication, the unity of discourse is based not on reflecting personal states or objective facts, but on the purpose of communication. The primary goal is to influence the recipient's desires and prepare them to receive information for adequate social interaction with the message sender (Черепанова, 2007). Thus, media communication becomes an active process aimed at influencing the consciousness and behaviour of the audience.

Key features of the language of media discourse highlight the specific characteristics of the language used in media and its significance for understanding its functions and goals («Типологічні особливості масових журналів», 2010):

1) Economy of linguistic means and conciseness. Conveying information as succinctly and clearly as possible is crucial, especially given the limited space of media materials.

2) Selection of linguistic means for comprehensibility. Ensuring information is accessible to a diverse audience with varying knowledge and experience is important.

3) Use of socio-political vocabulary and reinterpretation of lexicon from other styles. Accuracy and relevance in language are essential for media materials.

4) Use of linguistic stereotypes and clichés. These aid in the recognition and understanding of the text, adding a certain style and emotional tone.

5) Genre variety and stylistic diversity. Adapting language to specific genres and audience perceptions is necessary.

6) Combination of features of media style with those of other styles. Flexibility in media discourse allows it to adapt to various situations and genres.

7) Use of figurative and expressive language means. Metaphors and rhetorical devices add emotionality and engage the audience.

The diversity of genres in media discourse arises from the interaction of different types of discourse, leading to the formation of core genres and peripheral genres that contain elements of other styles, creating hybrid genre forms (КОНОВЕЦЬ, 2009). The lexical choices in media texts are driven by the target audience and the purpose of the text (Глінка, 2014). In modern media, this is particularly relevant as various platforms and channels cater to different audiences.

Journalistic discourse, a subset of media discourse, uses specialized vocabulary and terminology that reflect a high level of professional preparation of readers, allowing for more accurate and comprehensive exploration of topics. This ensures high informational quality of the material. Journalistic style tends to use more complex sentences and syntactic structures, enabling a detailed and thorough analysis of the topic, expanding it with greater argumentation and substantiation.

Thus, media discourse is a multifaceted phenomenon that integrates pragmatic, sociocultural, and psychological elements to shape public perception and influence decisions. It reflects societal trends through topic selection, tone, and presentation style, serving as a powerful tool for disseminating information and interpreting social facts. Key features include economy of linguistic means, conciseness, socio-political vocabulary, linguistic stereotypes, genre variety, and figurative language. Media discourse encompasses various types such as press, radio, television, and internet discourse, each with unique characteristics and functions. By combining these elements, media discourse effectively engages audiences, drives social change, and influences public opinion.

1.3 Functions of media discourse

Modern media platforms serve not only as sources of information about events and processes in society and the environment but also open wide opportunities for active communication between the media and its audience. Media discourse has the inherent ability to regulate social processes, with its persuasive power being a crucial tool in shaping behaviour, worldview, and activities. This influence is achieved through a range of linguistic strategies and tactics, both ameliorative (positive) and pejorative (negative). Positive media influence can consolidate linguistic communities to address global issues, while media discourse also plays a vital role in preserving and disseminating cultural, national, and international values. In recent years, the hedonistic (entertainment) function of media discourse has also gained prominence, highlighting its multifaceted nature (Пянковська, 2022).

Considering the primary functions of the media in society, several key functions of media discourse can be identified (Кучерова, 2005):

1) **Informative function.** This is the most powerful function, as information is the driving force in shaping public opinion. Media discourse stimulates action, explains, interprets, and comments on the content of events and news. By providing timely and relevant information, media discourse ensures the public is well-informed about current events, fostering a knowledgeable society.

2) **Socializing function.** Essential for the cohesion of society, this function unites individuals by forming common criteria for opinions and views. Media discourse helps to create a shared understanding of societal norms and values, promoting social integration and collective identity.

3) **Agenda-setting function.** This regulatory function establishes order in society and promotes the development of the current state in a «mediated society». By prioritizing certain topics and issues, media discourse shapes the public agenda and directs attention to specific areas of concern.

4) **Political function.** This function helps create a politically informed society and signals internal and external relations with authorities. Media discourse

plays a crucial role in political communication, informing the public about governmental actions and policies, and providing a platform for political debate and discussion.

5) Influence on consciousness. Media discourse participates in forming public opinion and individual consciousness. It shapes perceptions and attitudes by framing information in specific ways, thus influencing how audiences interpret and respond to events and issues.

6) Entertainment function. This function reduces societal tension by providing entertainment, distraction, and relaxation. Media discourse offers a variety of content that entertains and engages audiences, fulfilling their leisure needs and contributing to their overall well-being.

7) Manipulative function. Aimed at provoking specific reactions, this function is distinct from merely influencing consciousness. Media discourse can strategically shape public opinion and behaviour through persuasive techniques and targeted messaging.

The cognitive-pragmatic approach to studying media discourse focuses on the correlation between language use and sociocultural contexts, viewing language communication as a social and cultural phenomenon. This includes the communicative principles of informativeness, truthfulness, clarity, and relevance. Media discourse is both a process and a result of media activities designed to produce, store, distribute, and consume semiotized material, similar to how language operates as a means of acquiring, processing, storing, and managing knowledge (Graham, 2004).

Media discourse is a process and outcome of the linguistic activities of individuals, defined by their abilities to generate and perceive speech acts. This model includes media-orientational, linguo-cognitive, and motivational levels, which organize media discourse into four structural stages: general orientation, construction of referents, establishment of relationships between referents, and construction of events and their sequences (Потапенко, 2009).

The role of media in modern society is immense, significantly impacting public consciousness, as most people obtain their understanding of the world from newspapers, magazines, television, and radio broadcasts. Media characteristics include public accessibility, indirect and temporally and spatially separated interaction, and a one-way flow of influence from communicator to recipient, with no role reversal. Media are not only conveyors of information but active participants in socio-political and economic processes, creating situations, shaping moods, and opinions, and exerting social control. Media discourse inherently has the potential to manipulate public consciousness, primarily due to its intentional nature, aiming to influence public opinion through targeted communication (Хорошун, 2014).

Sensitive to the context of social reality and ideology, media discourse aims to shape societal consciousness and influence the formation of contemporary public opinion. It features a mass audience and a simplified code operating in cognitive-axiological meanings: conceptual, metaphorical, symbolic, and value-laden. Mass communication targets a wide audience, focusing on influencing through meaningful and evaluative information (Васкул & Печеранський, 2018).

The characteristics of the infosphere include reflection, organization, and formation, emphasizing the media's role in structuring information flow and shaping public opinion and evaluative spheres (Кузьменко, 2015). Given that much of modern knowledge about reality comes through media, the communicative action function of media discourse, particularly in facilitating a «dialogue of cultures», is of paramount importance (Поліщук & Свінцицька, 2008).

In conclusion, media discourse serves multiple vital functions in society. It informs, socializes, sets agendas, and entertains, while also having the power to manipulate and influence public consciousness. Its multifaceted nature, integrating linguistic and non-linguistic elements, makes it a powerful tool in shaping societal values, beliefs, and behaviours. Understanding these functions is crucial for analysing the impact of media on contemporary society and its role in the continuous dialogue of cultures.

1.4 Phenomenon of war in the media

In contemporary media studies, the portrayal of war is crucial, as it shapes both immediate public responses and lasting societal perceptions. Media discourse on war transcends mere reporting, actively interpreting and framing events to influence societal understanding and reactions to conflict. Through news broadcasts, print journalism, and digital platforms, audiences receive curated perspectives on warfare that often reflect deeper ideological, cultural, and political influences.

Media have portrayed conflicts over time, mirroring the social, political, and cultural contexts of each era and played a pivotal role in shaping public opinion and political narratives. There is another aspect of war representation in the media to be researched – linguistic dimension of war as a construct shaped by language, where media framing employs metaphors, evaluative language, and rhetorical devices to convey emotion and impact audience perspectives. Together, these approaches underscore the media's powerful role in constructing war narratives that shape both immediate responses and the long-term societal understanding of conflict.

The representation of war in media discourse has been a subject of extensive academic research, reflecting the critical role media play in shaping public perception of conflicts. Historically, the media have served as a primary source of information about wars, providing updates on events and processes occurring in conflict zones. This role, however, is not without controversy, as the media's influence on public opinion and political outcomes often leads to debates about the balance of power between media and the state. For politicians and military officials, the media are frequently seen as adversarial, posing a threat to successful wartime operations. Conversely, many academics argue that media coverage of war is often manipulated by governments and lacks balance and impartiality (Robinson, 2005).

Media representations of war are influenced by various factors, including political, economic, and cultural contexts. The media's role in war is multifaceted, encompassing the provision of timely information, the interpretation of events, and the shaping of public opinion. Media systems located in or near conflict zones face

severe pressures to maintain objectivity, often resulting in a cycle of enthusiasm, frustration, and subsequent reflection on media practices (Carpentier & Terzis, 2005).

Historical analyses, such as Hallin's study of the Vietnam War, have shown that media coverage can significantly impact public perception and policy. These studies highlight the need for comprehensive, systematic research to understand the media's role in different conflicts fully. Such research should consider technological advances, shifting geopolitical landscapes, and government efforts to control media narratives (Robinson, 2005).

The media also play a crucial role in resolving conflicts or transitioning from violent to non-violent phases. Local media are particularly important in this context, as they can provide a more nuanced understanding of the conflict and help build bridges between opposing sides. International organizations and peacekeeping forces must consider how to support and interact with local media to foster peaceful resolutions (Puddephatt, 2006).

The informational space of war is marked by the use of specific linguistic techniques to attract readers' attention and convey the complexities of conflict. These techniques include the use of emotive language, modality, and evaluation to manipulate public perception. For instance, during the Iraq war and the Skripal poisoning incident, media texts were rich in emotionally charged words and later included evaluations by politicians and analysts to shape public understanding (Panasenka, Gregus, & Zabuzhanska, 2018).

In the context of the Russian invasion of Ukraine, media narratives have been strategically employed to influence public sentiment. Negative narratives depict the Russian army negatively, aiming to diminish the perceived threat and boost Ukrainian morale. Positive narratives, on the other hand, emphasize Ukrainian resilience and unity, fostering national pride and support for the war effort (Лебідь, 2022).

Overall, media discourse on war reflects a blend of information dissemination, public opinion shaping, and ideological reinforcement. It serves multiple functions,

including informing the public, socializing individuals into shared values, setting the agenda, providing political communication, and offering entertainment. The manipulative potential of media discourse underscores its power in shaping not only perceptions but also behaviours and attitudes towards war and conflict (Чуйко, 2019). As media continue to evolve with new technologies and platforms, their role in representing and influencing the perception of war will remain a critical area of study for researchers and policymakers alike.

The linguistic representation of war in media discourse has garnered significant attention in scholarly research. The study of how war is verbalized provides insights into the ways language is used to shape, reflect, and influence public perception and attitudes towards conflicts. Media discourse surrounding war often employs specific linguistic strategies to convey the complexities and emotional weight of conflict.

One critical aspect of this linguistic phenomenon is the use of metaphors in media headlines. Research has shown that metaphors play a crucial role in the verbalization of the concept of war, providing expressiveness, emotional colouring, and dynamism to the discourse. In Ukrainian media, metaphors often humanize or demonize the entities involved in the conflict, with terms like «orcs» and «angels» used to describe aggressors and defenders, respectively. These metaphors not only inform but also influence the reader's emotional response and perception of the conflict (Костусяк, Шульська, & Костриця, 2022).

Additionally, the semantic field of the concept of war varies significantly across different linguistic and cultural contexts. For example, in political speeches by leaders like B. Johnson, O. Scholz, and V. Zelensky, the verbalization of war reflects each leader's worldview and political stance. Johnson's speeches emphasize global solidarity and support for Ukraine, while Scholz's use of terms like «attack» and «threat» avoids directly naming the war, reflecting a more cautious approach. Zelensky's speeches highlight the centrality of Europe and the existential threat posed by Russia, framing the conflict in terms of a struggle for survival and European values (Полайда & Дружб'як, 2022).

The use of evaluative and emotive language in media coverage can significantly affect how audiences interpret and respond to news about the war. The categorization of conflict into terms like «Russian aggression» and «Ukrainian resilience» demonstrates how language can polarize and influence public opinion (Мельник, Назаренко, & Сікорська, 2023).

Moreover, linguistic features of media texts during wartime include the creation of neologisms and the adaptation of existing terms to new realities. The Russian invasion of Ukraine has led to the emergence of new lexical items and the recontextualization of traditional terms, reflecting the evolving nature of the conflict and its impact on language. These linguistic innovations help convey the unique characteristics of the current war, distinguishing it from past conflicts (Мельник, Назаренко, & Сікорська, 2023).

In media discourse, the concept of war is often depicted through both negative and positive lenses. War is portrayed not only as a source of destruction and suffering but also as a context for heroism, dignity, and the fight for freedom. This duality in the verbalization of war captures the complexity of human experiences during conflict, providing a nuanced understanding of its impact on individuals and societies (Orap, 2019).

In conclusion, the linguistic representation of war in media discourse is a multifaceted phenomenon that encompasses various strategies and techniques to convey the realities of conflict. By analysing the language used in media coverage, political speeches, and artistic representations, researchers can gain a deeper understanding of how war is constructed and communicated. This understanding is crucial for comprehending the broader socio-political and cultural implications of war as reflected in media discourse. The ongoing study of war's linguistic aspects continues to reveal how language shapes and is shaped by the tumultuous contexts of conflict (Ковалишин & Альбота, 2023).

CONCLUSIONS TO CHAPTER I

Discourse in modern linguistics is a dynamic framework that connects language structure with its social functions. Initially focused on patterns without examining meaning, discourse analysis has expanded to include context, interaction, and sociocultural dimensions. Distinguishing discourse from text, where discourse is dynamic and context-rich, various typologies categorize it into personal, institutional, media, and other forms, each serving distinct social functions. This broader understanding is essential for studying how language constructs meaning and influences perception, especially in media representations of complex topics like war.

Media discourse, in particular, is a multifaceted phenomenon that shapes societal perceptions by integrating pragmatic, sociocultural, and psychological elements. Different types, such as political and economic discourse, possess unique features, including linguistic conciseness, socio-political vocabulary, and genre diversity. These characteristics make media discourse effective in delivering information and influencing public opinion, reflecting media's significant role in shaping social views and collective decisions.

Additionally, media discourse profoundly impacts modern society by shaping opinions, behaviors, and social norms. Its diverse functions (informing, agenda-setting, and entertaining) enhance public awareness, encourage social integration, and facilitate political discourse, establishing media discourse as a critical factor in contemporary communication dynamics.

Finally, the representation of war within media discourse is examined as a multifaceted subject of study. Researchers analyze historical and linguistic dimensions, recognizing the media's influence on public perception and social attitudes. Various strategies, like metaphor and emotive language, reveal the complexities and controversies in conflict coverage, underscoring the need for ongoing research to understand the shifting relationship between media, the state, and public perception.

CHAPTER II

MEDIA DISCOURSE ON THE WAR IN UKRAINE: CONTRASTING UKRAINIAN AND FOREIGN ANGLOPHONE MEDIA

The second chapter of this paper examines the linguistic portrayal of the war in Ukraine in both Ukrainian and foreign English-language media. It explores how Ukrainian media employs specific language choices, including emotive and evaluative expressions, to convey the urgency and human impact of the conflict. This portrayal often seeks to resonate on a personal level with audiences, emphasizing national resilience and solidarity. In contrast, foreign English-language media typically adopts a more neutral and factual approach, focusing on strategic aspects and providing balanced information that frames the war in a broader geopolitical context.

Through this comparative analysis, the chapter underscores the distinct objectives and rhetorical strategies present in each media type. Ukrainian media's approach tends to engage audiences emotionally, while foreign media prioritize objectivity and informational depth. These stylistic differences reflect how media from different regions shapes public perception, illustrating the varied narrative approaches surrounding the ongoing conflict in Ukraine.

2.1 Interpretation of War Through Allusions in Ukrainian and Foreign Media

Ukrainian English-language media face the unique challenge of addressing a diverse audience that includes not only Ukrainians but also the global community. This dual focus necessitates a careful balance between conveying the harsh realities of the conflict and fostering a sense of resilience and unity. The media's linguistic choices often reflect this balance, employing both emotive and evaluative language to highlight the severity of the situation while emphasizing national pride and resistance.

The verbal representation of the war in Ukraine by Ukrainian and Foreign Anglophone media on platforms like X, Facebook and Instagram provides a compelling insight into the linguistic strategies and rhetorical devices used to convey the realities of conflict to a global audience. Analyzing tweets and posts from these media outlets reveals a blend of emotive language, evaluative adjectives, and strategic framing designed to capture attention and shape public perception.

The tweet, «*On June 14, 1941, the deportation of Latvians began. Since 2014, and after February 24, 2022, the Russians have been carrying out a deportation of Ukrainians. When will they be punished for these crimes?* (Vladyslav Havrylov, 2023)» strategically draws a parallel between historical and contemporary acts of deportation. The comparison between the Latvian deportations by Soviet forces in 1941 and the ongoing deportations of Ukrainians by Russians serves to highlight a continuity of aggression, framing the current conflict within a broader historical context. The use of the rhetorical question «*When will they be punished for these crimes?* (Vladyslav Havrylov, 2023)» not only emphasizes the need for justice but also invites the audience to reflect on the ongoing impunity of such actions (see Fig. 2.1).



