

Culture of Public Media Communication in the Digital Age: Identification and Analysis of Anomalous Phenomena

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Abstract: The article provides a comprehensive analysis of the culture of modern public media communication in the conditions of a digitalized information space and martial law, when public sensitivity to the quality of news content is growing. The research material was the broadcast of the telemarathon "United News" and the First Channel Suspilne for 2026. Violation of the reliability standard was observed in the use of video materials from anonymous or hostile Telegram channels without proper verification, as well as in the use of pseudo-links or generalized formulations that do not allow identifying the source. Violation of the information accuracy was manifested in cases of inconsistency between the verbal and visual components of the message, which complicates its correct perception. Separately, systemic manifestations of incomplete information, implemented through fragmentary or generalized messages without proper context, were identified. Violation of the accessibility standard is associated with excessive use of specialized terminology, foreign language borrowings, abbreviations, and neologisms of the digital environment, which, without explanation, reduce the level of intelligibility of news for a wide audience. Such linguistic units, although reflecting recent trends in the development of media language, at the same time complicate the communicative effectiveness of messages. Emotional-evaluative and stylistic norms are systematized, in particular, the active use of metaphors, epithets, hyperbolized constructions, and inserted evaluative elements by presenters. Such means, without expanding the actual content, form subjective semantic accents and shift the balance between fact and comment. At the same time, in the context of military discourse, individual evaluative elements can acquire a pragmatically justified character, performing the function of emotional consolidation of the audience. Excessive authorization markers and means of emphasis that violate

the principle of neutrality of news presentation, as well as unfounded generalizations, assumptions, and inappropriate personal comments during live transmission are also identified. It is generalized that the anomalous elements of modern public media communication arise due to the influence of digital environment, the high speed of information dissemination, competition for audience attention, and the growing role of emotional component in the news. Their systematization makes it possible to outline the main risks of the media space transformation and determine the prospects for improving the quality of information broadcasting through consistent adherence to professional standards, language, and ethical norms.

Keywords: media communication, public broadcasting, information standards, language culture, journalistic ethics, digitalization

Introduction

In today's rapidly digitizing society, public media communication is undergoing profound transformations that encompass both technological and socio-cultural aspects. Broadcasting, which traditionally played the role of one of the key channels of mass communication, is changing significantly in the modern digitized world. It operates in conditions of fierce competition not only with new media, but also with social platforms and streaming services that are actively shaping alternative models of content consumption. Digitization affects not only the technological aspects of information production and dissemination, but also the nature of interaction with the audience, which increasingly chooses a personalized, interactive, and mobile format of communication. The activities of national broadcasters take place in conditions of increased responsibility for the quality, accuracy, and neutrality of information. Under such circumstances, the broadcasting of newscasters becomes not only a channel for conveying facts, but also an important factor in the formation of language norms, ethical principles, communicative standards, and public trust.

This leads to a change in the standards of information presentation, speech style and principles of interaction with the audience. The problem of information culture of television communication, which involves compliance with professional, ethical, and language norms in the process of creating and distributing media content, is becoming particularly relevant. In a digital environment, where speed often prevails over quality, we increasingly observe deviations from established norms, manifested in speech, message structure, and information content. This affects not only the level of trust in the media, but also the formation of public opinion, language culture, and information security. In this regard, the study of public media communication features in the digital era, in particular, the analysis of typical anormativism of modern television broadcasting, is an important direction of scientific research. Despite a significant number of research studies in the field of mass communication, the issue of compliance with the norms of information culture in modern television broadcasting remains insufficiently systematized. In the digital media space, we observe a tendency to lower content quality standards, expressed in the spread of linguistic, stylistic, and informational inaccuracies. Linguistic norms include violations of literary norms, in particular, the 'surzhikization' of speech, calquing, simplification of syntactic constructions and a decrease in the level of linguistic culture of presenters and journalists. Informational error-prone phenomena include manipulative presentation of material, fragmentary information, sensationalization and emotional evaluation of news, failure to comply with standards of reliability, balance of opinions, completeness and accuracy of coverage of events, and accessibility of information perception. The problem is complicated by the fact that the digital environment stimulates rapid content production, and this often happens to the detriment of its quality. In such conditions, telecommunications partially lose their function as a standard of information and linguistic culture, instead adapting to the requirements of the mass audience and digital platforms' algorithms.

