

Military Media Discourse: Genre Patterns and Narrative Practices in Semantic and Linguistic-cultural Contexts

Discurso mediático militar: patrones de género y prácticas narrativas en contextos semánticos y lingüístico-culturales

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Abstract

Modern military conflicts are increasingly shaped not only by battlefield actions but also by information strategies, where the media act as the main interpretive framework influencing public perception. Studying genre and narrative models is crucial because of their direct effects on public awareness, mobilization efforts, and the international standing of the state. This research aims to examine the genre and narrative patterns in wartime media texts and to identify their semantic, linguistic, and cultural features. The methodology integrates critical discourse analysis, frame analysis, content analysis, and quantitative methods, applied to a corpus of 512 media texts from Ukrainian online outlets and social networks. The findings indicate that, although the information model stays dominant, the importance of analytical, visual-symbolic, platform-based, and brand narratives is steadily increasing, creating a multi-layered wartime media discourse. Geopolitical and moral frameworks are closely tied to cultural codes, and the rising use of the Ukrainian language on social media enhances processes of identification and mobilization. Visual narratives play a key role in emotional dramatization, while symbolic brands like *Brave Like Ukraine* serve as effective tools for public diplomacy. The practical significance of this study supports media education, journalism training, and strategic communication, while its limitations emphasize the need for cross-national comparisons and long-term analyses of media discourse.

Keywords: media text, narrative, genre, war, discourse, communication, identity

Resumen

Los conflictos militares modernos están determinados cada vez más no solo por las acciones en el campo de batalla, sino también por las estrategias informativas, en las que los medios de comunicación proporcionan el marco interpretativo dominante a través del cual se percibe la guerra. La relevancia del estudio de los modelos género-narrativos radica en su influencia directa sobre la conciencia pública, las prácticas de movilización y el posicionamiento internacional del Estado. El objetivo de esta investigación es analizar los modelos de género y narrativos de los textos mediáticos en tiempos de guerra e identificar sus características semánticas, lingüísticas y culturales. La metodología combina el análisis crítico del discurso, el análisis de marcos, el análisis de contenido y métodos cuantitativos, aplicados a un corpus de 512 textos procedentes de medios digitales ucranianos y de redes sociales. Los resultados demuestran que, si bien el modelo informativo sigue siendo dominante, la importancia de los relatos analíticos, visual-simbólicos, de plataforma y de marca aumenta de forma constante, lo que conforma un discurso mediático bélico multidimensional. Los marcos geopolíticos y morales se vinculan estrechamente con los códigos culturales, y la creciente prevalencia del idioma ucraniano en las redes sociales refuerza los procesos de identificación y movilización. Las narrativas visuales desempeñan un papel central en la dramatización emotiva, mientras que marcas simbólicas como *Brave Like Ukraine* se consolidan como herramientas eficaces de diplomacia pública. El valor práctico del estudio radica en su aporte a la educación mediática, la formación periodística y la comunicación estratégica, mientras que sus limitaciones señalan la necesidad de comparaciones transnacionales y de un análisis a largo plazo del discurso mediático.

Palabras clave: texto mediático, narrativa, género, guerra, discurso, comunicación, identidad

1. INTRODUCTION

Contemporary wars are increasingly understood not only through military and political lenses but also from the perspective of communication. It is the media, within a globalized information space, that shapes the dominant interpretations of events, creating a paradigm for how society and the international community perceive war. The purpose of military media discourse serves as a powerful tool to inform, mobilize, legitimize, and act as a cultural representation and diplomatic stance of a state. Therefore, studying genre and narrative models of media texts during wartime is crucial, as it not only defines the message's character but also influences public consciousness and plays a role in national unification and international support. This issue is examined from various scientific perspectives. Researchers analyze geopolitical representations and moral frameworks (Cap, 2023; Parmelee *et al.*, 2024; Gruber, 2024), visual narratives and multimodal practices (Young *et al.*, 2025; Theisen, 2025; Nagy-Benei, 2025), genre developments in digital and traditional media (Oleinik, 2025; Locoman & Lau, 2024). Special attention is given to linguistic and cultural dimensions, especially the role of the Ukrainian language as an identity marker and a set of cultural codes in public diplomacy (Kaneva, 2023; Racek *et al.*, 2024; Krouglov, 2025). A comparative analysis of Western and Russian media systems remains relevant, highlighting differences in strategic narratives (Mamedov, 2024; Burda & Bundzikova, 2025; Zollmann, 2024). Although substantial research has been conducted, several areas remain underdeveloped. For instance, there