Figure 2.1 Tweet text

The saying «*While the fat man grows thin, the thin one starves to death* (Журавлева, 2024)» is a metaphorical representation of the power dynamics between Russia and Ukraine. This proverb captures the dire situation Ukraine faces due to prolonged conflict and limited resources.

One of articles addresses the historical ties between Germany and Russia, which have influenced German perceptions of Ukraine: «*Very often, when people speak of the Soviet Union, they would just say Russia because they would not perceive it as a multi-ethnic and multinational colonial empire* (Franziska Davies, 2024)». This quote highlights the need for a more accurate understanding of Eastern European history and the complexities of Soviet and post-Soviet identities.

Continuing with the article «Ukraine has a ‘different kind of nationalism’ says historian Franziska Davies (Franziska Davies, 2024)», it is essential to explore how the verbal representation of the war in Ukrainian Anglophone media contributes to shaping public perception and understanding of the conflict. This analysis will focus on specific examples from the article, highlighting how language and narrative strategies are used to convey complex historical and political themes.

Davies' observations about the effectiveness of Russian propaganda in Germany provide a critical perspective on media influence: «*And if there is a blind spot, propaganda narratives can easily fill it with falsehoods* (Franziska Davies, 2024)», Davies said, explaining why Russia-planted narrative about an alleged rise of neo-Nazism in Ukraine was so successful in Germany. This quote underscores the role of misinformation and the challenges faced by Ukrainian media in countering such narratives. It highlights the importance of accurate and nuanced reporting to combat propaganda and reshape public opinion.

The article «China is trying not to lose the war and to limit Putin's opportunities (Петрук, 2024)» takes a geopolitical perspective, employing diplomatic and political language. The use of «*the gates to the Celestial Empire were opened* (Петрук, 2024)» is a metaphor that evokes the imagery of ancient China, lending a historical and cultural dimension to the narrative. The phrase «*traditional*

clichés used by Beijing (Пемпук, 2024)» employs a critical tone, suggesting skepticism about China's stated positions.

Davies' discussion of Ukrainian nationalism offers a nuanced view that contrasts with Russian propaganda: «*On Maidan (Independence Square in Kyiv), we saw in the vast majority of protests a different kind of nationalism as a symbol of the European Ukrainian nation, freedom, the rule of law, and European integration (Franziska Davies, 2024)*». By framing Ukrainian nationalism in terms of democratic values and European integration, the article challenges negative stereotypes and promotes a positive image of Ukraine's struggle for independence.

The metaphor «*without this, these are fruitless discussions. People say it's empty talk (Chaly, 2024)*» vividly conveys the futility of peace plans that do not consider the Ukrainian perspective. The phrase «*fruitless discussions (Chaly, 2024)*» uses an agricultural metaphor to imply lack of productivity, while «*empty talk (Chaly, 2024)*» suggests meaningless rhetoric. This choice of metaphors reinforces the article's critical stance on superficial diplomatic efforts.

«*A people is resisting the occupation with dignity and courage in the middle of the 21st century. We are with you Ukraine... UATR 🇺🇦* (Ralphlundgen, 2022)» uses emotionally charged language to convey admiration and solidarity. Words like «dignity» and «courage» are loaded with positive connotations, elevating the Ukrainian resistance to a noble cause. The phrase «*in the middle of the 21st century (Ralphlundgen, 2022)*» adds a layer of irony, implying that such acts of aggression should be relics of the past, not present-day occurrences. The hashtags and emojis further amplify the message of solidarity, linking the tweet to a broader online community that supports Ukraine (See Fig. 2.10).



Figure 2.10 Tweet text

Another post, «*Russia has a hunger plan. Vladimir Putin is preparing to starve much of the developing world as the next stage in his war in Europe (Snyder, 2022)*», employs vivid and alarming language to highlight the dire consequences of Russian actions. The term «*hunger plan (Snyder, 2022)*» personifies Russia's strategy, attributing intentional cruelty and inhumanity to it. The post continues with «*If the Russian blockade continues, tens of millions of tons of food will rot in silos, and tens of millions of people in Africa and Asia will starve (Snder, 2022)*», which uses stark imagery and parallel structure to emphasize the scale of the potential disaster. The repetition of «*tens of millions (Snyder, 2022)*» reinforces the enormity of the crisis, making the audience grasp the widespread impact of the blockade. Historical references, such as «*Both Stalin and Hitler wished to do so (Snyder, 2022)*» and «*For Stalin, Ukraine's black earth was to be exploited to build an industrial economy for the USSR (Snyder, 2022)*», provide context and draw parallels between past and present atrocities, enhancing the post's persuasive power by invoking well-known historical narratives.

Allusion is also present, particularly in Biden's reference to historical figures and events. He mentions Pope John Paul II and his famous phrase «*Be not afraid (ABC NEWS, 2022)*», linking the current struggle of Ukraine to Poland's own fight against Soviet oppression. This allusion not only honors the shared history of

resistance in Eastern Europe but also draws a parallel between past and present, suggesting that just as Poland triumphed over tyranny, so too will Ukraine.

The phrase «*Amidst a war of destruction, Ukrainians create: A new word, 'Пауузм' sounds like 'fascism,' but with an 'r' sound instead of an 'f' at the beginning. 'Ruscism' means, roughly, 'Russian fascism' [85]*» showcases the linguistic creativity of Ukrainians in response to their plight. The coinage «*Пауузм (Snyder, 2022)*» (Ruscism) is a neologism that blends «*Russian (Snyder, 2022)*» and «*fascism (Snyder, 2022)*», effectively conveying a powerful condemnation of the Russian regime. This linguistic innovation serves as a form of resistance, using language to assert identity and moral judgment. The explanation of the term's pronunciation and meaning bridges the gap between Ukrainian and English-speaking audiences, making the concept accessible and understandable.

Other article employs a formal and strategic lexicon, discussing «*strategic defence review (Gardner, 90)*», «*hollowed-out armed forces (Gardner, 90)*», and «*procurement waste (Gardner, 90)*». These terms convey the technical and systematic approach being taken to address the deficiencies in the armed forces.

Imagery is used to highlight the deteriorating state of the armed forces: «*The British Army is now at its smallest size since the time of the Napoleonic Wars two centuries ago (Gardner, 90)*». This historical comparison provides a stark visual of the current state and emphasizes the need for urgent reforms.

Vivid descriptions such as «*hollowed-out armed forces (Gardner, 90)*» and «*root and branch review (Gardner, 90)*» provide a clear picture of the comprehensive and foundational changes being proposed. These metaphors emphasize the depth and breadth of the issues being addressed.

The language of other article is precise and formal, reflecting the serious nature of the subject matter. Words such as «*offensive (ABC NEWS, 2022)*», «*operation (ABC NEWS, 2022)*», and «*ambitious goals (Oliphant, 2024)*» underscore the military and strategic focus. The tone is analytical, as evidenced by phrases like, «*The gains the Russian military made have come painfully slowly and at immense cost (Oliphant, 2024)*».

In the article «Government launches 'root and branch' defence review (Gardner, 2024)» the phrase «*root and branch review (Gardner, 2024)*» employs a metaphor indicating a comprehensive and thorough examination, which underscores the depth of the proposed changes. The terms «*increasing instability and uncertainty (Gardner, 2024)*» and «*threats are growing (Gardner, 2024)*» create a sense of urgency and looming danger.

Imagery is used to depict the dire state of the armed forces: «*hollowed out armed forces (Gardner, 2024)*» and «*neglected morale (Gardner, 2024)*». These phrases evoke a visual of an under-resourced and demoralized military, enhancing the emotional appeal for the necessity of the review.

Quoting experts adds credibility and a sense of realism. For instance, «*Mr Healey said: 'Hollowed-out armed forces, procurement waste and neglected morale cannot continue' (Gardner, 2024)*». This direct quote provides authoritative support for the article's arguments.

The comparison of the Russian offensive to a «*war-winning blow (Oliphant, 2024)*» and the description of tactics as «*brutal (Oliphant, 2024)*» and «*similar to the one they used in Bakhmut (Oliphant, 2024)*» create vivid imagery. The war is personified in phrases like, «*The battle of Donbas, bloody as it is, may not be the deciding factor in the war (Oliphant, 2024)*», adding emotional weight to the analysis. The statement, «*Ukraine was forced to divert several brigades and battalions from elsewhere on the front line to contain the threat (Oliphant, 2024)*», emphasizes the scale of the challenge faced by Ukrainian forces.

2.2. Criticism of Insufficient Support from the Allies of Ukraine through Humour and Irony in Ukrainian and Foreign Media

Ukraine is in a vulnerable position because of the country's relying on American and European military support. This makes Ukrainian journalists and politicians very discreet with the criticism of the allies. European and American media representatives are more prone to use irony and humour to ridicule western

governments and politicians for their insufficient, untimely and overall weak support of Ukraine.

The example of such ironic approach is the tweet about European governments and top officials. The use of the phrase «*Europe doesn't seem too concerned about Russia* (Patrick, 2024)» conveys a sense of negligence and apathy, while «*They sit back and let Ukraine fight alone* (Patrick, 2024)» emphasizes the perceived abandonment of Ukraine. The tweet also employs hyperbolic language, such as «*NATO is worthless without the USA* (Patrick, 2024)», which serves to underscore the author's frustration and critique of NATO's effectiveness. This rhetorical strategy aims to provoke a reaction and engage the reader in questioning the roles and responsibilities of different nations in the conflict.

The tweet «*Do you think they will stop with Ukraine? Lol* (Teddy Rmble, 2024)», employs a rhetorical question to suggest that Russian aggression will not be limited to Ukraine. The use of «Lol» after such a serious question creates a jarring contrast that serves to mock any underestimation of the threat. This blend of irony and foreboding draws attention to the broader implications of the conflict. The casual tone of «Lol» underlines the absurdity of dismissing the situation lightly, while the rhetorical question effectively engages the audience by prompting them to consider the larger geopolitical stakes.

«*As I watch Republicans in the House of Representatives fail to take action on a foreign aid package that would deeply benefit Ukraine, it feels as if we have forgotten the cost of our own democracy* (Schreiber, 2024)» not only calls for political accountability but also reminds readers of the sacrifices made by previous generations for the freedoms they now enjoy.

Paola Tamma's tweet regarding the EU's financial strategies, «*EU seeks to freeze Moscow's reserves indefinitely to assuage U.S. concerns and move ahead with a \$50bn loan to Ukraine on the back of future profits from frozen Russian assets* (Paola Tamma, 2024)» uses financial terminology to explain complex geopolitical maneuvers. The use of terms like «*freeze Moscow's reserves indefinitely* (Paola Tamma, 2024)» and «*\$50bn loan to Ukraine* (Paola Tamma, 2024)» conveys the

scale and strategic nature of these economic policies, making the tweet informative and precise.

Julia Davis's tweet provides a glimpse into the reactions within Russia: *«Meanwhile in Russia: state TV propagandists and experts were positively giddy about Trump's pick of his running mate, in light of J.D. Vance's stance that they see as a catastrophe and a nightmare for Ukraine—and a dream come true for the Kremlin»*. The phrase *«positively giddy (Julia Davis, 2024)»* anthropomorphizes the propagandists, conveying an exaggerated, almost childlike enthusiasm that underscores their excitement. The juxtaposition of *«a catastrophe and a nightmare for Ukraine (Julia Davis, 2024)»* with *«a dream come true for the Kremlin (Julia Davis, 2024)»* uses stark contrast to illustrate the divergent impacts of this political development, thereby emphasizing the high stakes for both Ukraine and Russia.

Phillips P. O'Brien's tweet, *«Interesting that such consistent pro Russian voices banded together to back Vance (Phillips P. Obrien, 2024)»* utilizes the word *«consistent (Phillips P. Obrien, 2024)»* to underscore the reliability and uniformity of the pro-Russian stance among certain voices. The phrase *«banded together (Phillips P. Obrien, 2024)»* conveys a sense of coordinated effort and collective action, implying a strategic alliance aimed at influencing political outcomes. This choice of words highlights the concerted nature of pro-Russian advocacy and its potential implications for Western politics.

Christopher JM's tweet employs a rhetorical question to provoke thought and underline the gravity of the situation: *«For Kyiv to accept any (peace deal with Moscow) – and for it to stick – its allies would have to offer meaningful security guarantees that would dwarf the support they have provided so far. Are they ready to do so? (Christopher Miller, 2024)»* This question challenges the reader to consider the adequacy of current support and the serious commitments required for a sustainable peace, emphasizing the high stakes involved.

In tweet *«russians destroy the last Ukrainian church in occupied Crimea. I wonder if a Christian @JDVance1 who is very concerned about the issue of religion in Ukraine will notice this (Serhii Sternenko, 2024)»* the lowercase *«russians (Serhii*

Sternenko, 2024)» subtly diminishes the perceived importance of the aggressor, while the reference to a specific individual, «*@JDVance1*», adds a personal challenge to someone known for their religious concerns. This tweet highlights the destruction of cultural and religious heritage, using irony and direct address to criticize the lack of attention from certain political figures.

Irony, particularly in critique of the German memory culture. Davies points out the perceived self-congratulatory nature of German remembrance, stating, «*no nation has been so successful in reckoning with its own past as Germany (Franziska Davies, 2024)*», only to juxtapose this claim with the significant gaps in understanding the full scope of World War II's impact, especially in relation to Ukraine. This ironic stance serves to question the completeness and sincerity of Germany's historical reckoning, urging a more inclusive and nuanced examination.

Timothy D. Snyder's tweet on Putin's geopolitical preferences, «*Putin needs Trump and fears Harris. At some level, that's all you need to know (Snyder, 2024)*» uses a simplified, definitive statement to convey a complex political analysis. The juxtaposition of «*needs Trump (Snyder, 2024)*» and «*fears Harris (Snyder, 2024)*» encapsulates the perceived strategic advantages and threats posed by different political figures, making the tweet accessible and impactful.

Heidi Cuda's tweet highlights a significant geopolitical insight from Timothy Snyder's interview: «*PUTIN NEEDS DEMOCRACIES TO FAIL—Highlights from Timothy Snyder's interview on Frontline PBS – 'when there is a far right threat, the left should not be divided' (Bette Dangerous, 2024)*». The capitalization of the statement «*PUTIN NEEDS DEMOCRACIES TO FAIL (Bette Dangerous, 2024)*» serves as an attention-grabbing headline, emphasizing the critical nature of the assertion. The quote within the tweet uses a conditional clause, «*when there is a far right threat (Bette Dangerous, 2024)*», followed by a prescriptive statement, «*the left should not be divided (Bette Dangerous, 2024)*», underscoring the urgency for unity among democratic forces. This structure not only conveys a sense of immediacy but also implicitly warns of the dangers of political fragmentation in the face of authoritarian threats.

The phrase «*instead of complaining about gas prices going up*» is contrasted with «*try feeling grateful that you aren't sitting on a concrete floor in a train terminal, holding your cat, wondering if your home and everyone you love has been blown to bits*» (JB, 2022)». This stark contrast serves to highlight the privilege of those outside the conflict zone and elicit empathy for those directly affected by the war. The use of vivid imagery, such as «*sitting on a concrete floor*» (JB, 2022)» and «*wondering if your home... has been blown to bits*» (JB, 2022)», intensifies the emotional impact, making the abstract notion of war more tangible and immediate for the reader (See Fig. 2.2).

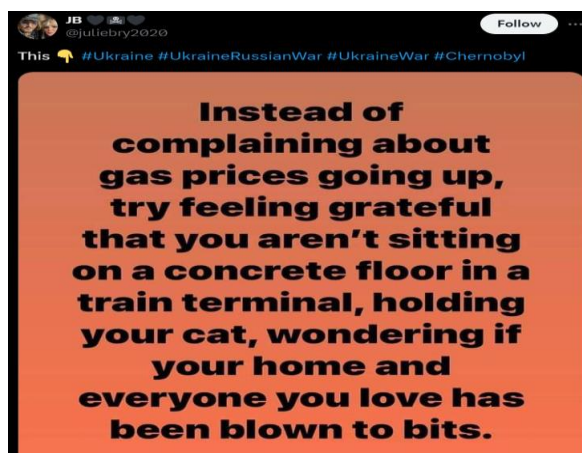


Figure 2.2 Tweet text

Timothy Snyder's tweet «*Trump and Vance, Putin's only chance*» (Snyder, 2024)» employs a concise, almost poetic structure, using parallelism to draw a direct link between specific political figures and Putin's strategic interests. The brevity of the statement, coupled with the rhyme between «*Trump*» (Snyder, 2024)» and «*Vance*» (Snyder, 2024)», and «*only chance*» (Snyder, 2024)», enhances its rhetorical impact, making the message memorable and potent. The tweet leverages association and implication, suggesting that these political figures represent a pivotal opportunity for Putin, thus highlighting the broader geopolitical stakes involved (See Fig. 2.3).

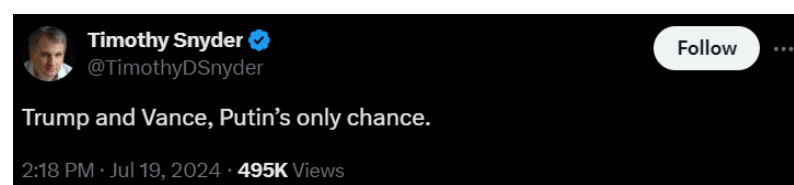


Figure 2.3 Tweet text

The tweet «*No tweets about russia's Kursk Oblast and Sudzha from me because some moments are simply best enjoyed in silence (Iryna Voichuk, 2024)*», uses understatement and irony to convey a powerful message. The phrase «*best enjoyed in silence (Iryna Voichuk, 2024)*» contrasts sharply with the typical expectation of commentary or condemnation, particularly in the context of war. By choosing not to comment explicitly, the author allows the gravity of the situation to speak for itself, implying that the events are so severe that they transcend words. This use of silence as a rhetorical device can be more impactful than any overt statement, as it invites the reader to contemplate the unspoken horrors and moral implications of the conflict.