The relevance of the study is due to the need to understand the information culture of public communication in the linguistic dimension as a system of language practices that ensure accessibility,

completeness, accuracy, correctness, and normativeness of information presentation. In conditions of intensive penetration of Anglicisms, highly specialized terminology and abbreviations into mass communication in Ukrainian language, the problem of the presenters' speech compliance with the principles of comprehensibility for a wide audience acquires particular importance. The use of little-used words, unadapted foreign language units or unmotivated abbreviations, language errors can reduce the level of information perception, create communicative barriers, and violate the principle of accessibility as one of the basic in public communication. The phenomenon of evaluation in news discourse requires separate consideration. The use of expressive, emotionally colored or subjectively evaluative vocabulary in news releases contradicts the standards of journalistic impartiality, transforming the information genre into a commentary one. From a linguistic point of view, this is manifested in the use of subjective modality markers, axiologically loaded adjectives and adverbs, metaphorical constructions, and other means that implicitly influence interpretation of the message. Despite the existence of separate studies of media discourse, the problem of systematizing the anomalous elements of the information culture of public telecommunications remains insufficiently developed. A comprehensive analysis of linguistic deviations that violate the principles of accessibility, neutrality, and professional ethics, taking into account recent trends in the development of the Ukrainian language and media practice, seems especially relevant.

Literature Review

One can observe a growth in scientific interest in the issues of public speaking in general and professional speaking of journalists and TV presenters in particular. Recent publications combine linguistic, psychological, and media studies approaches, which makes it possible to comprehensively understand language culture as a component of professional competence. In the scientific paradigm, public communication is often considered as a multidimensional phenomenon – pedagogical, psychological, and linguostylistic, which forms the basis of professional activity. The psychological aspect of public speaking is revealed in the work of Bobko et al. (2019). Ukrainian researchers analyze the factors of overcoming stage fright, the role of emotional self-regulation and the influence of non-verbal means on the effectiveness of communication. The linguostylistic potential of the political speech genre is investigated in the article by Chernysh et al. (2022). The authors characterize a politician's public speech as a genre that combines informative, persuasive, and manipulative functions, and analyze linguistic means of influence, stylistic techniques, and rhetorical strategies.

In the context of modern transformations within the media space, researchers such as Denizdzhi et al. (2023), Syzonov (2021) consider communicative culture through the prism of digitalization and mediatization. The authors emphasize the change in communication formats, the emergence of new channels for disseminating information, and the reduction in the level of linguistic control in the digital environment, which actualizes the problem of preserving linguistic standards. Scientists also pay constant attention to the media-language context in the conditions of Russo-Ukrainian war. In particular, Kostusiak et al. (2023) investigate the linguistic means of nominating the enemy in modern media discourse and their culturally conditioned expressive models. Researchers also emphasize professionalism and adherence to media standards in covering socially sensitive content in wartime (Shulska et al., 2025b).

The issues of media consumption transformation in the digital age (Lysiniuk et al., 2024) and the problems of corporate media (Lytvynenko, 2024) complement the overall picture, demonstrating that technological changes directly affect the style, speed, and quality of broadcasting. In particular, the role of promptness is increasing, which sometimes leads to a decrease in the linguistic quality of content. A

separate group is made up of works devoted to the linguistic culture of journalists and TV presenters.

In particular, Bilograch and Nechypir (2019) study the linguistic and stylistic errors of Ukrainian TV presenters. Similar issues are covered by Dubova and Myrinets (2022), focusing on the orthoepic errors of regional TV presenters. Typically, scientists consider the culture of speech as the basis of a journalist's professional activity, which determines the level of trust in the media and the effectiveness of public communication (Chornokuy et al., 2024). Researchers also study violations of lexical norms in television broadcasts, noting the impact of linguistic inaccuracies on the quality of information product (Minich & Kucherenko, 2019); they also study the culture of speech of journalists of the channel "UA: Pershyi" (Mykhailichenko, 2019). Scientists analyze the compliance of news discourse with professional standards (Nagornyyak, 2024; Shulska et al., 2024), as well as with linguistic and ethical norms in conditions of martial law (Shulska et al., 2024). Sporadic attention is also focused on the broadcasting of the telemarathon "United News", noting manifestations of professional responsibility and cases of deviation from standards and ethics (Shulska et al., 2025a). Systematic violations of information journalism' professional standards by the editorial teams of the telemarathon "United News" are presented in the results of regular monitoring carried out by media trainer I. Kulyas. (Kaushalya, & Arora, J., 2024). Starting from 2022 and until now, the researcher has been conducting a comprehensive analysis of the main content of the editorials (in particular, stories, live broadcasts, studio discussions with the participation of guests, etc.), noting a tendency towards increase in the number of journalistic violations. Within the framework of considering compliance with professional standards and ethical norms, the author draws attention to the peculiarities of the broadcasting practice of the telemarathon "United News" (Kulyas, 2026).