are no studies that combine discursive, visual, platform, and linguistic-cultural approaches within a single analytical framework. The quantitative aspect of genre models is also insufficiently explored, which could help link the qualitative features of these models with their media representations. Furthermore, the long-term effects of war narratives on collective memory, identity, and Ukraine's international image merit further investigation.

This article examines the genre-narrative models of media texts during wartime, highlighting their main features and interpretive strategies, and explores their role in shaping semantic dominance as well as the linguistic and cultural paradigms of modern media discourse.

2. LITERATURE REVIEW

The current research on genre and narrative models of media texts during wartime is interdisciplinary; it covers discursive, visual, computational, and cultural aspects. Significant focus is given to analyzing geopolitical and moral frames in war coverage, which shape how war is interpreted in public consciousness (Cap, 2023; Gruber, 2024; Parmelee *et al.*, 2024; Welker, 2025). In this context, critical discourse analysis is combined with the study of memory politics and its temporal dimensions, linking cultural and historical interpretations of war (Khlevniuk & Noordenbos, 2025; Sun, 2024). Visual media narratives are examined as a separate field, concentrating on image framing, visual disinformation, and symbolic patterns that heighten the emotional impact of communication (Young *et al.*, 2025; Theisen, 2025; Nagy-Béni, 2025; Zecchinon & Standaert, 2025). At the same time, computational techniques like topic modeling, sentiment analysis, and network analysis are making significant progress, allowing large-scale research into genre practices and their evolution within the media landscape (Maathuis & Kerkhof, 2023; Papale & Solaroli, 2025; EPJ Data Science Editorial Team, 2023; Marigliano *et al.*, 2024).

From an intercultural perspective, differences in narrative practices across various media systems have been identified, especially in the transformation of Russian discourses, the comparison between digital and traditional media, and cross-national manipulation strategies (Locoman & Lau, 2024; Mamedov, 2024; Oleinik, 2025; Burda & Bundziková, 2025). Research also highlights the role of silenced elements, such as the downplaying of NATO's role in Western media, which shifts semantic balances (Zollmann, 2024). The linguistic and cultural aspects of military discourse focus on how the "enemy" is portrayed, the integration of cultural codes, and changes in language practices on social media, including the increasing use of the Ukrainian language (Krouglov, 2025; Nedashkivska, 2024; Racek *et al.*, 2024; Kaneva, 2023). Meanwhile, studies of platform genres emphasize the unique features of operational formats on Telegram and other social media, which are becoming channels of mobilization and strategic communication (Schrijver, 2025; Social Media + Society Research Group, 2024).

The review also highlights a growing interest in studying tourism and media within a wartime context, with bibliometric and narrative analyses covering the period from 1985 to 2024 (Tan, 2025). Simultaneously, a critical examination of geopolitical myths in right-wing German discourse reveals how alternative media develop their own interpretive frameworks of war (Welker, 2025). Current research also emphasizes global cultural

exchanges and the intercultural portrayal of Ukraine in international media, integrating media linguistic, cultural, and political aspects (Oleinik, 2025; Kaneva, 2023).

Despite the variety of approaches, the challenge of integrating different methodologies into a single, coherent framework and thoroughly evaluating how military genre and narrative models influence long-term shifts in public consciousness remains underexplored. Additionally, the practical effectiveness of brand and diplomatic narratives in strategic communications is not sufficiently examined.