2.3. Focus on Ukrainian Victory and Resilience in Ukrainian and Western Media

The speech delivered by President Volodymyr Zelenskyy during the General Debate of the UN General Assembly also is a compelling demonstration of rhetorical mastery and linguistic precision, aimed at mobilizing the international community against Russian aggression. From the outset, President Zelenskyy sets the tone of his address by emphasizing the need for global unity. The phrase «*being really united we can guarantee fair peace for all nations (Zelenskyy, 2023)*» serves as a foundational statement, underscoring the importance of collective action. The repetition of the word «*unity*» throughout the speech reinforces this theme, creating a sense of urgency and a call to action for the international community.

The tweet: «*Year ago - the Russian invaders came to Ukraine. We are still strong! (Vladyslav Havrylov, 2023)*», employs a concise and powerful statement of resilience. The phrase «*We are still strong! (Vladyslav Havrylov, 2023)*» acts as a declaration of defiance and endurance, encapsulating the spirit of resistance that characterizes Ukraine's stance against Russian aggression. The brevity of the tweet, combined with the impactful message, maximizes its emotional appeal. The use of

the term «*invaders* (Vladyslav Havrylov, 2023)» is a deliberate lexical choice that dehumanizes the Russian forces, positioning them as illegitimate aggressors.

The next tweet: «*Another hard day in the books, and more challenges ahead tomorrow. Our determination remains unshaken. We will keep fighting. And we will win. #StandWithUkraine* (Defense of Ukraine, 2024)», employs a tone of resilience and defiance. The phrase «*Another hard day in the books* (Defense of Ukraine, 2024)» uses a colloquial expression to suggest that the challenges faced are being systematically overcome, adding a sense of normalcy to the hardship, which underscores the endurance of those involved. The repetition in «*We will keep fighting. And we will win* (Defense of Ukraine, 2024)» serves as a form of anaphora, reinforcing the message of determination and inevitability of victory.

In «*Today, I had a discussion with the Minister of Strategic Industries, Oleksandr Kamyshin, to analyze the performance of the ministry and our defense sector enterprises. We have achieved significant results in various areas, including armored vehicles, drones, and artillery... (Volodymyr Zelenskyy, 2024)*» the detailed and formal language emphasizes progress and strategic planning. Words like «*significant results (Volodymyr Zelenskyy, 2024)*», «*much stronger and more efficient (Volodymyr Zelenskyy, 2024)*», and «*substantial foreign investment (Volodymyr Zelenskyy, 2024)*» convey a narrative of growth and resilience. The focus on «*enhance the quantity and quality of our long-range drones (Volodymyr Zelenskyy, 2024)*» underlines the continuous improvement and preparedness of Ukraine's defense capabilities.

In Instagram post, «*Our army has proven its modernity and strength, which are capable of establishing the desired peace in Ukraine ... (Zelenskyy_official, 2024)*» phrases like «*proven its modernity and strength (Zelenskyy_official, 2024)*» and «*our independence is firmly based on our people (Zelenskyy_official, 2024)*» highlight national pride and the communal foundation of Ukraine's defense.

The article titled «*Ukrainian forces carry out combat missions near Krynky: update on Kherson sector (Lykhoviy, 2024)*» opens with a clear and direct statement, emphasizing the ongoing combat missions and the specific location: «*Across the*

entire operational area of the Tavria operational and strategic grouping of troops, the Kherson sector is the hottest (Lykhoviy, 2024)». This use of «hottest (Lykhoviy, 2024)» metaphorically highlights the severity and intensity of the combat in this region. The term «operational and strategic grouping of troops (Lykhoviy, 2024)» provides a technical and precise description, aligning with military jargon to maintain a formal and authoritative tone.

The next narrative continues to highlight the efficiency of the Reserv+ app: *«It took him 10 minutes to fulfill his constitutional duty online instead of the weeks he feared the 'classic process' would take with the queues and bureaucracy at the Soviet-styled draft offices (Yermak, 2024)». This comparison between the new digital process and the old bureaucratic one emphasizes the improvement brought by the app. The use of «fulfill his constitutional duty (Yermak, 2024)» frames Pavlo's actions as both a personal responsibility and a patriotic act, adding a layer of nationalistic pride.*

The use of parallelism is notable stylistic feature. In the line, *«wherever the occupier is, wherever Russia strikes Ukraine from, wherever it launches missiles, 'Shahed' drones, bombs from (Zelenskyy, 2024)», the parallel structure creates a rhythm that conveys the omnipresence of the threat and the comprehensive nature of the response needed. The repetition of «wherever (Zelenskyy, 2024)» at the beginning of each clause reinforces the idea that the Ukrainian response must be equally relentless and far-reaching. This structure also serves to draw the listener's attention to the different forms of attack Ukraine is facing, thereby justifying the need for a broad and effective military response.*

The tweet *«Aftermath of a successful Ukrainian DEAD strike targeting a Russian Pantsir-S1 SAM system, Donetsk Oblast. The Russian Pantsir suffered a catastrophic fire after the strike (OSINTtechnical, 2024)» uses the term «successful (OSINTtechnical, 2024)» to frame the strike positively, while «catastrophic fire (OSINTtechnical, 2024)» vividly describes the extent of the damage. The language here is precise and technical, aimed at conveying the effectiveness of the Ukrainian military actions and the significant impact on Russian defenses (See Fig. 2.4).*



Figure 2.4 Tweet text

Another example highlights the narrative of resilience and continuous effort: *«Our relations with partners – we are preparing agreements and arrangements that will take place this August. These include security agreements – negotiations will begin tomorrow with another European country. We are also preparing the visits of leaders to Ukraine and, accordingly, the content of our negotiations and the long-term philosophy of our agreements (Zelenskyy_official, 2024)»*. This passage uses future-oriented language, such as *«preparing (Zelenskyy_official, 2024)»*, *«will take place (Zelenskyy_official, 2024)»*, and *«will begin (Zelenskyy_official, 2024)»*, which conveys ongoing efforts and strategic planning. The emphasis on international partnerships and long-term goals underscores a vision of sustained support and resilience.

The posts frequently utilize evaluative adjectives and adverbs to enhance their emotive impact. For instance, in a description of drone use: *«Our Ukrainian Defense and Security Forces are already gaining the upper hand in this regard – and in July, our warriors have used more drones than the occupier. This should be a steady trend at the front – for all types of drones our units have (Zelenskyy_official, 2024)»*. Here, *«gaining the upper hand (Zelenskyy_official, 2024)»* and *«steady trend (Zelenskyy_official, 2024)»* convey progress and dominance, reinforcing a narrative of increasing Ukrainian strength and effectiveness.

One of posts frequently employ rhetorical questions and emphatic statements to drive home their points. For example, in discussing the need for long-range strikes: *«We need this decision so that we can use all the weapons that can be*

effective. We must protect the lives of our people and end the war on Ukrainian terms (Zelenskyy_official, 2024)». The rhetorical *«We need this decision (Zelenskyy_official, 2024)»* underscores the urgency and necessity of the action, while *«must protect the lives of our people (Zelenskyy_official, 2024)»* and *«end the war on Ukrainian terms (Zelenskyy_official, 2024)»* are emphatic, reinforcing the just and necessary nature of their cause.

In the speech titled *«It Is Important to Continue Destroying Our Enemy – as Precisely as Our Warriors Can (Volodymyr Zelenskyy, 2024)»*, the President opens with a greeting that establishes a direct connection with the audience: *«I wish you good health, fellow Ukrainians! (Volodymyr Zelenskyy, 2024)»* This personal touch sets a tone of unity and shared purpose. The use of specific locations like *«the Pokrovsk direction, the Toretsk and Lyman directions, the Kharkiv region (Volodymyr Zelenskyy, 2024)»* provides a detailed situational update, grounding the speech in the current military reality. The phrase *«It is important to continue destroying our enemy – as precisely as our warriors can (Volodymyr Zelenskyy, 2024)»* employs imperative language, emphasizing the necessity and urgency of the military efforts. The repetition of *«our (Volodymyr Zelenskyy, 2024)»* and *«we (Volodymyr Zelenskyy, 2024)»* throughout the speech fosters a sense of collective responsibility and national solidarity.

Another post expressing gratitude for military actions states: *«First of all, today our gratitude goes to each of our warriors and all those who work in our defense industry for striking Russian airfields, oil refineries, and logistics. It is most effective when the consequences of the Russian war are brought back home to Russia, and when the enemy has no place of peace in the occupied territories of our country (Zelenskyy_official, 2024)».* The phrase *«brought back home to Russia [98]»* metaphorically suggests a reversal of fortunes, while *«no place of peace (Zelenskyy_official, 2024)»* vividly depicts the relentless pressure on Russian forces, highlighting the effectiveness and reach of Ukrainian operations.

The post titled *«NATO Highlights Ukrainian Training on F-16 Fighters (Militarnyi, 2024)»* employs specific military terminology and visual confirmation

to emphasize the strategic advancements made by Ukraine. The phrase «*training of Ukrainian pilots on F-16 fighters* (Militarnyi, 2024)» immediately highlights the technical and modern aspects of the Ukrainian military, indicating progress and capability enhancement. The use of «*already operating in Ukrainian skies* (Militarnyi, 2024)» provides a sense of immediacy and presence, suggesting that these advancements are not just theoretical but are being implemented in real-time. This language is designed to instill confidence and underscore the readiness and adaptability of the Ukrainian forces.

The article further employs vivid and dynamic language to describe battlefield engagements. For instance, «*In the Kurakhove direction, the Ukrainian Defense Forces are holding off the Russian forces* (Dutch Defense Ministry, 2024)» uses active verbs like «*holding off* (Dutch Defense Ministry, 2024)» to depict resilience and action. The phrase «*all 12 motorcyclists were killed, with a total of 40 Russian soldiers killed and another 37 wounded* (Dutch Defense Ministry, 2024)» uses precise figures to convey the intensity and human cost of the battles.

The Instagram post «*I visited our defenders who are undergoing treatment. I talked to the soldiers and honored them with state awards. I thanked them for defending Ukraine, for their strength, and for everything they do to ensure that our country stands strong. UAUUA* (Zelenskyy_official, 2024)» uses direct language to express gratitude and honor. The phrase «*for everything they do to ensure that our country stands strong* (Zelenskyy_official, 2024)» highlights the soldiers' sacrifices and contributions, framing them as heroes in the national narrative.

Another striking example is a post detailing a meeting with the Minister of Defense: «*It is important that our warriors receive exactly what they need under these conditions of very intense battles and pressure from the Russian army. In particular, together with the Minister and the military command, we are carefully analyzing the situation in the difficult areas; primarily it is the Pokrovsk direction in the Donetsk region* (Zelenskyy_official, 2024)». This passage employs specific military lexicon, such as «*warriors* (Zelenskyy_official, 2024)», «*intense battles* (Zelenskyy_official, 2024)», and «*pressure* (Zelenskyy_official, 2024)»

which not only highlight the severity of the situation but also evoke a sense of resilience and determination. The use of «*carefully analyzing* (Zelenskyy_official, 2024)» and «*difficult areas* (Zelenskyy_official, 2024)» emphasizes the meticulous and strategic approach of the Ukrainian military command.

In «Ukrainian Defense Forces down second Russian Su-25 in Donetsk region this month (Official Telegram channel of the Khortytsia, 2024)» the term «*Pokrovsk Triangle* (Official Telegram channel of the Khortytsia, 2024)» is used as a specialized military reference, creating an image of a notorious area for aircraft crashes, which adds to the narrative's vividness.

In the August 3 speech, «Ukraine Needs to Carry Out Strikes – Really Long-Range Strikes Against the Russian Occupier (Volodymyr Zelenskyy, 2024)», the President employs a mix of emotive appeals and strategic imperatives. The opening, «*I wish you good health, fellow Ukrainians!* (Volodymyr Zelenskyy, 2024)» again establishes a personal connection. The speech emphasizes the importance of offensive actions: «*Ukraine needs to carry out strikes – really long-range strikes against the Russian occupier* (Volodymyr Zelenskyy, 2024)». The phrase «*every strike that accurately responds to Russia's aerial bombs, that destroys Russian logistics and bases, that makes it more difficult for the occupier to stay on our land* (Volodymyr Zelenskyy, 2024)» uses parallelism to underscore the multifaceted impact of these operations, making the message more powerful and memorable.

«*103 combat clashes have occurred at the front since the beginning of July 25* (Lykhoviy, 2024)» – this precise number adds a quantitative dimension to the narrative, providing concrete evidence of the scale of the conflict. The mention of «*Russian forces have intensified their offensive and assault actions* (Lykhoviy, 2024)» employs active verbs «*intensified* (Lykhoviy, 2024)» and «*assault* (Lykhoviy, 2024)» to describe the aggressive actions of the adversary, contributing to a dynamic and action-oriented portrayal.

The President utilizes a variety of rhetorical devices to enhance the impact of his messages. The use of anaphora, as seen in «*It is important to continue destroying our enemy – as precisely as our warriors can, and as resiliently as it contributes to the overall defense of our country, and as effectively as it produces results (Volodymyr Zelenskyy, 2024)*», creates a rhythmic and emphatic delivery, reinforcing the key points. The speeches also frequently employ direct address and inclusive language, such as «*I thank everyone who makes this possible (Volodymyr Zelenskyy, 2024)*», and «*we are doing our (Volodymyr Zelenskyy, 2024)*». This inclusive language serves to unify the audience, creating a sense of shared purpose and collective effort. The use of specific military terminology, such as «*FPVs (Volodymyr Zelenskyy, 2024)*», «*long-range drones (Volodymyr Zelenskyy, 2024)*», and «*missile program (Volodymyr Zelenskyy, 2024)*», not only provides detailed information but also establishes the President's credibility and authority on military matters.

Next example opens with a compelling and informative statement: «*Around 3 million Ukrainians updated their personal data in the military reserve registry after a new mobilization law came into effect, most using the new Reserv+ app (Natalia Yermak, 2024)*». This introductory sentence sets the stage by providing a significant statistic that immediately highlights the scale and impact of the new mobilization law. The phrase «*after a new mobilization law came into effect (Natalia Yermak, 2024)*» situates the reader in the current legal and social context, while «*most using the new Reserv+ app (Natalia Yermak, 2024)*» underscores the role of digital solutions in streamlining the process.

In the post «*Partizan Group of Ukrainian Main Intelligence Directorate in Action (Partizan Group in Action, 2024)*», the narrative is rich with detailed descriptions of military operations. The post lists specific targets such as «*heavy and light vehicles of the Russian occupiers, Murom surveillance complexes, hangars, and workshops used by the Russians for military logistics, as well as field fortifications (Partizan Group in Action, 2024)*», using a series of parallel structures to emphasize the extensive and varied impact of the operations. This detailed

enumeration serves to provide a comprehensive picture of the effectiveness and precision of the Ukrainian military efforts.

Boris Johnson's address to the Ukrainian Parliament is a vivid example of how rhetoric can be used to both embolden and reassure an embattled nation. Johnson opens with a salute to the «*courage* (Boris Johnson, 2022)» of the Ukrainian Parliament, immediately establishing a tone of respect and admiration. His speech is rich in evocative imagery and metaphor, such as when he describes the «*barbaric onslaught* (Boris Johnson, 2022)» on Ukrainian freedoms and the «*grotesque and illegal campaign* (Boris Johnson, 2022)» led by Putin. This choice of words paints the Russian invasion not only as a military aggression but as a moral abomination. Johnson's use of historical references, like the allusion to Winston Churchill's «*finest hour*» speech, serves to draw a parallel between Ukraine's current struggle and past moments of great courage in the face of tyranny. The repetition of phrases like «*Ukraine will win* (Boris Johnson, 2022)» and «*Ukraine will be free* (Boris Johnson, 2022)» acts as a powerful anaphora, reinforcing his message of hope and resilience. Furthermore, Johnson employs contrast effectively, highlighting the failure of Russia's «*irresistible force* (Boris Johnson, 2022)» against the «*immoveable object of Ukrainian patriotism* (Boris Johnson, 2022)». This contrast not only amplifies the Ukrainian resistance but also diminishes the perceived might of the Russian military.

In the tweet «*F-16s now. Lift restrictions on American weapons now. Let Ukraine win now. #StandWithUkraine (U.S. Helsinki Commission, 2024)*», the repetition of the word «*now*» functions as an anaphora, emphasizing urgency and the need for immediate action. The use of short, imperative sentences creates a commanding tone, urging policymakers and the international community to act decisively. The phrase «*Let Ukraine win*» is a strategic choice, framing the conflict in terms of victory and empowerment, rather than mere survival, thus appealing to those who value strength and decisive outcomes (See Fig. 2.7).