Media culture and practice in the digital age are examined by Sharra and Akpojivi (2025). According to the authors, digital technologies have revolutionized the production, distribution, and consumption of content, completely changing the media sector. Their research highlights the shift from print to digital-first strategies, the role of artificial intelligence (AI) in news reporting, and the growing influence of social media on news consumption. Additionally, it highlights how crucial it is to retain journalistic standards while modifying newsroom procedures to meet the needs of the attention economy.

Topsümer et al. (2023) look into media and communication dynamics and developments in the digital age. The authors claim that this world, where a new reality – or, to put it another way, surrealism – has emerged, offers the chance to experience the story firsthand and that it can be directly transmitted to people's senses, whether or not it is real, taking it to a completely different dimension, separating it from the realities of the physical world, or seeing it as if it were. In addition to all the advantages it offers, it makes it feasible to feel as though this incredibly potent and vibrant connection unquestionably involves numerous risks and deceptive situations. As a result, keeping an eye on developments in new media and other technologies is thought to be crucial and beneficial for forecasting potential gains or losses.

Çöteli (2019) examines how modern media affects vulture forms within the context of digital culture and identity. Jozaghi (2026) brings up the extremely pertinent topic of using social media tools to create alternative public narratives and get around gatekeepers in traditional media.

In general, recent studies within the domain of journalists' and presenters' speech focus on the problems of normativity, compliance with professional standards, ethics, and quality of media content. Overall, scientific discourse demonstrates the desire to improve the language culture of the Ukrainian media space and establish high standards of public speech in the context of social transformations. At

the same time, analysis of the source base shows that, despite a significant number of works, the majority of them focus on the description of language errors or general changes in media communication, while the problem of typical informational anomalous elements of public media communication in the digital world remains insufficiently developed. The existing studies only partially cover informational error-prone phenomena (violation of standards of accuracy, balance, reliability, completeness of information), which are becoming especially relevant in the digital age and the growing role of operational speech.

Methodology

The research material was comprised of recordings of the telethon "United News" and the First Channel Suspilne for 2026. They were considered through the prism of the modern media space digitalization and transformation of television formats in the conditions of media convergence. In the study of public media communication culture in the digital age, complementary scientific methods were used, which ensured a holistic study of anomalous information phenomena. The methodological basis is a combination of descriptive, analytical, and interpretative approaches, which made it possible not only to record typical anomalous elements, but also to reveal their nature, functions, and impact on the quality of media communication. The descriptive method was used to inventory and classify speech and communicative deviations in modern television broadcasting. Based on this, the anomalous elements were systematized according to key parameters – violations of reliability, accuracy, neutrality, completeness and accessibility of information, and their recurring structural and content characteristics were established. An important role was played by the method of continuous sampling of factual material, which ensured the representativeness of the study. The empirical foundation was formed on the basis of the analysis of television media content in the digital environment, in particular, news releases. This made it possible to trace the specifics of anomalous elements' functioning in various genre and format conditions. The key method was the method of linguistic analysis, which covers the semantic, stylistic, and pragmatic levels. Using the semantic method, semantic distortions associated with inaccuracy of formulations, incorrect use of terms and blurred meanings were identified.

Stylistic analysis helped to identify the discrepancy between linguistic means and the functional purpose of media texts, in particular, excessive expressiveness or unjustified terminology. Pragmatic analysis made it possible to assess the impact of linguistic means on the addressee, in particular, to identify manipulative effects caused by the selection of vocabulary, intonation accents, and the structure of message. The communicative aspect of the study was implemented through the use of discourse analysis and content analysis methods. Thanks to discourse analysis, media texts were considered as elements of a broader communicative process, taking into account the context of their creation, dissemination, and perception. This helped to identify violations of the presentation' logic, fragmentation of information, as well as inconsistencies between the verbal and visual components of the message. Content analysis provided a quantitative generalization of the identified anomalous elements and the establishment of frequency of their manifestation, which gave the study greater objectivity. The use of a comparative method is also significant, since it allowed comparing traditional broadcasting standards with new practices of digital media communication. This made it possible to identify transformations in broadcasting, in particular, the impact of digital discourse, algorithmic content distribution, and orientation towards rapid information consumption. The method of interpreting the results was used to generalize the obtained data in the context of changes in information culture. It allowed explaining the causes of information errors not only as a consequence of individual errors, but as a systemic phenomenon 'generated' by the impact of digital technologies, changes in media production, and the transformation of audience expectations.