3. MATERIALS AND METHODS

The author conducted the research in 2024 using 512 media texts collected from Ukrainian online outlets (*Ukrinform, Ukrayinska Pravda*) and social networks (*Telegram channels, Facebook*). The genre and narrative classification was done manually by analyzing the formal features of the texts, narrative strategies, and multimodal elements. The study employed critical discourse analysis and frame analysis to identify geopolitical and moral frameworks, along with content analysis and quantitative methods to assess how different genres appear across the media landscape. Additionally, a comparative approach and cultural interpretation were used to contrast linguistic and cultural paradigms and pinpoint semantic priorities. This mix of qualitative and quantitative methods revealed complex patterns in how military texts function within the media.

4. RESULTS

The scholarly discussion of the genre-narrative pattern of media texts during wartime mainly centers on several key areas. First, critical discourse analysis and frame analysis are actively used to examine approaches to geopolitical representation and moral portrayal of events (Cap, 2023; Papale & Solaroli, 2025). Simultaneously, computational techniques such as thematic analysis, sentiment analysis, and network approaches—methods that enable tracking changes in genre and narrative practices across news and social media on a large scale—are gaining popularity (Maathuis & Kerkhof, 2023; Young *et al.*, 2025). The discursive level of research uncovers how grand narratives influence public perception of war. Geopolitical frameworks are combined with moral oppositions in coverage (Parmelee *et al.*, 2024), and critical analysis of elite discourse shows how intellectual authorities define and reinforce interpretive frameworks (Gruber, 2024). Additionally, studies on the politics of memory emphasize the temporal aspects involved in understanding the war (Khlevniuk & Noordenbos, 2025).

From a comparative perspective, the development of genre and narrative practices across different media systems is documented: the transformation of Russian narratives (Locoman & Lau, 2024; Mamedov, 2024), differences between digital and traditional media (Oleinik, 2025), and cross-national manipulation strategies, especially in Sputnik News (Burda & Bundzíkóvá, 2025). The marginalization of NATO and Western roles in mainstream Western media is also highlighted, influencing the semantic balance of stories (Zollmann, 2024). The visual dimension has become its own research area: studies analyze media narratives involving images in news and social media (Young *et al.*, 2025; Theisen, 2025), politicized visual patterns in war coverage (Nagy-Béni, 2025), and the limitations of fact-checking visual disinformation (Zecchinon & Standaert, 2025). This supports understanding the multimodal nature of wartime genre models.

Platform studies also play a crucial role: operational genres on Telegram (Schrijver, 2025), bot-driven campaigns (Marigliano *et al.*, 2024), and propaganda streams on social media (EPJ Data Science Editorial Team, 2023). Studies of Chinese platforms (Weibo, Douyin) reveal local linguistic and cultural frameworks for understanding the conflict (Social Media + Society Research Group, 2024). Semantic and linguocultural interpretations highlight the language used to describe the “enemy” (Krouglov, 2025), the integration of linguistic and cultural codes in media (Nedashkivska, 2024), and the shift in language practices on social media, where Ukrainian is increasingly used (Racek *et al.*, 2024). The symbolic branding of “Brave Like Ukraine” demonstrates how cultural codes are transformed into tools for public diplomacy (Kaneva, 2023). Therefore, the main approaches in modern research can be summarized into five groups (Figure 1).

The figure shows five main research methods currently used to analyze genre-narrative models of media texts during wartime. They include discursive, visual, computational, platform, and linguistic and cultural approaches. This interdisciplinarity demonstrates the integration of humanitarian and digital methods and underscores the need for a comprehensive analysis of modern media discourse.