Figure 2.7 Tweet text

The post «*The United States and Ukraine stand side by side – now and in the future. The United States will continue to support Ukraine as it defends itself from Russia’s invasion. Ukraine will prevail (Potus, 2024)*» employs a strong declarative tone to affirm the steadfastness of the US-Ukraine alliance. The phrase «*stand side by side – now and in the future (Potus, 2024)*» suggests a long-term commitment, while «*Ukraine will prevail (Potus, 2024)*» offers a confident and optimistic outlook on the conflict's outcome. The use of national flags reinforces the sense of unity and shared purpose.

«*Russia will not prevail in this war. Ukraine will prevail in this war (WH. GOV, 2024)*» – solidifies the message of unwavering support and confidence in Ukraine’s eventual victory.

In the article «Ukraine Is Fighting for the Same Values Americans Hold Dear (Schreiber, 2024)» Narrative and Emotional Appeal Liev Schreiber's piece opens with a personal anecdote, effectively using pathos to draw readers in. The reference to watching TV with his kids and seeing young Ukrainian fathers «*pushing back tears as they said goodbye to their families (Schreiber, 2024)*» immediately establishes an emotional connection. The imagery of «*big-boned, middle-aged Ukrainian men smoking cigarettes in the rain (Schreiber, 2024)*» evokes a sense of resilience and shared humanity, bridging the gap between the reader and the subjects of the article.

Schreiber uses a lexicon that emphasizes shared values and historical struggles. Phrases like «*freedoms, security, and opportunities (Schreiber, 2024)*», and «*the inalienable right to self-determination (Schreiber, 2024)*» invoke foundational American ideals, creating a parallel between the American experience

and the Ukrainian struggle. The use of rhetorical questions, such as «*Maybe that's what it was to be Ukrainian? Always fighting for the future, your children, your children's children* (Schreiber, 2024)», encourages readers to reflect on the generational impact of conflict.

«'Nobody Believes in Our Victory Like I Do.' Inside Volodymyr Zelensky's Struggle to Keep Ukraine in the Fight (Shuster, 2023)» employs contrasts to highlight the changing international support for Ukraine. Early on, Zelensky received «*a hero's welcome*», but now, «*Assistance to Ukraine had become a sticking point in the debate over the federal budget* (Shuster, 2023)». This juxtaposition reflects the waning enthusiasm and increasing challenges in maintaining global attention and support.

President Joe Biden's remarks on the Ukraine Compact, while less flamboyant than Johnson's speech, are equally powerful in their clear and direct articulation of support. Biden employs a methodical structure, beginning with a recollection of the promises made to President V. Zelenskyy at the onset of the conflict. The use of collective language, such as «*we built a global coalition*» and «*we're united behind Ukraine* (WH. GOV, 2024)», underscores the international solidarity behind Ukraine's defense. Biden's repetition of the phrase «*we will stand with them every single step of the way* (WH. GOV, 2024)» serves as a reassuring promise to both Ukraine and the international community. His speech also utilizes the technique of enumeratio, listing out the various forms of support provided to Ukraine, including «*economic and humanitarian support*» and «*air defense equipment* (WH. GOV, 2024)». This detailed enumeration not only highlights the breadth of the support but also serves to build a narrative of ongoing and committed

Descriptions of the war's impact are vivid and evocative: «*Tens of thousands of soldiers and civilians have been killed, and Zelensky can feel during his travels that global interest in the war has slackened* (Shuster, 2023)». The metaphor of war fatigue as a wave, «*Exhaustion with the war rolls along like a wave* (Shuster, 2023)», captures the pervasive and insidious nature of diminishing international engagement.

Direct quotes from Zelensky and his aides provide insight into the internal dynamics of his administration. For instance, Zelensky's assertion, «*Nobody believes in our victory like I do. Nobody (Shuster, 2023)*», and the aide's comment, «*We're out of options. We're not winning. But try telling him that (Shuster, 2023)*», highlight the tension between unwavering leadership and the harsh realities of the conflict.

The article does not shy away from addressing corruption within the Ukrainian government. The detailed account of the Defense Minister's dismissal over corruption allegations, and Zelensky's subsequent directives to his staff, «*Don't buy anything. Don't take any vacations. Just sit at your desk, be quiet, and work (Shuster, 2023)*», reveal the internal struggles and the efforts to maintain integrity amid war.

«Ukraine destroys Putin's last railway ferry in Crimea (Barnes, 2024)» focused on delivering the facts. Words like «*significant damage (Barnes, 2024)*», «*strategic crossing (Barnes, 2024)*», and «*logistical route (Barnes, 2024)*» emphasize the military and strategic importance of the event. The language is formal and informative.

The article uses metaphors to describe the situation, such as «*the last railway ferry (Barnes, 2024)*», suggesting a critical blow to Russian logistics. The phrase, «*blurry image of a dark plume of smoke (Barnes, 2024)*», employs alliteration to create a vivid and memorable image.

Article «UK must be ready to fight war in three years, says Army head (Beale, 2024)» uses of military jargon such as «*doubling the Army's fighting power (Beale, 2024)*» and «*medium-sized army (Beale, 2024)*» emphasizes the strategic and logistical aspects of the preparations. The article employs metaphors like «*axis of upheaval (Beale, 2024)*» to describe the coalition of threats, painting a vivid picture of a world teetering on the brink of chaos.

The article contrasts the current state of the British Army with its future goals, highlighting the need for modernization and increased capability. This is evident in the statement: «*His ambition is for the Army to be able to destroy an enemy three*

times its own size (Beale, 2024)». The juxtaposition of current limitations with future ambitions underscores the urgency of the proposed changes.

The article also uses vivid descriptions and metaphors to emphasize the gravity of the situation. For example, *«an angered Russia, which could seek retribution against the West for supporting Ukraine, regardless of who wins the war (Beale, 2024)»*. This phrase highlights the potential for ongoing conflict and retribution, painting a bleak picture of future geopolitical tensions.

The focus of both Ukrainian and foreign Anglophone media on victory and resilience of Ukraine reveals the expectations of people in both our state and in all democratic states of the western world about the positive outcome of the military conflict for our country. Media coverage of resistance and the awaited victory constructs a narrative that not only informs but also influences public perception, policy, attitudes and fuels motivation to win.

2.4. Media Coverage of Human Suffering Caused by Russian Military Aggression in Ukraine

Atrocities of war are one the main topics in focus of the media. Both Ukrainian and foreign Anglophone media try to highlight all the suffering and losses that Ukraine has to go through in the course of Russian invasion. Vivid imagery is used to convey the impact of the conflict on civilians. For example, *«A reception center that hummed with a sense of order and calm on Saturday had transformed into a totally different scene on Sunday, as exhausted people shouted at each other and families with no place to go spilled out onto the grass (Gettleman & Meheut, 2024)»*. This description paints a chaotic and distressing picture of the human cost of the war.

Imagery is used effectively to convey the human impact of the conflict. For example, *«Ukrainian mum Maryna Tkalich kisses her two-month-old baby during a blackout in June (Shevchenko & McArthur)»* provides a poignant visual of the personal toll on civilians. This image helps readers empathize with those affected by the power outages.

The tweet «*In Kursk, Ukraine shows Putin's vulnerabilities, while treating Russian civilians with respect Putin's army isn't capable of. ...meanwhile Putin continues to bomb ordinary civilians in grocery stores... The international community must #StandWithUkraine* (Guy Verhofstadt, 2024)» employs contrast as a rhetorical device. By juxtaposing Ukraine's respectful treatment of Russian civilians with the Russian army's continued bombing of innocent people, the tweet highlights the moral superiority of Ukraine's actions. The use of ellipses before «meanwhile» serves to create a pause, allowing the reader to reflect on the stark differences between the two sides before being called to action through the hashtag #StandWithUkraine.

Article «Air strike leaves 100,000 without power in Ukraine (Shevchenko & McArthur, 2024) uses terms like «*emergency shut-offs* (Shevchenko & McArthur, 2024)», «*sweltering summer conditions* (Shevchenko & McArthur, 2024)», and «*life-saving medical equipment* (Shevchenko & McArthur, 2024)» to underscore the severity of the situation. The use of specific and impactful terms creates a vivid picture of the hardships faced by civilians due to the conflict.

The article contrasts the efforts to restore power with the ongoing challenges posed by Russian attacks: «*Work is under way to restore power... Meanwhile, Ukrainian air defences shot down 24 out of 27 Shahed kamikaze drones* (Shevchenko & McArthur, 2024)». This juxtaposition highlights the resilience and ongoing efforts to maintain normalcy amidst the chaos of war.

The tweet «*Buried under the rubble of their home, a father holds his 4-year-old son tight in his arms. Russia killed them both last night. Putin's Russia only brings death to the world* (Glastnost Gone, 2024)» utilizes vivid imagery and emotionally charged language to convey the tragic consequences of the war. The phrase «*Buried under the rubble*» immediately evokes a powerful visual of devastation, while the intimate detail of a father holding his child underscores the personal and human cost of the conflict. The stark statement, «*Putin's Russia only brings death to the world* (Glastnost Gone, 2024)» employs hyperbole to emphasize the destructiveness of Russia's actions. This is further reinforced by the mention of

other victims, including a 13-year-old child, which adds to the emotional weight of the tweet.

Furthermore, the statement strategically uses terms like «*strategic air defense systems (Joseph R. Biden, 2024)*», «*tactical air defense systems (Joseph R. Biden, 2024)*», and «*integrated air and missile defense architecture (Joseph R. Biden, 2024)*». These phrases underscore the comprehensive and multifaceted approach being taken to bolster Ukraine's defenses.

In another instance, the post «*The suffering and loss of life caused by Putin's war must be remembered forever, as should the bravery of the Ukrainian people. We stand with them today and always. Slava Ukraini (Boris Johnson, 2023)*» uses solemn language to commemorate the victims and honor the resilience of Ukrainians. The phrase «*must be remembered forever (Boris Johnson, 2023)*» serves as a call to collective memory and historical consciousness. The parallel structure in «*the suffering and loss of life... as should the bravery of the Ukrainian people (Boris Johnson, 2023)*» juxtaposes tragedy with heroism, highlighting both the cost of the conflict and the courage it has inspired.

«*Story of Ukraine war victims' rescuer told in film (Churchfield, 2024)*» uses emotive and descriptive language, such as «*hell jumper (Churchfield, 2024)*» and «*extraordinary admiration (Churchfield, 2024)*». These terms convey the heroism and bravery of the individuals involved. The term «*hell jumper (Churchfield, 2024)*» vividly describes those who risk their lives to save others.

Imagery is used extensively to create an emotional connection: «*Mr Parry helped rescue more than 400 people before being shot by Russian mercenaries (Churchfield, 2024)*». This provides a vivid and tragic picture of the hero's actions and ultimate sacrifice.

The article contrasts the bravery and heroism of the rescuer with the horrors of war. For example, it juxtaposes the rescuer's efforts with the statement: «*He would not stop until he found the people he was going to evacuate (Churchfield, 2024)*». This contrast emphasizes the relentless dedication amidst the chaos.

Vivid descriptions such as «*I found him so incredibly endearing as a person (Churchfield, 2024)*» and «*full of energy, so full of drive and so full of purpose (Churchfield, 2024)*» provide a clear and compelling picture of the rescuer's character. These descriptions help readers understand the personal impact and legacy of his actions.

The Prime Minister's address to the nation on the Russian invasion of Ukraine utilizes direct and emotive language to convey the urgency and gravity of the situation. The speech begins with a stark declaration: «*Shortly after 4 o'clock this morning I spoke to President Zelenskyy of Ukraine to offer the continued support of the UK (Boris Johnson, 2022)*». This immediate mention of personal communication with Ukraine's leader establishes a sense of active engagement and support.

The Prime Minister uses vivid imagery and repetition to emphasize the scale and brutality of the invasion: «*Innumerable missiles and bombs have been raining down on an entirely innocent population... A vast invasion is underway by land by sea and by air (Boris Johnson, 2022)*». The repetition of «*by (Boris Johnson, 2022)*» highlights the multifaceted nature of the attack, while the imagery evokes a powerful emotional response.

The speech also employs a moral appeal, framing the conflict in terms of fundamental values: «*This crisis is about the right of a free, sovereign independent European people to choose their own future (Boris Johnson, 2022)*». This framing not only underscores the ethical dimension of the conflict but also aligns it with the core values of the audience, fostering a sense of shared purpose and solidarity.

«*Russian Forces Push Deeper Into Northern Ukraine (Gettleman, 2024)*» begins with a compelling narrative that emphasizes the urgency and gravity of the situation: «*In the past three days, Russian troops, backed by fighter jets, artillery and lethal drones, have poured across Ukraine's northeastern border and seized at least nine villages and settlements (Gettleman, 2024)*». This opening immediately sets a tense and dramatic tone, engaging the reader with the unfolding crisis.

The article utilizes a lexicon filled with terms that underscore the severity of the situation, such as «*fighter jets (Gettleman, 2024)*», «*artillery (Gettleman,*

2024)», «lethal drones (Gettleman, 2024)», and «seized (Gettleman, 2024)». The use of direct quotes from individuals affected by the conflict, such as «*For the last three days they were shelling us every 10 minutes (Gettleman, 2024)*», adds a personal and humanizing element to the narrative.

Metaphors and vivid descriptions are used to convey the severity of the situation. For instance, «*Taking Lyptsi would put the Russians within artillery range of Kharkiv, a metropolis of more than a million people that was just struggling to come back to life (Gettleman, 2024)*». This description underscores the strategic importance of the location and the potential consequences of its capture.

Vivid descriptions such as «*Ukraine has lost nine gigawatts of generating capacity (Shevchenko, 2024)*» and «*enough to power the whole of the Netherlands during peak hours of consumption (Shevchenko, 2024)*» provide a clear sense of scale and impact. These descriptions help readers understand the magnitude of the damage caused by the attacks.

«Ukraine war briefing: Sea of Azov emptied of Russian warships, says Ukrainian navy (Murray, 2024)» employs military and strategic terminology, such as «*ballistic missiles (Murray, 2024)*», «*double-tap attack (Murray, 2024)*», and «*geolocated footage (Murray, 2024)*», which provide a precise and authoritative tone. The use of specific terms like «*double-tap attack (Murray, 2024)*», emphasizes the calculated and brutal nature of the strikes, creating a stark image of the battlefield tactics employed by Russian forces.

Direct quotes from officials add credibility and humanize the narrative. For instance, «*'It is a miracle that both the rescuers and the policemen left this object 10 minutes before the second strike,' he said, but other people nearby were injured (Murray, 2024)*». This quote from Volodymyr Tymoshenko highlights the perilous conditions and the near-misses that characterize the daily realities of those involved in the conflict.

The article contrasts different locations and their respective situations to highlight the widespread nature of the conflict. For example, it juxtaposes the strategic withdrawal of Russian naval forces from the Sea of Azov with the «*tense*

and difficult conditions around the town of Pokrovsk in the Donetsk region (Murray, 2024)».. This contrast underscores the multifaceted challenges faced by Ukraine.

Vivid descriptions such as «heavy Russian attacks are creating 'tense' and difficult conditions (Murray, 2024)» and «elements of the Russian 114th motorised rifle brigade advanced into central and western Novoselivka Persha (Murray, 2024)» paint a detailed picture of the ongoing conflict. These descriptions help readers visualize the intensity and geographic spread of the battles.

Next article uses vivid descriptions to illustrate the severity of the situation. For example, «The massing of Russian troops north of the border near the city of Sumy... makes the situation even more precarious, expanding the amount of territory Ukraine must defend (Méheut, 2024)». This description paints a clear picture of the logistical and strategic challenges faced by Ukrainian forces.

Méheut contrasts the current situation with the broader context of the war: «Earlier this month, Russian forces opened a front in the northeastern Kharkiv region, pushing through weak Ukrainian defenses... Ukraine ultimately managed to halt the Russian advance (Méheut, 2024)». This comparison highlights the ongoing nature of the conflict and the continuous pressure on Ukrainian forces.

Next article employs a lexicon filled with technical and military terms, such as «drone-jamming equipment (Sommerville, 2024)», «autonomous (Sommerville, 2024)», and «glide bombs (Sommerville, 2024)». The use of specific and technical language conveys the complexity and modernity of the warfare being described.

Imagery is used extensively to create a vivid picture of the battlefield. For example, «On the vehicle's roof are three mushroom-shaped antennas that make up separate drone-jamming equipment (Sommerville, 2024)» provides a clear visual of the technological aspects of modern warfare. This imagery helps readers visualize the advanced and intricate nature of the conflict.

The article contrasts the technological advancements with the harsh realities faced by soldiers and civilians. For instance, it juxtaposes the advanced «drone-jamming equipment (Sommerville, 2024)» with the statement, «What happens if there's a direct hit? I ask Petro. 'We die,' he replies (Sommerville, 2024)». This

contrast highlights the precariousness and danger despite technological advancements.

Metaphors and vivid descriptions are used to convey the impact of the conflict. For instance, «*Ukraine has been thrown into the bleak future of war (Sommerville, 2024)*» and «*the whole building shook (Sommerville, 2024)*» provide a powerful sense of the chaos and destruction. These descriptions help readers understand the profound effects of the warfare on both soldiers and civilians.

The emotive power of language is particularly evident in the post about the Ukrainian Azovstal defender Nava. The description of her experience in Russian captivity uses stark and harrowing imagery: «*Russian imprisonment is a slow and creeping death (United24 Media, 2024)*». This metaphor vividly conveys the prolonged suffering and inhumane conditions faced by Ukrainian prisoners of war, eliciting a strong emotional response from the audience. The post argues for the urgent need to bring all Ukrainian defenders home, framing it as «*a matter of life and death (United24 Media, 2024)*». This phrase not only underscores the gravity of the situation but also appeals to the universal human value of life, thereby garnering empathy and support from the readers.