The comprehensive use of scientific methodology thus enabled a deep and multidimensional analysis of information errors in the sphere of public media communication. This contributed not only to the description and systematization of these phenomena, but also to the identification of the mechanisms of their formation and functioning in the digital age.

With this in mind, this article aims to identify and systematize typical anomalous phenomena of public media communication in the conditions of a digitalized information space based on the material of modern television broadcasting, as well as to analyze their linguistic, communicative, and content features in the context of transformations of information culture and the impact of digital technologies on media content production and consumption.

Results and Discussion

In the contemporary digitalized media space, public communication is undergoing significant transformations, which lead not only to a change in the formats of information presentation, but also to the actualization of the problem of compliance with linguistic and information norms. Television broadcasting, integrated into the digital environment, interacts with social platforms and online services, and also increasingly demonstrates deviations from established standards of reliability, accuracy, neutrality, completeness, and accessibility of information. In such conditions, the analysis of informational anomalous elements as manifestations of violations of the norms of public media communication that arise under the influence of the speed of content distribution, competition for the audience's attention, and the growth of the role of the emotional and evaluative component of messages requires special attention.

Violations of the reliability standard in modern television broadcasting in the conditions of media space digitalization have been identified in the use of video materials from anonymous or hostile telegram channels without proper verification of their origin and content, e.g. *"locals filmed the video"*, *"monitors reported"*, *"they write in local publics"*, *"the video is spreading on the network"* ("1+1"); *"monitoring channels report"* (ICTV and STB); *"it is known from local telegram channels"* (First Channel Suspilne). Such practices contradict the basic principles of journalism, since the source of information remains uncertain, and, therefore, cannot be checked for reliability and authenticity. Particularly illustrative are cases of the use of generalized, blurred pseudo-references to sources of factual information that do not provide specific information about the subject of the message, e.g. *"leading Western media write"*, *"according to numerous leaks from the White House"*, *"Iranian military officials stated"*, *"our sources in diplomatic circles respond"* ("1+1"); *"according to eyewitnesses"*, *"officials state"*, *"local authorities claim"*, *"commanders say"* (ICTV and STB), *"intelligence notes"*, *"official Iran confirmed"*, *"according to ZMC data"*, *"the parties state"* ("Inter"), *"local authorities say"* (hostile), *"Pakistani sources say"* ("We are Ukraine"); *"according to the residents of the building"*, *"local residents told"*, *"the Ministry of Defense of the aggressor country states"* (First Channel Suspilne). Such formulations create the illusion of source validity, but in fact they eliminate responsibility for the accuracy of the information provided and make it impossible to independently verify it. In the context of digital environment, this practice is exacerbated by the speed of content circulation and the media's desire to respond promptly to informational occasions, which often happens to the detriment of credibility. As a result, an information product with a reduced level of factual reliability is formed, which negatively affects the information culture of the audience and undermines trust in the media as an institution. A common manifestation of violating the credibility of information is the use of abstract pseudo-links that do not contain any specification of the source of information: *"we know"*, *"according to unofficial data"*, *"according to official data"*, *"currently known"*, *"according to the latest data"* ("1+1"); *"currently known in the city"*, *"there is data"*, *"according to the*

latest information" (ICTV and STB), *"I have already heard"*, *"messages have been received"*, *"it is expected"* ("Inter"), *"it is known"*, *"it became known earlier"*, *"there is information"* ("We are Ukraine"). Such formulations perform a rhetorical rather than informative function: they create in the recipient the impression of relevance and reliability of the message, but at the same time deprive him of the opportunity to establish the origin of the data and assess its reliability.