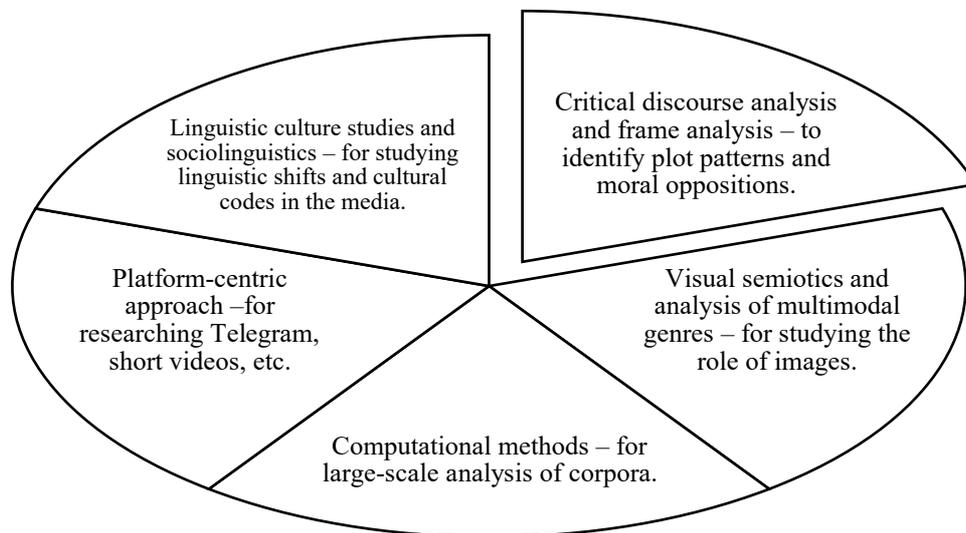


Figure1. Main approaches to the study of genre and narrative models of media texts in wartime

Source: created by the author on the basis of (Cap, 2023; Gruber, 2024; Kaneva, 2023; Khlevniuk & Noordenbos, 2025; Maathuis & Kerkhof, 2023; Papale & Solaroli, 2025; Schrijver, 2025; Young *et al.*, 2025)

Contemporary research shows that genre and narrative structures in media texts during wartime are multi-layered, combining plot frameworks, semantic features, and linguistic and cultural signals (see Table 1).

Table 1. Genre and narrative models of media texts in wartime: main characteristics

Genre of media text	Narrative strategies	Semantic dominants	Linguistic and cultural markers
News report	Framing “aggressor – victim”; chronologization	Geopolitical opposition, moral assessment	Key concepts: “war”, “resistance”, “heroism”
Analytical article	Interpretation of causes and consequences	Temporality, politics of memory	Intellectual authorities, historical parallels
Visual materials (photos, videos)	Emotional dramatization, multimodal integration	Visual metaphor, symbolism	Iconic images: flag, symbolic cities, victims
Social media (Telegram, Twitter, Weibo)	Efficiency, mobilization, bot narratives	Information “quick genres”, propaganda clichés	Use of memes, hybrid styles of speech
Brand and diplomatic narratives	Shaping the country's image, international positioning	Identity, sustainability, solidarity	Slogans, cultural codes (“Brave Like Ukraine”)

Source: created by the author on the basis of (Cap, 2023; Gruber, 2024; Kaneva, 2023; Khlevniuk & Noordenbos, 2025; Locoman & Lau, 2024; Maathuis & Kerkhof, 2023; Papale & Solaroli, 2025; Schrijver, 2025; Young *et al.*, 2025)

Table 1 shows that genre-narrative models of military media texts cover a wide range – from news framing to multimodal and brand strategies that combine semantic and cultural aspects. It demonstrates how the media space reflects war on multiple levels. Recent studies highlight that military media texts have several genre traits that alter communication practices and create new ways for society to engage with the information environment. To help understanding, the main features of these genres are summarized in Table 2.

Military media texts influence new communication methods, such as mobile operational updates, crowdsourcing networks, and international brand campaigns, as demonstrated in Table 2. This shows that genre features not only mirror reality but also actively shape social processes and promote social solidarity.