The tweet critiques the use of Mariupol's tragedy in media: «*Using real tragedy for entertainment crosses a line. Mariupol's devastation at the hands of russian forces is not a spectacle for series, it's a profound loss. True art respects the depths of human suffering, it doesn't capitalize on them. @netflix? (Iryna Voichuk, 2024)*». Here, the author uses the phrase «*crosses a line (Iryna Voichuk, 2024)*» to signal a breach of ethical standards, positioning the use of Mariupol's devastation in entertainment as morally unacceptable. The contrast between «*a spectacle for series (Iryna Voichuk, 2024)*» and «*a profound loss (Iryna Voichuk, 2024)*» juxtaposes the trivialization of suffering with the gravity of the actual event. The tweet appeals to the reader's sense of morality and ethics in art, using the phrase «*True art respects the depths of human suffering (Iryna Voichuk, 2024)*» to define what the author views as acceptable artistic expression. The rhetorical question directed at Netflix at

the end of the tweet serves as a call to action, implicitly challenging the platform's decision-making and urging accountability.

The tweet *«Topic that we cannot remain silent about. Crimes of RF against children – murder, deportation, violence – pain that must receive a tough response from the world. Discussed it on the sidelines of UN General Assembly and called on to return home and justice back to our children (Olena Zelenska, 2023)»* utilizes emotionally charged language to draw attention to the plight of Ukrainian children. The enumeration of crimes – *«murder, deportation, violence (Olena Zelenska, 2023)»* – amplifies the sense of urgency and injustice, creating a compelling narrative that demands action. The phrase *«pain that must receive a tough response from the world (Olena Zelenska, 2023)»* calls for international intervention, leveraging the moral authority of the global community. The reference to the *«UN General Assembly (Olena Zelenska, 2023)»* situates the issue within the highest level of international diplomacy, underscoring the seriousness of the accusations. The tweet's closing plea to *«return home and justice back to our children (Olena Zelenska, 2023)»* evokes a powerful image of innocence disrupted by war, further intensifying the emotional resonance of the message.

One example utilizes contrasting imagery to highlight the gravity of the situation and the response. A vivid example is found in the description of a Russian soldier's actions: *«In the Kherson direction, a Russian soldier was seen throwing the bodies of three dead Russian infantrymen out of the back of a car while driving (United24 Media, 2024)»*. This stark image contrasts the brutality and desperation of the enemy with the organized and humane efforts of the Ukrainian forces, reinforcing a moral dichotomy.

The narrative continues with a blend of factual reporting and evocative language: *«According to Kondratyev, one person was killed and 'there were injured' in the attack. Traffic was reportedly halted on the Kerch Bridge connecting mainland Russia with occupied Crimea, Astra reported (The Kyiv Independent, 2024)»*. The mention of the Kerch Bridge, a crucial logistical route, being halted underscores the

disruption caused by the attack, while the use of «*reportedly (The Kyiv Independent, 2024)*» maintains a level of cautious skepticism.

In the next tweet: «*Today, during a mission in Kharkiv Oblast, Mulkevych «Mike» Oleksandra was killed when a russian FPV drone struck the evacuation vehicle of Hospitallers medics. This is a heinous war crime by russia, targeting those who selflessly save lives (Iryna Voichuk, 2024)*», the use of the term «*heinous war crime (Iryna Voichuk, 2024)*» carries a strong legal and moral judgment, leaving no room for ambiguity regarding the nature of the act. The description of the victims as «*those who selflessly save lives (Iryna Voichuk, 2024)*» not only highlights the innocence of the targets but also contrasts sharply with the cruelty of the aggressors. This juxtaposition between the selflessness of the medics and the brutality of the attack serves to underscore the moral depravity of the act, enhancing the emotional impact on the reader (See Fig. 2.5).



Figure 2.5 Tweet text

In the article «*Land on fire: Russia's offensive in Donetsk Oblast brings destruction to new towns (Ivanchenko, 2024)*» the opening vividly describes the devastation: «*Since February, Russian forces have steadily advanced across multiple sectors of the front in Donetsk Oblast. They have occupied villages previously liberated by Ukraine, wiped out entire towns, and introduced new threats to the region's overall defense (Ivanchenko, 2024)*». The phrases «*steadily advanced (Ivanchenko, 2024)*», «*wiped out entire towns (Ivanchenko, 2024)*», and «*introduced*

new threats (Ivanchenko, 2024)» collectively paint a picture of relentless and destructive aggression, setting a somber tone for the narrative.

Further, Captain Dmytro Lykhoviy's statement provides a vivid picture of the destruction and challenges faced by the Ukrainian forces: «*The positions held by Ukrainian forces in Krynyk have been entirely demolished due to heavy and sustained Russian shelling and air strikes. The village itself is almost entirely ruined (Lykhoviy, 2024)*». The phrases «*entirely demolished (Lykhoviy, 2024)*» and «*almost entirely ruined (Lykhoviy, 2024)*» use strong, absolute language to convey the extent of the devastation, evoking a sense of urgency and seriousness.

The phrase «*Russia's attack on the Okhmatdyt clinic and other civilian and medical infrastructure facilities in Kyiv, Dnipro and Kryvyi Rih has burned the souls of millions of people (Vedernikova, 2024)*» uses vivid imagery to evoke a strong emotional response from the reader. The use of «*burned the souls (Vedernikova, 2024)*» highlights the deep emotional impact and widespread empathy for Ukraine's plight.

Metaphor is another key stylistic device employed to convey the dire circumstances. The war is depicted as an unstoppable force, with phrases like «*the squeezing vise of his pain (Ivanchenko, 2024)*» effectively conveying the relentless pressure and suffering experienced by those caught in the conflict. This metaphor not only highlights the physical pain but also symbolizes the emotional and psychological strain that the war imposes on individuals. Similarly, the description of the situation as a «*hopeless situation (Ivanchenko, 2024)*» where «*the people are on the brink (Ivanchenko, 2024)*» uses metaphorical language to emphasize the precariousness of life in the war zone, where survival is uncertain and desperation is pervasive.

V. Zelenskyy evokes sympathy and outrage when he speaks about the abduction and deportation of Ukrainian children by Russia, describing it as «*mass kidnapping and deportation become a part of the government policy (Volodymyr Zelenskyy, 2023)*». This emotionally charged language is designed to elicit a strong response from the audience, reinforcing the moral imperative to act.

For instance, «*Artur lives in a small basement room in Toretsk. A portrait of Marilyn Monroe hangs on the wall – the space seems well organized and tidy: ‘I’ve been used to cleanliness since kindergarten,’ says the 42-year-old (Ivanchenko, 2024)*». This detailed description of Artur's living conditions and personal habits adds depth to his character, making his plight more relatable and poignant. The mention of his background as a miner and his decision to stay despite the dangers further emphasizes the themes of resilience and attachment to one’s home.

Statistics are used to underline the success of the new mobilization effort: «*By July 17, when the designated term to update personal information expired, the government boasted success, claiming it now had a refreshed database of almost 4.7 million people from which it could select more troops to beef up forces and give a rest to those exhausted by more than two years of battles against Russia’s full-scale invasion (Yermak, 2024)*». This not only provides concrete numbers but also emphasizes the positive outcomes of the initiative. The phrase «*boasted success (Yermak, 2024)*» indicates a sense of achievement, while «*give a rest to those exhausted by more than two years of battles (Yermak, 2024)*» adds an emotional appeal, highlighting the human cost of the war.

One of the articles presents a personal narrative to humanize the mobilization effort: «*By early 2024, 40-year-old Pavlo Kovtoniuk had begun to understand that Russia’s two-year-long full-scale war against his country would require him to serve in the army sooner or later (Yermak, 2024)*». This personal story draws readers in by showcasing an individual's journey through the mobilization process, making the broader issue more relatable. The detail about Pavlo's realization and subsequent actions helps illustrate the broader societal impact of the war and the new mobilization law.

The personal anecdotes play a significant role in illustrating the challenges faced by individuals: «*At one army draft center visited by the Kyiv Independent, it didn’t look like a newly introduced online appointment service was as successful as the app (Yermak, 2024)*». This example from the field provides a tangible connection to the reader, showing that despite digital advancements, practical challenges persist.

The description of men queuing and retreating to the shadows of nearby trees adds a vivid, human element to the narrative.

The narrative employs passive voice constructions, such as «*Two objects were hit in the Chernihiv region, with one casualty [Ivanchenko, 2024]*», to emphasize the events and outcomes rather than the actors, which can subtly influence the reader's focus on the effects of the conflict rather than the agents involved. This stylistic choice can evoke a sense of inevitability and ongoing danger.

2.5. Expressive vs Neutral Statements on War from Ukrainian, European and American Officials in the Media

Emotive language is a key feature in these posts, as seen in the acknowledgment of Ukrainian fighters: «I want to especially acknowledge our warriors who strike at Russian bases and logistics in the occupied territory. The invader must feel that this is Ukrainian land (Zelenskyy_official, 2024)». The use of «warriors (Zelenskyy_official, 2024)» instead of soldiers imbues the text with a sense of heroism and valor. The term «invader (Zelenskyy_official, 2024)» is loaded with negative connotations, framing the Russian forces as illegitimate aggressors, while «must feel that this is Ukrainian land [94]» asserts territorial sovereignty and resistance.

In the tweet «A member of the @UN Security Council destroyed a children's hospital. The eternal question: what the fck is wrong with this world? (Iryna Voichuk, 2024)», the use of a rhetorical question serves as a powerful tool to express disbelief and outrage. The phrase «what the fck is wrong with this world? (Iryna Voichuk, 2024)» uses strong, colloquial language, reflecting the intense emotional response of the author. The choice of the word «eternal (Iryna Voichuk, 2024)» adds a sense of timeless frustration, implying that such atrocities are part of a recurring, unresolved issue in the international community. The tweet's directness and emotional charge are intended to provoke a visceral reaction from the reader, highlighting the absurdity and horror of a member of the UN Security Council, an

institution meant to safeguard peace, being implicated in such violence (See Fig. 2.6).



Figure 2.6 Tweet text

In another tweet the author states «Once again, I have to remind simple things. It is not Putin who kills, tortures and rapes civilians in Ukraine. Ordinary Russians do these atrocities. The constant attempts to shift the responsibility for this war solely to Putin look somewhat strange. But when you work every day with war crimes and crimes against humanity committed by ordinary Russians, then these attempts look simply obscene. This will be a long thread. About how ordinary Russians justify murders and war. On why this is #NotJustPutinWar. Read what the readers of Medusa, which is banned in Russia, write about Russian aggression in Ukraine. Reminder. If we want to solve a problem, we must have the courage to see what this problem is about (Oleksandra Matviichuk, 2024)». This tweet uses a didactic tone, underscored by the repetition of the phrase «Once again, I have to remind simple things (Oleksandra Matviichuk, 2024)». The repetition emphasizes the perceived necessity to clarify a misunderstood or ignored reality. The tweet employs a sharp

contrast between the figure of Putin and «ordinary Russians (Oleksandra Matviichuk, 2024)», shifting the blame from a single leader to a broader collective, thereby challenging the narrative that absolves the general Russian populace.

Post reads, «Today, Olena @ZelenskaUa and I visited the National Specialized Children's Hospital 'Okhmatdyt'. We spoke with the children who are undergoing treatment. Despite everything, the institution is resuming its normal operations and rebuilding its strength after the Russian attack. I thank everyone who is helping the hospital, those who were on site after the Russian missile hit, clearing the rubble, and supporting the children. I also extend my gratitude to everyone around the world who has sought solutions to support Ukrainians. We will definitely restore everything and prove that life is stronger than its enemy (Volodymyr Zelenskyy, 2024)» The language here is deeply emotive and reflective. Words like «despite everything (Volodymyr Zelenskyy, 2024)» and «rebuilding its strength (Volodymyr Zelenskyy, 2024)» convey resilience and recovery. The personal touch in thanking specific groups and the global community fosters a sense of unity and shared responsibility. The concluding statement, «life is stronger than its enemy (Volodymyr Zelenskyy, 2024)», serves as an inspirational and hopeful message, reinforcing the determination to overcome adversity.

A recurring theme throughout another example is the concept of «punishment,» which is mentioned multiple times in different contexts. For instance, the President states, «A crime has been committed against Ukraine, and we demand just punishment (Volodymyr Zelenskyy, 2024)». This repetition serves to underscore the moral and legal imperative for holding Russia accountable for its actions. The use of the word «crime (Volodymyr Zelenskyy, 2024)» in connection with the Russian invasion is a strategic choice, as it frames the conflict not merely as a war but as a violation of international law, thereby appealing to the legal and moral responsibilities of the international community.

One of speeches makes effective use of contrast to highlight the disparity between Ukraine's pursuit of peace and Russia's pursuit of war. The President declares, «Ukraine wants peace. Europe wants peace. The world wants peace. And

we have seen who is the only one who wants war (Volodymyr Zelenskyy, 2024)». The contrast between «peace» and «war» is stark, and the implication is clear: Russia stands alone in its aggression, isolated from the global consensus that favors peace.

Another speech also makes effective use of anaphora, a rhetorical device where the same phrase is repeated at the beginning of successive clauses. This is evident in the passage, «The crime was committed against our state borders. The crime was committed against the lives of our people. The crime was committed against the dignity of our women and men (Volodymyr Zelenskyy, 2024)». This repetition serves to emphasize the systematic nature of the aggression and to build a rhythmic momentum that heightens the emotional impact of the message.

The article «Without Ukrainians' position, all peace plans are empty talk (Ivanchenko, 2024)» the linguistic analysis reveals the use of rhetorical devices to emphasize the central argument. The repeated phrase «All these 'peace plans' (Ivanchenko, 2024)» uses quotation marks to question the validity and sincerity of external peace proposals, suggesting skepticism. The author employs anaphora with the repetition of «As long as a soldier is ready to fight.. (Ivanchenko, 2024)». and «As soon as the rear begins to 'shake,'.. (Ivanchenko, 2024)». to contrast stability and instability, emphasizing the crucial role of the Ukrainian military and public support.

V. Zelenskyy describes the potential for nuclear war as «the final war (Volodymyr Zelenskyy, 2024)», a phrase that conjures a vivid image of ultimate destruction. This metaphor is further developed when he contrasts nuclear weapons with other forms of weaponization, stating, «But truly not the nukes are the scariest now (Volodymyr Zelenskyy, 2024)». This rhetorical move shifts the focus from the traditional fears of nuclear annihilation to the more insidious and pervasive threats posed by Russia's actions, such as the weaponization of food and energy.

In discussing Kuleba's remarks during his visit, the article presents a nuanced view of the ongoing diplomatic efforts: «During the visit, Kuleba said that Kyiv is ready to engage Russia in the negotiation process at a certain stage, when Moscow is ready to held talks 'in good faith,' adding that no such readiness is currently

observed on the Russian side (Denisova, 2024)». This statement reflects a conditional willingness to negotiate, contingent on Russia's genuine commitment to peace. The phrase «in good faith (Denisova, 2024)» is particularly significant, as it underscores the need for trust and sincerity in the negotiation process.

The President describes the war as «a war for life (Volodymyr Zelensyy, 2024)», contrasting it with Russia's «terror (Volodymyr Zelensyy, 2024)» and «aggression.» This metaphorical language elevates the conflict to an existential struggle, framing Ukraine's fight as one for the survival of its people and its nation. Additionally, the speech employs the metaphor of «radiation blackmailing (Volodymyr Zelensyy, 2024)» to describe Russia's threats involving nuclear power plants, a phrase that not only conveys the danger but also the insidious nature of such tactics.

One of speeches employs *metaphor* to convey complex ideas in a more accessible and impactful way. The idea that «*the future of the European Union is also written in Ukraine (Roberta, 2022)*» is a metaphor that suggests the interconnection between the fate of Ukraine and the EU. It implies that the outcomes of the Ukrainian struggle will significantly influence the future direction and values of the European Union, thus elevating Ukraine's fight to a matter of continental importance.

President Biden's speech in Warsaw is rich with rhetorical devices and historical references. Biden's speech is laced with anaphora, a rhetorical device where a word or phrase is repeated at the beginning of successive clauses or sentences. For example, when he says, «*Never ever give up hope. Never doubt. Never tire. Never become discouraged. Be not afraid!* (ABC NEWS, 2022)» The repetition of «*Never* (ABC NEWS, 2022)» and the imperative «*Be not afraid!* (ABC NEWS, 2022)» intensify the urgency and the call to resilience, reflecting the steadfastness he urges the Ukrainian people to maintain. This repetition serves to create a rhythmic emphasis that makes the message memorable and emotionally compelling.

In President von der Leyen's speech at the EP Plenary on the social and economic consequences for the EU of the Russian war in Ukraine, she employs

several stylistic devices to emphasize the severity of the situation and the EU's response. The opening lines establish a direct connection between the EU's future and Ukraine's current struggle: «*This Europe Day will be all about the Union of the future... The answer is also given in Ukraine (Roberta, 2022)*». This parallel structure highlights the intertwined fates of the EU and Ukraine.

Von der Leyen uses vivid imagery and emotive language to evoke sympathy and a sense of urgency. Descriptions like «*Kharkiv, where Ukrainian first responders venture into the combat zone (Roberta, 2022)*», and «*small towns like Bucha, where survivors are coping with the atrocities (Roberta, 2022)*», paint a stark picture of the humanitarian crisis. The use of specific place names and scenarios makes the abstract conflict tangible and immediate for the audience.

Metaphors are another crucial element in Biden's speech, used to convey abstract ideas in more tangible terms. For instance, Biden refers to the global response to Russian aggression as «*a flame of liberty that lights the souls of free people everywhere (ABC NEWS, 2022)*». This metaphor evokes the idea of freedom as a burning, indomitable force, contrasting sharply with the «*darkness that drives autocracy (ABC NEWS, 2022)*». The juxtaposition of light (freedom, democracy) and darkness (autocracy, oppression) throughout the speech underscores the moral dichotomy Biden seeks to draw between the values of the West and the actions of Russia.

Biden further employs parallelism to create a sense of unity and shared purpose. For example, in the sentence, «*This battle will not be won in days or months either. We need to steel ourselves of a long fight ahead (ABC NEWS, 2022)*», the structure of these sentences mirrors each other, reinforcing the notion that the struggle will be prolonged and requires endurance. The balanced structure of these phrases adds a rhythmic quality that aids in reinforcing the collective effort needed in the face of adversity.

The use of antithesis is evident when Biden contrasts democracy with autocracy: «*A battle between democracy and autocracy. Between liberty and repression. Between a rules-based order and one governed by brute force (ABC*

NEWS, 2022)». This rhetorical device highlights the stark differences between the two systems of governance, emphasizing the moral and ethical superiority of democracy. The clear opposition set up by these paired ideas serves to rally support for Ukraine and the broader cause of freedom, framing the conflict in terms that are easily digestible and morally unambiguous.

Another notable stylistic device in Biden's speech is rhetorical questioning, which he uses to provoke thought and underscore the emotional weight of his points. For example, when discussing the plight of Ukrainian refugees, he recounts a child asking, «*Is my brother and my daddy, are they going to be okay? Will I see them again?*» (ABC NEWS, 2022)» The use of a child's voice through these rhetorical questions serves to humanize the conflict, bringing the abstract horrors of war into the intimate, personal sphere of family and loss. This strategy is effective in fostering empathy and a sense of urgency among listeners.

Johnson, for instance, asks, «*Do you remember they said that?*» (Boris Johnson, 2022)» when discussing the false predictions about Kyiv's fall. This rhetorical device invites the audience to recall and reject the erroneous assumptions made by military experts. Similarly, Biden's rhetorical question – «*What happens to Ukraine matters?*» (WH. GOV, 2024)» – is immediately answered with a resounding affirmation, leaving no room for doubt about the global significance of Ukraine's struggle.

In terms of specific lexical choices, both speeches are laden with emotionally charged and morally weighted language. Johnson's reference to Russian actions as «*war crimes*» (Boris Johnson, 2022)» and Biden's description of Putin's war as «*senseless and brutal*» (WH. GOV, 2024)» are clear examples of this. These terms are not just descriptive but are intended to elicit a strong moral reaction from the audience, framing the conflict in stark terms of good versus evil.

Article «Europe must brace for decade of Ukraine war – Nato chief» (Mason, 2024)» by Chris Mason uses military and strategic terminology such as «*paradox of the war*» (Mason, 2024)» and «*enduring commitment*» (Mason, 2024)». These terms underscore the complexity and long-term nature of the conflict. The use of «*paradox*

(Mason, 2024)» highlights the contradictory nature of prolonged support leading to a faster resolution.

Imagery is used to convey the prolonged nature of the conflict: «*The longer the western military alliance commits to fighting the war, the faster a resolution will be reached (Mason, 2024)*». This statement creates a visual of a protracted and intense struggle that requires sustained effort.

Metaphors like «*the time to stand up for freedom and democracy is now and the place is Ukraine (Mason, 2024)*» emphasize the moral and ideological dimensions of the conflict. These descriptions underscore the broader implications of the war beyond immediate geopolitical concerns.

Ukrainian Anglophone media often portrays the war through a blend of emotive and factual language, using stylistic figures, specialized lexicon, and vivid imagery to convey the gravity and complexity of the situation. These elements not only inform the reader but also engage them emotionally, providing a comprehensive understanding of the war's impact on various levels.

Apart from expressive and emotional official commentaries on war there is a number of neutral statements that are present in both Ukrainian and foreign Anglophone media. Such important topic often demands from the officials to provide general information about the current situation, the amount of weapons, resources etc.

The President's speech from August 6, «*In July, Our Warriors Have Used More Drones Than the Occupier (Volodymyr Zelenskyy, 2024)*», uses comparative language to highlight the technological advancements and strategic gains of the Ukrainian forces: «*Our Ukrainian Defense and Security Forces are already gaining the upper hand in this regard – and in July, our warriors have used more drones than the occupier (Volodymyr Zelenskyy, 2024)*». The phrase «*gaining the upper hand (Volodymyr Zelenskyy, 2024)*» signifies progress and superiority, reinforcing the narrative of resilience and determination. The detailed mention of drone types and their strategic impact – «*From FPVs to all the others, including our long-range drones, which are already having a strategic impact on the war (Volodymyr*

Zelensky, 2024)» – underscores the precision and modernity of the Ukrainian military efforts. This specificity not only informs but also instills confidence in the audience about the effectiveness of their defense strategies.

Continue with specific details about the locations and outcomes of the attacks: «*On the morning of July 27, Ukrainian drones arrived at airfields in three regions: Saratov, Murmansk, and Ryazan. The kamikaze drones also hit an oil refinery in Ryazan region (Culverwell, 2024)*». By listing the regions and specifying the targets, the article provides a comprehensive overview of the operation's scope, enhancing the reader's understanding of its breadth and complexity.

The article «*Czechia preparing new shell initiative to supply Ukraine in 2025 (Denisova, 2024)*» opens with a clear and forward-looking statement: «*Prague is preparing to launch a new initiative to purchase artillery ammunition for Ukraine in 2025, Czech Defense Minister Jana Cernochova said in an interview with the Deník N newspaper on July 24 (Denisova, 2024)*». This introduction sets a proactive tone, highlighting the strategic planning and commitment to long-term support for Ukraine. The phrase «*preparing to launch a new initiative (Denisova, 2024)*» suggests ongoing efforts and future readiness, emphasizing the continuous support for Ukraine's defense.

Another article also employs a chronological structure to illustrate the progression of missile production: «*In April of this year, the Russian defense industry was producing about 40 Kh-101 cruise missiles per month. Since then, the production rate has increased by 10 missiles per month, resulting in an additional 120 missiles per year (Denisova, 2024)*». This structured timeline helps readers understand the growth in production capacity, while the precise figures enhance the credibility of the report.

In the article «*China confirms it won't supply weapons to Russia, Zelensky says (Denisova, 2024)*» Zelensky's statement is further contextualized by the preceding diplomatic efforts: «*His statement came after Foreign Minister Dmytro Kuleba held talks with his Chinese counterpart Wang Yi in Guangzhou. This is Kuleba's first trip to China since the outbreak of Russia's full-scale war (Denisova,*

2024)». By providing this background, the article highlights the ongoing diplomatic engagements and their role in shaping international responses to the conflict. The reference to Kuleba's first trip to China since the war's escalation underscores the significance of the diplomatic dialogue.

Further details about the initiative's scope and support are provided: «*Eighteen countries have pledged support to the initial initiative, with 15 having fulfilled their promises and provided the funds, according to the minister (Denisova, 2024)*». This statement showcases the broad international backing for Ukraine and the effectiveness of the collaborative efforts. The use of numbers and specific commitments («*18 countries (Denisova, 2024)*», «*15 having fulfilled their promises (Denisova, 2024)*») adds credibility and concreteness to the narrative, reinforcing the message of strong and coordinated support.

The narrative further details the legal proceedings and Krotevych's persistence: «*On July 4, the Azov officer filed a complaint with the court against the State Bureau of Investigation to add relevant data to the Unified Register of Pre-trial Investigations and launch an investigation against Sodol [74]*». The specificity of dates and legal terms enhances the article's credibility and provides a clear timeline of events.

Zelensky's critical view of China's actions is clearly articulated: «*Zelensky blasted China over supposedly trying to sabotage the summit efforts, drawing a rebuke from Beijing (Hodunova, 2024)*». The use of strong verbs like «*blasted (Hodunova, 2024)*» conveys Zelensky's frustration and the severity of his accusations. This choice of language emphasizes the strained relations and the high stakes involved in the diplomatic efforts to resolve the conflict.

Zelensky's speech is also rich in specific lexical choices that convey a strong moral stance. The use of terms such as «*terrorists (Volodymyr Zelenskyy, 2024)*», «*weaponizing (Volodymyr Zelenskyy, 2024)*» and «*blackmails (Volodymyr Zelenskyy, 2024)*» serve to frame Russia's actions not just as military aggression but as morally reprehensible acts that threaten the entire world. For instance, when discussing Russia's control over nuclear power plants, V. Zelenskyy states, «*Russia*

is weaponizing nuclear energy... turning other countries' power plants into real dirty bombs (Volodymyr Zelenskyy, 2024)». This language not only highlights the dangers of Russia's actions but also evokes a visceral response from the audience, making the threat more immediate and tangible.

In addition to metaphor and lexical choices, the speech employs rhetorical questions to engage the audience and provoke reflection. For example, Zelenskyy asks, «*Is there any sense to reduce nuclear weapons when Russia is weaponizing nuclear power plants?* (Volodymyr Zelenskyy, 2024)». This question challenges the existing global security framework and calls into question the effectiveness of current strategies in the face of new forms of aggression.

Furthermore, V. Zelenskyy uses antithesis, a rhetorical device that juxtaposes contrasting ideas, to highlight the moral dichotomy between Ukraine and Russia. He contrasts Ukraine's pursuit of peace with Russia's pursuit of war, stating, «*While Russia is pushing the world to the final war, Ukraine is doing everything to ensure that after Russian aggression no one in the world will dare to attack any nation* (Volodymyr Zelenskyy, 2024)». This antithesis not only emphasizes the ethical superiority of Ukraine's position but also serves to rally the international community around the cause of peace.

In the article «Ukraine attacks 3 Russian airfields, bomber damaged, source says (Culverwell, 2024)» the narrative begins with a factual and straightforward report of the event: «*Ukraine's military intelligence agency attacked three airfields deep inside Russia overnight, damaging a Russian supersonic bomber plane, a source in the agency told the Kyiv Independent on July 27* (Culverwell, 2024)». This opening sentence sets a clear and immediate tone, providing essential information succinctly. The use of the word «*attacked*» conveys a sense of agency and action on the part of Ukraine, while «*damaging a Russian supersonic bomber plane* (Culverwell, 2024)» highlights the specific impact of the operation, emphasizing its significance.

Another article provides detailed information about the initiative, linking it to previous efforts: «*Czechia unveiled the international ammunition initiative earlier*

this year amid Ukraine's shell shortages, largely caused by delays in U.S. assistance (Denisova, 2024)». This context helps readers understand the necessity of the initiative and the challenges faced by Ukraine. The mention of «*shell shortages (Denisova, 2024)*» and «*delays in U.S. assistance (Denisova, 2024)*» underscores the urgency and the gaps that need to be addressed, highlighting the critical role of international cooperation.

The article «Ukraine confirms Russian ferry 'seriously damaged' in attack on Crimea (The Kyiv Independent, 2024)» employs strategic repetition and parallel structure to reinforce the scale and impact of the attacks: «*The drones attacked the ship at the Port of Kavkaz, which lies in the Kerch Strait separating the peninsula from Russia's Krasnodar Krai, the region's governor, Veniamin Kondratyev, claimed (The Kyiv Independent, 2024)*». Repeating the geographical context «*separating the peninsula from Russia's Krasnodar Krai (The Kyiv Independent, 2024)*» helps readers visualize the strategic significance of the location. Additionally, mentioning the governor by name adds a layer of authority and specificity to the report.

Next article highlights the logistical and financial aspects of the initiative: «*Prague will act as a mediator between arms manufacturers purchasing artillery ammunition for Kyiv and European countries providing funds for it, the minister explained (Denisova, 2024)*». This role of mediation underscores the complexity of the operation and the necessity of efficient coordination. The phrase «*providing funds (Denisova, 2024)*» indicates the financial commitments involved, stressing the collective effort to sustain Ukraine's defense capabilities.

Another article also touches upon China's alternative proposals: «*China proposed its own alternative peace plan, which would include a conference recognized by both Kyiv and Moscow (Denisova, 2024)*». This inclusion highlights the differing approaches to conflict resolution and underscores the complexity of achieving a consensus. The mention of an «*alternative peace plan (Denisova, 2024)*» signals that multiple solutions are being considered, each with its own set of challenges and implications.

Examples also includes statements from the Russian Defense Ministry: «*Russia's Defense Ministry said that at least 23 drones were shot down overnight and in the morning over the regions of Kursk, Belgorod, Rostov, Bryansk, and Lipetsk (Culverwell, 2024)*». Including this information provides a counter-narrative, offering a glimpse into the response and perspective of the Russian side. This balanced reporting helps to maintain credibility and offers a more rounded view of the events.

In the article «*Kurakhove and Pokrovsk battles, Russia's tank inventory (Zgurets, 2024)*» the phrase «*The Dutch Defense Ministry reported that by the end of summer, Ukraine is expected to receive Leopard 2A4 tanks (Zgurets, 2024)*» provides a factual basis, while the mention of the tanks being «*extensively refurbished at the Rheinmetall facility (Zgurets, 2024)*» adds a layer of specificity and authority. The use of numbers and precise data, such as «*12 of which are already en route to Ukraine, with two more undergoing testing (Zgurets, 2024)*», enhances the credibility and informative value of the text.

Media explore the intricate dynamics of public opinion in Ukraine regarding the war and potential peace negotiations. The author employs various linguistic techniques to underscore the emotional and political weight of the conflict. The phrase «*the negotiation processes have intensified (Vedernikova, 2024)*» uses the metaphor of intensification to describe the complex and often clandestine nature of diplomatic negotiations. The article references specific regions and demographics, such as «*Central Ukraine (Vedernikova, 2024)*», «*west of Ukraine (Vedernikova, 2024)*», and «*southerners aged 60+ (Vedernikova, 2024)*», to provide a nuanced understanding of public opinion across different parts of the country. The parallel structure in the sentence «*Publicly states this and, just as openly, kills (Vedernikova, 2024)*» emphasizes the hypocrisy and brutality of the Russian actions. The repetition of «*publicly (Vedernikova, 2024)*» and «*openly (Vedernikova, 2024)*» reinforces the transparency of Russia's aggression.

The tweet quoting Poland's Foreign Minister regarding Ukraine's use of US weapons against Russia employs a rhetorical question to challenge the notion of

escalation: «*Would it really be escalatory to take down the strategic bombers that launch these missiles or to hit the airport from which they fly?*» (Brady Africk, 2024)» This question invokes ethical considerations and prompts the reader to reconsider the justification of military actions, thus framing the narrative within a moral context (See Fig. 2.8).



Figure 2.8 Tweet text

Technical terms such as «*ballistic missiles (Santora, 2024)*», «*thermal power plants (Santora, 2024)*», and «*drone strikes (Santora, 2024)*» are used to convey the specific types of military actions taking place. The article also includes direct quotes from officials to add authority and context: «*Ukraine's air defense systems remain stretched and short on ammunition (Santora, 2024)*», and «*The S.B.U. continues to effectively target military and infrastructural facilities behind enemy lines (Santora, 2024)*». These statements provide insight into the challenges and strategies of the Ukrainian military.

In another joint statement, this time on strengthening Ukraine's air defenses, the leaders again use a formal, authoritative tone. The statement employs enumeration to detail the specific contributions: «*additional Patriot batteries donated by the United States, Germany, and Romania; Patriot components donated by the Netherlands... an additional SAMP-T system donated by Italy (Biden, 2024)*».

This detailed listing serves to provide transparency and specificity, enhancing the credibility of the support being offered.

In other tweet from Kromark, the phrase «*The Russian army constructed a new military base in Novocherkassk, Rostov Oblast (Mark Krutov, 2024)*» uses specific geographic and military terminology to provide a concrete update on Russian military activities. The mention of the «*100th separate CSS regiment of the Russian armed forces (Mark Krutov, 2024)*» adds a layer of specificity, indicating not just the presence of a base but its intended military function. This precise language helps to establish credibility and inform the audience about significant developments (See Fig. 2.9).

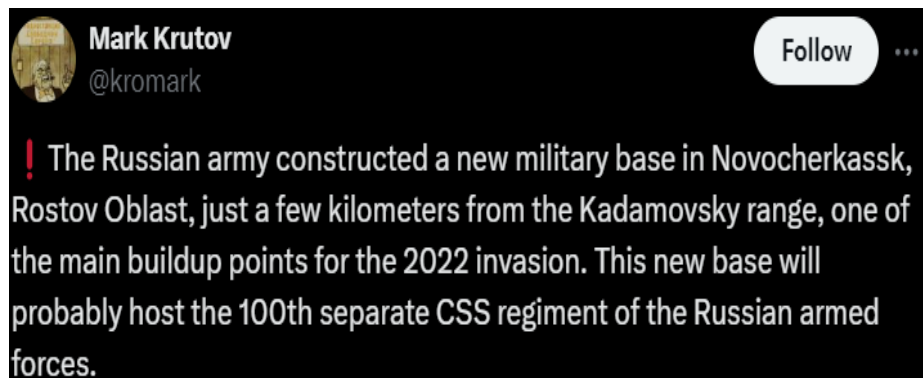


Figure 2.9 Tweet text

Next article (Schmitt & Cooper, 2023) employs a formal and precise lexicon appropriate for its subject matter. Terms like «*Pentagon initiative (Schmitt & Cooper, 2023)*», «*covert operation (Schmitt & Cooper, 2023)*», and «*escalation risk (Schmitt & Cooper, 2023)*», reflect the technical and serious nature of military and diplomatic communications. The use of direct quotes, such as «*The Russians had detected a Ukrainian covert operation in the works against Russia that they believed had the Americans' blessing (Schmitt & Cooper, 2023)*», adds authenticity and immediacy to the report.