Table 2. Key genre features of military media texts and their impact on communication practices

Genre of media text	Main features	Examples of new communication practices
News reports	Promptness, hypertextuality, factuality	Fast distribution in the “breaking news” format, mobile updates
Analytical materials	Interpretation of events, historical parallels, criticality	Formation of public discussions, involvement of expert opinions
Visual media (photos, videos, infographics)	Emotionality, dramatization, multimodality	Emergence of visual symbols of war, memorialization, visual flash mobs
Social media	Brevity, interactivity, hybrid genres	Activation of digital volunteering, crowdsourcing of information
Platform genres (Telegram channels, short videos)	Efficiency, direct contact with the audience	Formation of “quick genres” of communication, digital communities of resistance
Brand and diplomatic narratives	Slogonization, strategic storytelling	International support campaigns, cultural diplomacy through branding

Source: created by the author on the basis of (Burda & Bundzíkova, 2025; Cap, 2023; Kaneva, 2023; Locoman & Lau, 2024; Nagy-Béni, 2025; Oleinik, 2025; Papale & Solaroli, 2025; Schrijver, 2025; Young *et al.*, 2025)

According to scientific studies, the narrative meanings in military media discourse are a combination of discursive, cultural, and social elements that create a unified system of war representations. The main categories of these strategies are shown in Figure 2.