The article subtly critiques the opaque nature of international military operations: «*Ukrainian officials are not always transparent with their American counterparts about their military operations, especially those against Russian targets behind enemy lines (Schmitt & Cooper, 2023)*». This statement highlights the

challenges of international alliances and the potential for miscommunication or mistrust.

Use of Firsthand Experience Schmitt provides a detailed account of the phone call between Austin and Belousov, using insider information to enhance the narrative: «*Pentagon officials were surprised by the allegation and unaware of any such plot, the two U.S. officials said, speaking on the condition of anonymity to discuss the confidential phone call (Schmitt & Cooper, 2023)*». This use of anonymous sources adds depth and credibility to the article, illustrating the complexities of real-time international relations.

Article «*Kremlin welcomes Trump's description of Russia as 'war machine' (Cleave & Barnes, 2024)*» is neutral and factual, appropriate for a news report. Terms like «*war machine (Cleave & Barnes, 2024)*», «*sanctions (Cleave & Barnes, 2024)*», and «*political elite (Cleave & Barnes, 2024)*» are used to convey the main themes. The language is formal, reflecting the seriousness of the topic.

The article heavily relies on direct quotes to convey the statements of key figures, such as, «*This is a war machine you're facing. That's what they [the Russians] do they fight wars. They beat Hitler. They beat Napoleon (Cleave & Barnes, 2024)*». This technique adds authenticity and immediacy to the report.

The phrase, «*rose-coloured spectacles (Cleave & Barnes, 2024)*» is a euphemism for unrealistic optimism, subtly criticizing Trump's perspective.

The statement's language is precise and technical, as seen in phrases like «*operational security concerns (Technical Difficulties, 2024)*» and «*squadrons of modern fourth-generation F-16 multi-role aircraft (Technical Difficulties, 2024)*». This technical lexicon conveys expertise and reassures the audience of the coalition's capability and strategic planning.

The live blog format of the article «*Russia-Ukraine war live: EU says conflict an existential threat to the bloc (Lowe, 2024)*» provides immediate and ongoing updates about the conflict, which adds to the urgency and real-time relevance of the information. The article covers various key events and developments, offering a comprehensive snapshot of the current situation.

The article uses vocabulary units that emphasize the severity and strategic implications of the conflict, with terms like «*existential threat (Lowe, 2024)*», «*ballistic strikes (Lowe, 2024)*», and «*maritime corridor (Lowe, 2024)*». The inclusion of direct quotes from officials, such as «*The air force of the armed forces of Ukraine said Russia has increased the number of 'ballistic' strikes over the past few months (Lowe, 2024)*», provides authoritative perspectives on the unfolding events.

Metaphors and vivid descriptions are used to convey the broader implications of the conflict. For example, «*The aftermath of a Russian missile attack on the Nemyshlyansky district of Kharkiv, Ukraine, on July 24, 2024 (Lowe, 2024)*». This imagery helps readers visualize the destruction and human impact of the conflict.

Thus, Ukrainian and foreign Anglophone media resources present various aspects of war in both expressive and emotionally neutral ways. More emotional and expressive verbalization of the war is more typical for personal commentaries of opinion makers, editors and in the statements of officials. Neutral and formal presentation of war is often observed in articles, tweets or official statements that focus more on the technical aspects of war – sufficient or insufficient supply of weapons, current situation on the frontline or broader geopolitical context of war.

2.6. Technical Descriptions of Warfare in Foreign Anglophone Media Discourse

In western Anglophone Media, especially those media resources that provide military analytics, there appear a lot of tweets and articles that focus primarily on the technical military aspects of Russian-Ukrainian war. These articles, tweets and posts on social media target military officials and representatives of weapon manufacturing companies who need to understand which specific weapons and technologies are used at war and which of them Ukraine needs or might need to have at the disposal of its army in the near future.

A tweet from Brady Africk highlights the severity of the conflict with the phrase, «*A new video shows Russian forces dropping a 3000-kilogram glide bomb*

over Ukraine (Brady Africk, 2024)». The use of specific and technical terminology like «3000-kilogram glide bomb (Brady Africk, 2024)» evokes a sense of magnitude and precision, underscoring the intensity of the military actions. The accompanying statement about the bomb being released «over Russian-occupied eastern Ukraine nearly 40 kilometers from the front line (Brady Africk, 2024)» adds a geographical dimension that situates the event within a broader spatial context, making the conflict's reach more tangible to the audience.

Terms like «dense Russian minefields (Schmitt & Cooper, 2024)», «artillery and helicopter gunships (Schmitt & Cooper, 2024)», and «combined arms tactics (Schmitt & Cooper, 2024)» convey the technical aspects of modern warfare. The use of metaphors and similes, such as «bogged down in dense Russian minefields (Schmitt & Cooper, 2024)», and «units got lost (Schmitt & Cooper, 2024)», adds vivid imagery to the text, helping readers visualize the dire situations described.

Other article uses technical military terminology is prevalent throughout the article. Phrases such as «redeploying troops (Meheut, 2024)», «ground offensive (Meheut, 2024)», and «airstrikes using powerful guided bombs (Meheut, 2024)» provide a clear and precise depiction of the military maneuvers and strategies in play. The article also employs direct quotes to add authenticity and immediacy: «Russia's main goal is to expand the active front, disorganize the Ukrainian defense forces and deprive the Ukrainian command of the ability to use reserves (Meheut, 2024)», said Serhii Kuzan.

Tweets by Colby Badhwar and Kromark focus on logistical and strategic aspects. Badhwar's report on North Korea supplying Russia with artillery shells includes the precise figure «5.2 million 152mm artillery shells (Colby Badhwar, 2024)» which quantifies the scale of support and its implications. The phrase, «This is a significant increase over what he previously disclosed (Colby Badhwar, 2024)», suggests ongoing developments and a dynamic conflict environment. Similarly, Kromark's mention of a new Russian military base uses specific locations and units, «Novocherkassk, Rostov Oblast, the 100th separate CSS regiment (Colby Badhwar, 2024)», providing detailed insights into military strategies and preparations.

Max Tucker's tweets provide on-the-ground perspectives that combine technical details with human elements. For example, he writes, «*I spent a week with Ukraine's elite 47th Mechanised Brigade, equipped with M1 Abrams, M2 Bradleys and Paladin artillery. They told me they're in 'deep shit' in the Pokrovsk sector (Maxim Trucker, 2024)*». The colloquialism «*deep shit*» starkly contrasts with the technical military equipment mentioned, highlighting the dire situation despite advanced weaponry. Another tweet mentions, «*Gulf War era US Bradleys have proved perhaps the most effective fighting vehicle of the war, their armour saving hundreds, if not thousands of lives (Maxim Trucker, 2024)*». The allusion to «*Gulf War era*» and quantifiable impact («*hundreds, if not thousands of lives*») lends credibility and a sense of legacy to the narrative.

Max Seddon's tweet about mysterious buyers linked to Russia accumulating vessels for liquefied natural gas, «*Mysterious buyers with suspected links to Russia have begun amassing dozens of vessels capable of carrying liquefied natural gas (Max Seddon, 2024)*» employs intrigue and specificity. The phrase «*mysterious buyers (Max Seddon, 2024)*» introduces an element of suspense, while «*dozens of vessels capable of carrying liquefied natural gas (Max Seddon, 2024)*» provides concrete details, making the tweet both engaging and informative (See Fig. 2.11).

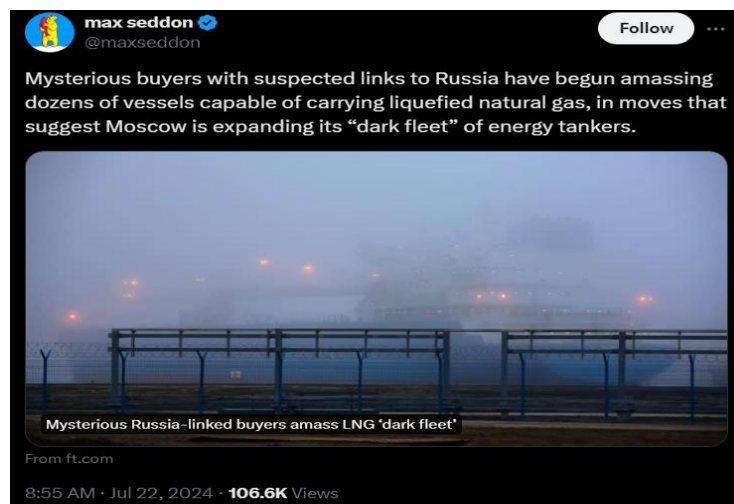


Figure 2.11 Tweet text

The article «*Russia Bombs Power Plants and Ukraine Targets Refineries in Dueling Attacks (Santora, 2024)*» vividly depicts the tit-for-tat nature of the conflict. The imagery of missiles and drones moving in opposite directions captures the

relentless back-and-forth of warfare: «*As Russian missiles streaked through the skies above Ukraine... Ukrainian drones were flying in the other direction, taking aim at vital oil and gas refineries (Santora, 2024)*». This parallel structure emphasizes the symmetry of the conflict and the ongoing cycle of attacks and retaliations.

The article uses vivid descriptions to bring the reader into the heart of the conflict. For instance, the phrase «*streaked through the skies (Santora, 2024)*» evokes a visual image of missiles cutting through the air, while «*taking aim at vital oil and gas refineries (Santora, 2024)*» highlights the precision and strategic targeting involved in these attacks. The metaphor of «*dueling attacks (Santora, 2024)*» underscores the combative nature of the interactions between the two nations.

Santora contrasts the perspectives of the United States and its allies with those of Ukraine: «*The Biden administration has publicly condemned the attacks, worried that they could lead to even greater Russian retaliation... Meanwhile, NATO secretary general, Jens Stoltenberg, said that Kyiv should be allowed to strike military targets in Russia (Santora, 2024)*». This juxtaposition highlights the differing viewpoints within the international community regarding Ukraine's military strategy.

Article «Ukrainian Troops Trained by the West Stumble in Battle» by Eric Schmitt and Helene Cooper opens with a stark and attention-grabbing narrative: «*The first several weeks of Ukraine's long-awaited counteroffensive have not been kind to the Ukrainian troops who were trained and armed by the United States and its allies (Eric Schmitt & Helene Cooper)*». This sets the stage for a detailed examination of the challenges faced by the Ukrainian forces, drawing the reader into the unfolding drama of military conflict.

Direct quotes from officials and analysts provide credibility and insight into the complexities of the conflict. For instance, «*'The counteroffensive itself hasn't failed; it will drag on for several months into the fall,' said Michael Kofman, a senior fellow at the Carnegie Endowment for International Peace who recently visited the front lines (Eric Schmitt & Helene Cooper)*». These quotes offer expert perspectives

that enhance the reader's understanding of the strategic and tactical decisions made by the Ukrainian military.

The article juxtaposes the initial high expectations with the harsh realities faced by the Ukrainian troops: «*Equipped with advanced American weapons and heralded as the vanguard of a major assault, the troops became bogged down in dense Russian minefields (Eric Schmitt & Helene Cooper)*». This contrast highlights the challenges of adapting new training methods and equipment to the brutal conditions of war.

Descriptions like «*Units got lost (Eric Schmitt & Helene Cooper)*», «*one unit delayed a nighttime attack until dawn, losing its advantage (Eric Schmitt & Helene Cooper)*», and «*another fared so badly that commanders yanked it off the battlefield altogether (Eric Schmitt & Helene Cooper)*» provide a stark depiction of the difficulties faced by the Ukrainian troops. These vivid descriptions help convey the chaos and unpredictability of combat.

2.7. Tweets of Support and Solidarity with Ukraine in Foreign Social Media

The tweet: «*Poland saying to Ukraine refugees you can come without paperwork, without a Covid test, with their pets. Incredible support by an incredible nation (Truthful Man, 2022)*» uses repetition and parallel structure to emphasize the extraordinary nature of Poland's support for Ukrainian refugees. The phrase «*without paperwork, without a Covid test, with their pets (Truthful Man, 2022)*» employs anaphora, repeating «without» to stress the removal of barriers for refugees. This not only highlights the generosity of Poland but also contrasts with the usual bureaucratic hurdles that refugees often face.

The tweet «*Dear Ukrainian friends! You can count on Austria's unwavering solidarity. Our support will not weaken. Ukraine belongs to the European family. #StandWithUkraine (A. Van der Bellen, 2024)*» uses a combination of direct address and reassuring language to convey steadfast support. The term «unwavering solidarity» underscores the reliability and firmness of Austria's commitment, while

«Ukraine belongs to the European family (Rishi Sunak, 2023)» not only reinforces a sense of inclusion but also subtly affirms Ukraine's European identity and aspirations. This strategic use of familial metaphor strengthens the emotional appeal, making the support appear not just political, but personal and deeply rooted (See Fig. 2.12).

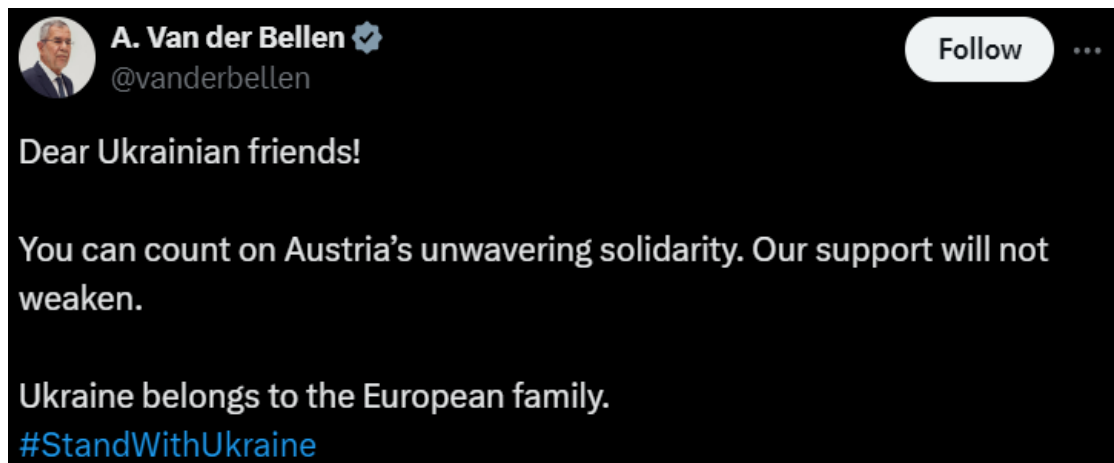


Figure 2.12 Tweet text

In the tweet «*To all Ukrainians, we stand together with you in remembrance, in solidarity, in unity. Slava Ukraini. #StandWithUkraine* (Rishi Sunak, 2023)», the use of parallel structure in «in remembrance, in solidarity, in unity» creates a rhythmic and harmonious tone, emphasizing the strong bond and shared values between the speaker and the Ukrainian people. The phrase «*Slava Ukraini* (Rishi Sunak, 2023)», a Ukrainian patriotic slogan meaning «*Glory to Ukraine* (Rishi Sunak, 2023)», is a powerful lexical choice that directly aligns the speaker with Ukrainian national pride, further enhancing the emotional impact of the message.

In posts like «*Two years since Russia's barbaric and deplorable full-scale invasion of Ukraine* (Zelenskyy_official, 2024)», the use of emotionally charged adjectives such as «*barbaric* (Zelenskyy_official, 2024)» and «*deplorable* (Zelenskyy_official, 2024)» heightens the emotional impact of the message. These words not only describe the invasion but also pass a moral judgment on it, aligning the audience's emotions with the Ukrainian perspective. The phrase «*Britain was with you then and we're with you now – for as long as it takes.*

Slava Ukraini (Zelenskyy_official, 2024)» employs repetition and reassurance to emphasize unwavering support.

In the post «*Ukraine has been invaded by Russia. All day long people have been asking me what to do. Here are a few ways that you can show solidarity with Ukrainians (Snyder, 2022)*», the urgency and immediacy of the situation are emphasized. The direct statement «*Ukraine has been invaded by Russia (Snyder, 2022)*» uses straightforward language to clearly define the aggressor and the victim, establishing a binary opposition that frames the conflict in moral terms. The phrase «*All day long people have been asking me what to do (Snyder, 2022)*» introduces a sense of continuous concern and involvement from the audience, making the post interactive and engaging. The use of the imperative «*Here are a few ways that you can show solidarity with Ukrainians (Snyder, 2022)*» calls for direct action, inviting the audience to participate in supporting Ukraine, thus fostering a sense of global community and shared responsibility.

In his tweet, Brady Africk states, «*The front line in Ukraine is visible from space (Brady Africk, 2024)*». This hyperbolic expression serves to dramatize the devastation, implying that the scale of the conflict is so vast that it can be observed from orbit. The follow-up, «*Russia's full-scale invasion has left many fields in Ukraine inaccessible or within occupied territory (Brady Africk, 2024)*», uses contrasting imagery of productive fields rendered useless to emphasize the war's destructive impact on the country's agriculture and economy.