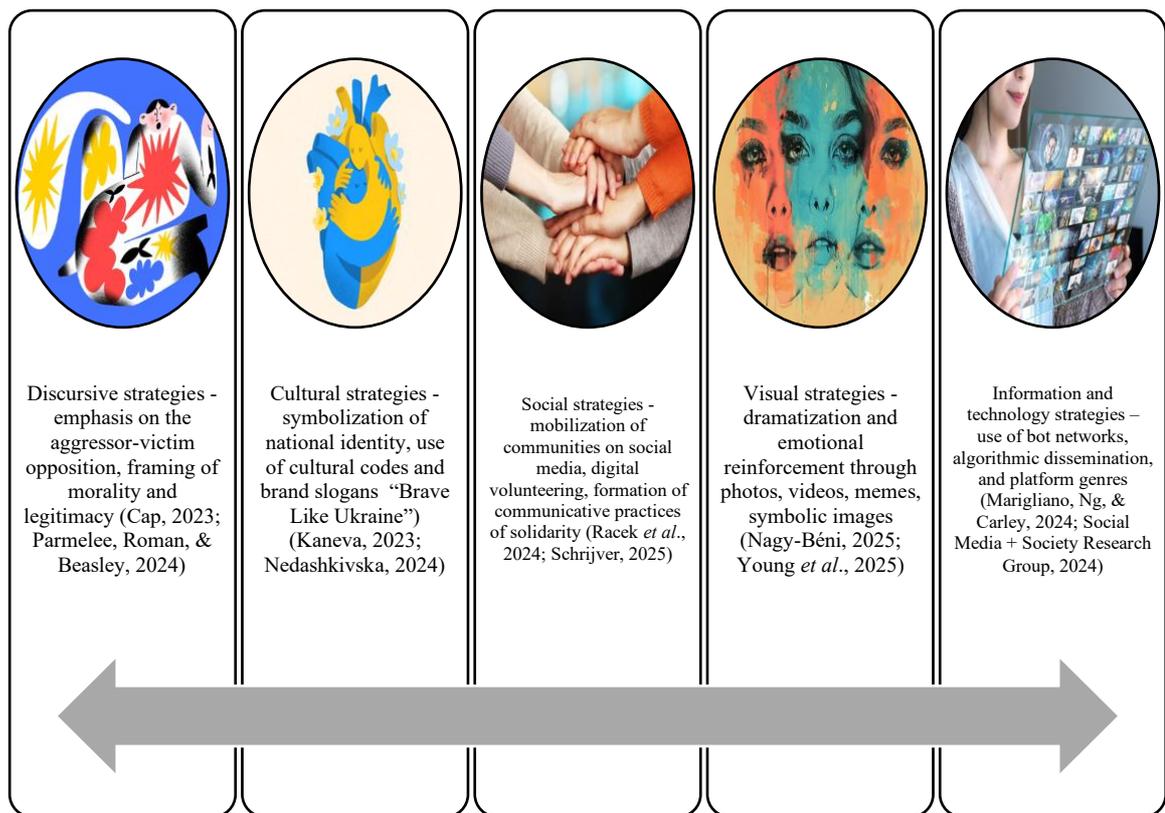


Figure 2. Narrative strategies of war representation in the media

Source: created by the author on the basis of (Cap, 2023; Kaneva, 2023; Marigliano *et al.*, 2024; Nagy-Béni, 2025; Nedashkivska, 2024; Parmelee *et al.*, 2024; Racek *et al.*, 2024; Schrijver, 2025; Social Media + Society Research Group, 2024; Young *et al.*, 2025)

As shown in Figure 2, narrative strategies in military media discourse are interconnected: discursive schemes create the framework for presenting events, cultural codes shape national and identity meanings, social practices support collective interaction, and visual and technological tools enhance communication effectiveness. This integration shows that modern military media discourse operates as a complex influence system. The semantic dominants of military media discourse are key elements that influence public awareness and help build national identity. Examples of these dominants are summarized in Table 3.

Table 3. Semantic dominants of military media discourse and their impact on public consciousness and national identity

Semantic dominant	Characteristics in media discourse	Role in the formation of public consciousness	Impact on national identity
Resistance and resilience	Narratives of heroism, invincibility, collective strength	Consolidates society around the idea of struggle	Reaffirms the image of a “fighting nation”
Victims of war	Emphasis on human tragedies, civilian casualties	Causes empathy, forms moral assessments	Deepens the sense of solidarity and memory
The enemy and the aggressor	Demonization of the enemy, opposition “friend or foe”	Legitimizes resistance and mobilizes support	Strengthens the sense of unity against an external enemy
National symbols	Use of the flag, anthem, cultural codes	Strengthens patriotism, creates a sense of pride	Becomes a marker of cultural identity
International support	Representation of allies, external solidarity	Supports a sense of inclusion in the global community	Positions Ukraine as a subject of international discourse
Language and culture	Emphasizing the importance of the Ukrainian language and traditions	Builds linguistic awareness and cultural resilience	Strengthens linguistic identity in the global context

Source: created by the author on the basis of (Burda & Bundziková, 2025; Cap, 2023; Kaneva, 2023; Khlevniuk & Noordenbos, 2025; Krouglov, 2025; Nedashkivska, 2024; Racek *et al.*, 2024; Young *et al.*, 2025)

As shown in Table 3, the main themes of military discourse shape not only how information is organized in the media but also actively influence the development of collective awareness. They help mobilize society, unify the nation around ideas of resistance and solidarity, and reinforce the cultural and linguistic roots of Ukrainian identity on the global stage.

Linguistic and cultural paradigms in war coverage reflect how linguistic and cultural codes interact, directly shaping communication practices in the media. A summary of the main paradigms and their impacts is shown in Table 4.

Table 4. Linguistic and cultural paradigms of war coverage and their impact on the transformation of media practices

Linguistic and cultural paradigm	Key manifestations in the media	Impact on language practices	Impact on cultural practices
Language as a marker of identity	Strengthening the role of Ukrainian in the media and social networks	Increased use of the Ukrainian language (Racek <i>et al.</i> , 2024)	Strengthening cultural identity through language
Symbolic codes of culture	Use of national symbols, slogans (“Brave Like Ukraine”)	Enshrining new expressions and cultural words	Transmission of cultural codes to the international space (Kaneva, 2023)
Mythologizing and memory	Use of historical parallels, narratives about the past	Formation of discursive clichés	Construction of common memory and cultural myth (Khlevniuk & Noordenbos, 2025)
Intercultural interaction	Representation of Ukraine in global media	Integration of foreign language elements into public space	Dissemination of Ukrainian cultural codes to the outside (Oleinik, 2025)
Multimodality of culture	Combining texts, images, memes in communication	New hybrid language forms in social media	Visualization of cultural identity in the digital environment (Nagy-Béni, 2025; Young <i>et al.</i> , 2025)