In conclusion, the verbal representation of the war in foreign English-language media, as illustrated through the analysis of various speeches and social media posts, demonstrates the powerful role that language plays in shaping international perception and mobilizing global support for Ukraine. These narratives are crafted using a blend of emotive language, rhetorical devices, and precise military lexicon, which together serve to highlight the urgency of the situation, underscore the moral imperative of supporting Ukraine, and emphasize the broader implications of the conflict for global peace and security. Through careful linguistic choices, foreign media not only informs but also galvanizes public opinion and

political action, ensuring that Ukraine's struggle remains at the forefront of international discourse.

2.8. Major Differences in Ukrainian and Foreign Verbal Representation of War in Anglophone Media Discourse

The comparative analysis of the verbal representation of the war in Ukraine as depicted in Ukrainian English-language media and foreign English-language media highlights several contrasting elements in linguistic strategies, emotive language, and rhetorical devices.

In Ukrainian Anglophone media, the language is heavily emotive, aiming to resonate deeply with readers by emphasizing the human cost of the conflict and the valor of the Ukrainian forces. This emotional approach is evident in posts on social media, which frequently feature dramatic adjectives, personal narratives, and images designed to convey the severity of the situation. For example, the emotive description, «*Buried under the rubble of their home, a father holds his 4-year-old son tight in his arms. Russia killed them both last night (Glasnost Gone, 2024)*» uses tragic imagery to provoke empathy and highlight the devastating personal losses endured by Ukrainians. This narrative, punctuated by vivid details such as a father holding his child, makes the consequences of the conflict painfully real for readers, fostering a deep emotional connection.

In contrast, foreign Anglophone media often employs a more formal tone, focusing on providing balanced and factual accounts. This approach is designed to inform without directly evoking strong emotional responses, using technical terminology and strategic details to present the conflict objectively. For instance, phrases like «*The Russian defense industry has increased the production of Kh-101 cruise missiles and is now capable of producing approximately 600 missiles annually (Zelenskyy_official, 2024)*» offer specific technical details without additional emotional framing, thus maintaining neutrality. This fact-centered approach allows foreign media to preserve journalistic integrity, enabling audiences

to interpret the information independently and form their own perspectives on the conflict.

Ukrainian media frequently uses rhetorical devices such as irony and hyperbole to underscore the perceived absurdity and moral failings of the Russian side. In one instance, a tweet sarcastically asserts, «*Europe doesn't seem too concerned about Russia... They sit back and let Ukraine fight alone (Patrick, 2024)*». This statement reflects a tone of frustration and critique, capturing the sentiments of abandonment and self-reliance that Ukrainian media seeks to convey. Such rhetorical strategies are designed to engage the audience emotionally, making them question international responses and galvanize support for Ukraine.

On the other hand, foreign media often employs rhetorical questions to stimulate thought and consideration rather than provoke strong emotions. For example, «*Would it really be escalatory to take down the strategic bombers that launch these missiles or to hit the airport from which they fly? (Brady Africk, 2024)*». This rhetorical device invites readers to reflect on the ethical implications of military responses without explicitly endorsing or condemning any particular action. By asking these questions, foreign media presents a more nuanced view, encouraging audiences to think critically about the conflict's complexity and the responses it entails.

A defining feature of Ukrainian media is the vivid, personalized narrative style that aims to humanize the war and create a direct connection with the audience. Personal stories, such as the account of a Ukrainian soldier saying, «*For the last three days, they were shelling us every 10 minutes (Gettleman, 2024)*», not only give the audience a first-hand glimpse into the lived experiences of individuals but also evoke a sense of solidarity and collective resilience. This personalization approach is designed to make the conflict relatable and foster a sense of shared identity among readers, both within Ukraine and internationally.

Foreign media also employs human elements but often from a more detached perspective. While individual narratives are included to provide depth, they serve primarily as supplementary details within broader analytical frameworks. For

instance, an article may recount a Ukrainian officer's tactical challenges while primarily focusing on strategic analyses such as troop movements or logistical challenges. This emphasis on strategic over emotional elements helps maintain an objective tone, framing the conflict within a broader geopolitical context rather than as an immediate personal tragedy.

In terms of evaluative language, Ukrainian media tends to use terms that explicitly express judgment and emotion. Words like «*bravery*,» «*suffering*,» and «*atrocities*» are commonly used to frame the narrative, as seen in statements like, «*Putin's Russia only brings death to the world (Glasnost Gone, 2024)*». This emotionally charged language reinforces the moral dichotomy Ukrainian media often seeks to draw, casting Ukraine as the defender of justice against an oppressive aggressor. Such language is effective in stirring empathy and solidarity, rallying both national and international readers to support Ukraine's cause.

Foreign media, conversely, adopts a more measured tone, with language that is often less explicitly emotive. Phrases such as «*strategic air defense systems (Technical Difficulties, 2024)*» or «*tactical maneuvers (Technical Difficulties, 2024)*» focus on the technical aspects, maintaining a level of detachment that allows for a more analytical perspective. Even when discussing casualties or losses, foreign media tends to avoid emotional descriptors, instead opting for factual reporting that enables readers to absorb the information without overt emotional influence.

Furthermore, Ukrainian media employs detailed and symbolic imagery to draw stark contrasts between the lived realities of the war and broader narratives. For instance, the comparison between outdated bureaucratic systems and modern, efficient military procedures is illustrated through phrases like, «*It took him 10 minutes to fulfill his constitutional duty online instead of the weeks he feared the 'classic process' would take (Yermak, 2024)*». This juxtaposition serves to highlight not only the country's resilience and adaptability but also the progressive advancements made in the face of adversity.

Foreign media, while also using imagery, tends to apply it in a more restrained manner, aiming for accuracy rather than dramatic effect. The descriptions are often

focused on logistics or geographical significance, such as, «*The massing of Russian troops north of the border near the city of Sumy... expanding the amount of territory Ukraine must defend (Meheut, 2024)*». Here, the imagery supports the narrative by providing context for strategic challenges without the direct emotional appeal seen in Ukrainian media.

Finally, Ukrainian media amplifies national pride and unity through expressions of gratitude and solidarity. Statements like, «*Slava Ukraini (Boris Johnsonuk, 2023)*», meaning «*Glory to Ukraine (Rishi Sunak, 2023)*», resonate with domestic and international audiences by reinforcing collective identity and commitment to the cause. These phrases foster a sense of national pride and solidarity, portraying the conflict as a shared struggle for freedom and survival.

In contrast, foreign media typically reflects solidarity in more formal and diplomatic language. While supportive statements are made, they are often framed within broader political and strategic goals. For instance, a foreign statement of support might read, «*The United States will continue to support Ukraine as it defends itself from Russia's invasion (Potus, 2024)*». This tone preserves a level of formality that aligns with the diplomatic stance of foreign governments, emphasizing the importance of alliance and strategic partnership over emotional engagement.

Overall, the comparative analysis of the war's portrayal in Ukrainian and foreign English-language media reveals distinct linguistic and rhetorical approaches. Ukrainian media uses emotionally charged language, vivid imagery, and personalized narratives to engage the audience and reinforce national pride and resilience. Foreign media, by contrast, employs a more neutral tone, focusing on factual and strategic reporting to offer a comprehensive, balanced view of the conflict. These contrasting styles reflect the respective goals of the media outlets: Ukrainian media seeks to mobilize support and solidarity, while foreign media aims to inform and influence public perception through balanced, objective reporting. These differences highlight the complex role that language and media play in shaping the international narrative around the conflict, underscoring the varied

strategies employed to engage and impact audiences across cultural and geopolitical boundaries.

CONCLUSIONS TO CHAPTER II

The comparative analysis of the verbal representation of the war in Ukraine as depicted in Ukrainian English-language media and foreign English-language media reveals significant differences in linguistic strategies, emotional engagement, and narrative framing. Ukrainian media frequently employs highly emotive language and rhetorical devices to evoke a sense of urgency, national pride, and resilience. This approach not only informs but also seeks to engage the audience emotionally, fostering a deeper connection to the Ukrainian cause. The use of evaluative adjectives, dramatic imagery, and personal stories serves to humanize the conflict, making the events more tangible and relatable for both domestic and international audiences.

In contrast, foreign English-language media typically adopts a more neutral and formal tone, emphasizing balanced and factual reporting. The language used is less emotionally charged, focusing instead on delivering clear and accurate information. This approach aims to maintain objectivity and credibility, presenting a broader and often more strategic perspective on the conflict. Foreign media tends to utilize specific technical terminology and detailed descriptions to inform the audience about the complexities of the war, rather than evoking strong emotional responses.

The analysis also highlights the different rhetorical devices employed by each type of media. Ukrainian media often uses irony, sarcasm, and hyperbole to critique the actions of the enemy and highlight the absurdity of certain situations, while foreign media prefers rhetorical questions and symbolism to frame their narratives.

This difference in stylistic choices reflects the distinct objectives of each media type: Ukrainian media aims to mobilize support and solidarity, whereas foreign media focuses on providing comprehensive and balanced coverage.

Thus, the representation of the war in Ukrainian English-language media is characterized by its emotive and evaluative language, which seeks to foster a strong sense of empathy and support for Ukraine. In contrast, foreign English-language media offers a more detached and analytical view, prioritizing factual accuracy and strategic context. These differing approaches underscore the broader roles that media play in shaping public perception and understanding of the conflict, both within Ukraine and internationally.

GENERAL CONCLUSIONS

This thesis has aimed to provide a comprehensive contrastive study of the lingual representation of the war in Ukraine as depicted in both Ukrainian and foreign English-language media. Through a detailed analysis spanning several chapters, we have achieved significant insights into the discourse surrounding the conflict, how it is represented in media and shaped by it, and the distinct differences in representation between domestic and international media coverage of the war in Ukraine. This section synthesizes the findings from each chapter, reflecting on the accomplishments of the research in addressing the outlined objectives.

The exploration of media discourse in modern linguistics established a robust theoretical foundation for analyzing media discourse. Media discourse, as a complex and multi-dimensional concept, encompasses the ways language is used to construct meaning in the course of media coverage of social realities. This study has delved into various theories and frameworks that define media discourse, highlighting its dynamic and contextual nature. Studying media discourse as a socially situated practice, this research was able to frame media representations of the war in Ukraine within a broader linguistic and sociocultural context. This theoretical grounding was essential for subsequent analyses aiming at dissecting the nuances of media language and its impact on public perception.

In identifying and describing the types and characteristics of media discourse, this research highlighted how different forms of media construct and convey narratives. Media discourse is characterized by its reliance on various linguistic and rhetorical devices, including metaphor, metonymy, framing, and evaluative language. These characteristics are crucial for shaping public understanding and engagement with complex issues such as war. By categorizing media discourse into news reports, opinion pieces, and social media posts, among others, the study identified the distinct features and functions of each type. This categorization was particularly relevant for studying the representation of war, as it illuminated how

different media formats contribute to the overall discourse and influence audience perceptions.

The functions of media discourse are multifaceted, extending beyond mere information dissemination to shaping public perception, attitudes, and behavior. This study emphasized the persuasive and ideological roles of media discourse, demonstrating how language can be used to frame events, construct identities, and influence social norms. Media discourse on the war in Ukraine serves several functions: it informs, persuades, legitimizes certain actions, and mobilizes public opinion. By exploring these functions, the paper revealed how media use language strategically to construct particular narratives and influence the audience's understanding and response to the conflict.

The analysis of war in media from historical and linguistic perspectives provided a comprehensive understanding of how conflicts have been represented over time. Historically, media coverage of war has evolved with changes in technology, journalism practices, and geopolitical contexts. This research traced the evolution of war reporting, highlighting key shifts in representation and the implications for public perception. Linguistically, the study examined the specific language used to describe and narrate war events, uncovering patterns and conventions that characterize war discourse. By focusing on the war in Ukraine, the paper demonstrated how contemporary media continues to employ historical narrative strategies while also adapting to new linguistic trends and technologies.

The detailed stylistic and semantic analysis of Ukrainian Anglophone media revealed a highly emotive and evaluative approach to war reporting. Ukrainian media tends to use dramatic imagery, emotive language, and personal stories to evoke a strong emotional response and foster national solidarity. This narrative style aims to highlight the severity of the conflict, humanize the experiences of those affected, and emphasize the resilience and unity of the Ukrainian people. By employing rhetorical devices such as irony, sarcasm, and hyperbole, Ukrainian media effectively engages the audience's emotions and builds a compelling narrative that supports the national cause and mobilizes international sympathy and support.

In contrast, the verbal analysis of foreign Anglophone media revealed a more neutral and factual reporting style. Foreign media typically prioritize balanced and objective reporting, focusing on delivering accurate information and comprehensive coverage. This approach often involves the use of specific technical terminology and detailed descriptions to provide a clear and precise account of events. While foreign media does incorporate some emotive elements, these are generally subdued compared to the highly charged language found in Ukrainian media. The analysis showed that foreign media's representation of the war is more detached, aiming to inform the international audience about the broader geopolitical implications and the strategic dimensions of the conflict.

The contrastive analysis highlighted significant similarities and differences in the lingual representation of the war in Ukraine between Ukrainian and foreign media. Both types of media aim to inform their audiences about the conflict, but they do so using different linguistic strategies and rhetorical devices. Ukrainian media's use of emotive language and personal narratives contrasts sharply with the more measured and factual approach of foreign media. These differences reflect the distinct roles and objectives of each type of media: Ukrainian media seeks to mobilize support and foster national unity, while foreign media focuses on providing balanced and objective information to a global audience.

Thus, this study has successfully examined the concept of media discourse, identified its types and characteristics, explored its functions, and analyzed the representation of the war in Ukraine in both Ukrainian and foreign Anglophone media. The findings underscore the critical role of media in shaping public perception and behavior, highlighting the power of language in constructing social realities and influencing attitudes toward the conflict. By comparing and contrasting the lingual representation of the war, this research has provided valuable insights into how different media narratives contribute to the broader discourse on the war in Ukraine, emphasizing the need for critical engagement with media sources and a deeper understanding of the linguistic strategies they employ.

РЕЗЮМЕ

Дипломна робота присвячена вивченню та порівнянню того, як вітчизняні та зарубіжні англомовні медіа представляють війну в Україні. Це дослідження має на меті розкрити різноманітні лінгвістичні та риторичні засоби, які використовуються у медіа-дискурсі для формування громадської думки та впливу на поведінку аудиторії.

Детальний вербальний аналіз українських англомовних медіа виявив, що вони акцентують увагу на емоційному аспекті представлення подій. Використання яскравих образів, оцінних прикметників і особистих історій сприяє створенню сильного емоційного зв'язку з читачами. Наприклад, у статтях часто зустрічаються описи страждань цивільних, героїзму українських військових і драматичних подій, що викликають співчуття та підтримку української справи. Мовні засоби, такі як метафори, гіперболи та риторичні питання, підсилюють емоційне сприйняття і допомагають підкреслити важливість боротьби за національну незалежність та свободу.

З іншого боку, закордонні англомовні медіа демонструють більш нейтральний і формальний підхід до висвітлення конфлікту. Фокус робиться на об'єктивності та точності подання інформації, переважає використання технічних термінів, детальних описів військових дій та стратегічних аналізів. Такий підхід сприяє створенню більш збалансованого і широкого погляду на події, що дозволяє аудиторії краще розуміти складність і багатогранність конфлікту.

Цікаво, що українські медіа активно використовують іронію, сарказм та гіперболу для критики дій ворога і висвітлення абсурдності певних ситуацій. Наприклад, у статтях часто згадуються випадки, коли російські військові невдало виконують свої операції або зазнають значних втрат. Такі мовні прийоми допомагають створити образ ворога як неефективного і слабкого, що підсилює почуття моральної переваги у читачів.

У той же час, закордонні медіа вдаються до риторичних питань і символізму для формування своїх наративів. Це дозволяє підкреслити моральні і етичні аспекти конфлікту, зокрема питання прав людини і міжнародного права. Наприклад, у статтях часто ставляться питання про легітимність військових дій, правомірність застосування сили та наслідки для глобальної стабільності. Такий підхід сприяє глибшому аналізу подій і залученню читачів до критичного осмислення ситуації.

Загалом, представлення війни в українських англomовних медіа характеризується емоційністю та оцінковою мовою, що спрямована на формування сильної підтримки і співпереживання з боку аудиторії. У той час як закордонні англomовні медіа пропонують більш відсторонений і аналітичний погляд, орієнтуючись на фактичну точність і стратегічний контекст подій. Ці відмінності у підходах відображають ширші ролі, які відіграють медіа у формуванні суспільного сприйняття і розуміння конфлікту, як у межах України, так і на міжнародній арені.

Важливо зазначити, що така різниця у представленнях може впливати на міжнародну підтримку України та її сприйняття в світі. Українські медіа активно працюють на зміцнення національного духу, в той час як зарубіжні видання надають своїй аудиторії об'єктивні і всебічні аналітичні матеріали, що дозволяють робити усвідомлені висновки про конфлікт. Висвітлення подій війни у зарубіжних медіа може впливати на політичні рішення та стратегії підтримки України з боку інших держав.

Ключові слова: війна в Україні, медіа, лінгвальна репрезентація, емоційність, об'єктивність, медіа, ЗМІ.

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