Source: created by the author based on (Kaneva, 2023; Khlevniuk & Noordenbos, 2025; Nagy-Béni, 2025; Oleinik, 2025; Racek *et al.*, 2024; Young *et al.*, 2025)

As shown in Table 4, the linguistic and cultural paradigm of war coverage transforms not only language but also cultural practices: it involves establishing the Ukrainian language as a marker of identity and promoting national symbols internationally. This demonstrates that contemporary media discourse is not just a communication tool but a powerful means of cultural representation. There is a linguistic and cultural paradigm in war coverage that involves the interaction of linguistic and cultural codes, which directly influence changes in communication practices within the media space. Table 5 summarizes the main paradigms and their effects.

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Source: created by the author based on (Kaneva, 2023; Khlevniuk & Noordenbos, 2025; Nagy-Béni, 2025; Oleinik, 2025; Racek *et al.*, 2024; Young *et al.*, 2025)

Table 4 shows how linguistic and cultural ideas of war coverage change both language and practices: from introducing Ukrainian as an identity marker to sharing national symbols globally. This demonstrates that modern media discourse is not just a means of communication but also a powerful tool for cultural representation.

To improve the author's classification of genre and narrative models, it is advised to include a quantitative assessment of their prevalence in the media. This allows us to connect qualitative models with actual practices and identify trends in genre dynamics during wartime (see Figure 3). In our study, the authors analyzed 512 media texts, including news reports, analytical articles, visual materials, platform genres, and branded diplomatic content, collected from Ukrainian online media (Ukrinform, Ukrayinska Pravda) and social media (Telegram channels, Facebook) between January and December 2024. The genre was manually identified based on criteria considering form, narrative

strategies, and multimodality. Genre distributions are expressed as percentages, rounded to the nearest hundredth.

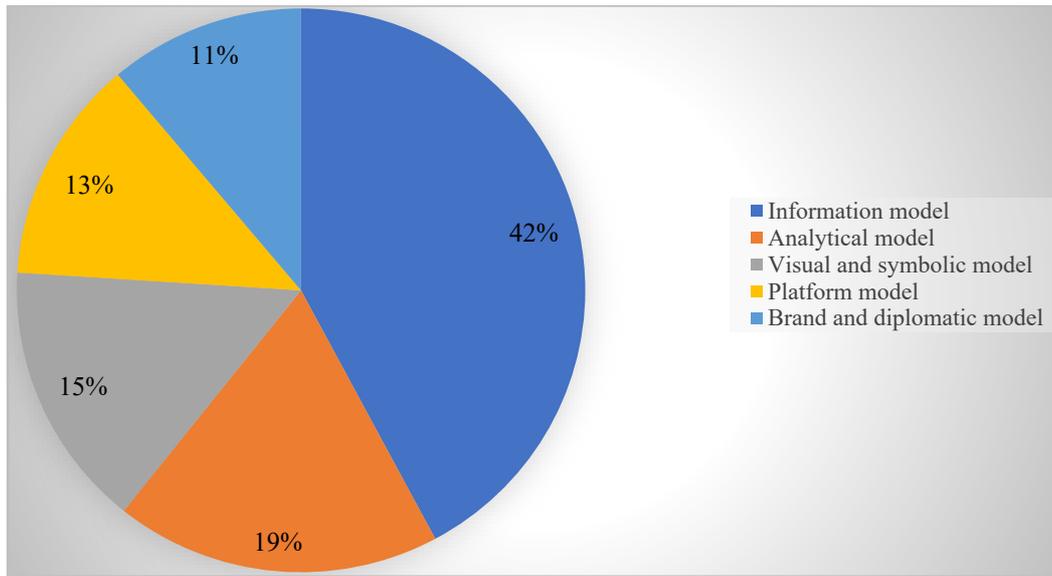


Figure 3. Distribution of genre and narrative models in the wartime media space (n = 512)

Source: created by the author

As Figure 3 illustrates, the informational model remains the most dominant at 42.17%, while the analytical model ranks second at 18.54%. Visual and symbolic forms constitute over 15%, and platform formats make up nearly 13%. The brand-diplomatic model, although the least common, accounts for more than 11% of texts, emphasizing the significant role of strategic communication. This quantitative overview complements the qualitative classification effectively, allowing us to compare different genres based on their prevalence and influence and to spot potential shifts over time.

5. DISCUSSION

The results showed that the genre-narrative models of military media texts include five main dimensions: discursive, visual, computational, platform, and linguistic-cultural. This supports the idea that modern media discourse has multiple aspects. Comparing these findings with previous studies shows both similarities and important differences. For example, the dominance of the information model (42.17%) matches Papale and Solaroli (2025), who pointed out the importance of news-type frames. At the same time, the emphasis on brand and diplomatic narratives (Kaneva, 2023) indicates a wider range of strategic communication than what is usually documented.

Some authors (Cap, 2023; Gruber, 2024; Parmelee *et al.*, 2024) emphasize the importance of geopolitical and moral frameworks, while others (Nedashkivska, 2024; Racek *et al.*, 2024) concentrate on cultural and linguistic changes, particularly the increasing use of Ukrainian. Our findings support the link between these processes, as the “aggressor-victim” narrative is reinforced by cultural codes and language. At the same time, several studies (Zollmann, 2024; Welker, 2025) criticize Western media for overlooking NATO's role and creating alternative myths, which are not always reflected in Ukrainian media. This creates space for opposition: while some researchers highlight universal models of

military discourse, our analysis reveals the uniqueness of the Ukrainian media context, driven by its internal mobilization function.

Similar contradictions can be observed in how visual strategies are interpreted: Young *et al.* (2025), Theisen (2025), and Nagy-Béni (2025) consider images important tools for dramatizing events, while others (Zecchinon & Standaert, 2025) highlight their potential to spread visual disinformation. Our findings suggest that the visual element is integrated across all genre models, but its impact depends on its combination with textual and cultural codes.

Thus, the study confirms that genre-narrative models of military media texts function as a complex system of representation in which plot frames, semantic dominants, and linguistic and cultural markers interact in a multimodal space. At the same time, the study is limited by the local nature of the sample (Ukrainian online media and social networks), which requires further cross-national research. Future studies should focus on combining humanitarian and digital approaches to fully explain the metamorphoses of media discourse and evaluate their long-term role in socio-cultural processes.

6. CONCLUSIONS

This paper shows that the genre and narrative models of military media texts have multiple dimensions, combining discursive, visual, platform, linguistic, and cultural strategies within a unified communication system. The findings mostly match expectations: the information model was dominant, but the relatively high presence of branded and diplomatic narratives was unexpected, emphasizing the increasing importance of strategic communication during wartime. An innovation in this work is the quantitative combination of qualitative classifications using an empirical cross-section, which helps monitor the changes in genre forms and their influence on mass perception. Practically, these findings could be useful in media education, journalism training, and public diplomacy, where cultural codes can act as tools for external communication. However, there are limitations to the review, mainly because the analysis mainly focused on Ukrainian sources, limiting the ability to fully examine the cross-national aspect of the media landscape. Future research should focus on comparative studies of different media systems, validate findings with larger datasets, and blend digital methods with humanitarian perspectives. Additionally, exploring the long-term effects of genre and narrative practices on identity creation and social unity during wartime offers a valuable area for further study.

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