No less problematic are generalized, vague pseudo-references to the authorship of subjective judgments that do not identify specific bearers of the opinion: *"they assured in Kyiv"*, *"they hope in the European Union"*, *"experts see"*, *"the military say"*, *"our diplomats emphasize"*, *"the authorities say"* ("1+1"); *"Washington declares"*, *"Kyiv assures"*, *"analysts say"*, *"employers' representatives emphasize"*, *"according to doctors"*, *"fighters say"*, *"the enemy says"* (ICTV and STB), *"defenders say"*, *"American military say"*, *"experts say"* ("Inter"); *"American senators and congressmen, experts and analysts emphasize"*, *"the Pentagon says"*, *"European diplomats say"*, *"Ukrainian intelligence is confident"*, *"the EU assures"*, *"democrats say"*, *"experts in international politics are sure"* ("We are Ukraine"), *"in Tehran they convince"*, *"users complain"* (First Channel Suspilne). In such cases, a personalized expert position is replaced by an abstract collective instance, which makes it impossible to verify the source's competence and reduces the level of statement argumentation.

The active use of emotionally marked vocabulary by presenters has been established. Such language tools do not expand the actual content of the news material, but contribute to the formation of a subjective perception of events, circumstances, and stories characters in the audience. This practice also leads to a violation of the professional standard of journalism regarding a clear distinction between facts and evaluative judgments. Emotional and evaluative language tools are most often used when covering military topics, in particular, in reports on the course of hostilities and the consequences of enemy shelling. At the same time, we note a tendency to use pathetic vocabulary when describing real events at the front, which may indicate a violation of the principles of restraint and neutrality of information presentation. Describing the situation in areas of active hostilities, presenters often resort to figurative language tools, e.g. *"rushing into attacks"*, *"Russians are firing furiously"*, *"enemy iron"*, *"Russian inhumans"*, *"aimed at crushing"*, *"fierce battles"* ("пруть в атаки", "росіяни осканеніло б'ють", "вороже залізничя", "російські нелюди", "прицільно розтропили", "запеклі бої") ("1+1"); *"occupiers fired"* ("окупанти гатили") ("We are Ukraine"); *"masterfully taming the equipment"* ("віртуозно приборкує техніку"), *"the entire front line is on fire"* ("у вогні вся лінія фронту"), *"pouring a lot of fire on remote positions"* ("добряче всипати по віддалених позиціях"), *"shooting, and even how they shoot"* ("стріляють, та ще й як стріляють") (ICTV and STB). In conditions of war, a certain expressiveness and even elements of evaluation can be perceived as permissible, since they reflect the general emotional state of society and perform a mobilization function. At the same time, such language practice still deviates from the standards of information journalism, in particular, the principles of neutrality, accuracy, and separation of facts from value judgments. Therefore, despite the contextual clarity and partial justification of the use of such means, their systematic use in the news indicates a shift in the information style towards a publicistic one, which requires a conscious balancing between emotional expressiveness and professional standards of media communication.

In the public speech of the presenters, we record clearly hyperbolized syntactic constructions: *"they are holding back with all their might"*, *"the most society was outraged by the act"*, *"on that fateful day"* ("1+1"), *"with incredibly warm emotions"* (First Channel Suspilne); *"the hottest point"*, *"they are making titanic efforts"*, *"the earth is moving"* ("земля двигтуть"), *"the direction continues to boil"* ("напрямок продовжує кинути"), *"huge destruction"* (ICTV and STB); *"the most tense situation"*, *"burned to the ground"*, *"turned into scrap"*, *"loud scandals"* ("Inter"), *"a powerful fire broke out"* ("We are Ukraine").

Hyperbolization is often implemented through the use of intensifying adverb “very” (“дуже”), which increases the degree of the sign and gives the expression additional expressiveness, e.g. “people are very scared”, “a very resonant case”, “it was clear that he felt very uncomfortable” (“1+1”), “it was very loud”, “a very interesting quote” (“Inter”), “it was very scary to watch” (ICTV and STB). Such intensification is often not based on measurable or verifiable indicators, and therefore translates statements from the plane of facts to the plane of subjective assessments. In news broadcasting, such intensifiers perform emotional-rhetorical function rather than an informative one, since they create the effect of dramatizing events and are capable of influencing the audience’s perception. They create the impression of greater significance or the situation tension than follows from the factual data. Given the standard of separating facts from value judgments, it is advisable to limit the use of such adverbs or replace them with specific characteristics (for example, through references to testimonies, quantitative indicators, or direct speech). This will help reduce the level of hyperbolization and ensure a more neutral, factual presentation of information.

Despite normative warnings about the use of figurative means in information genres, telemarathon journalists use artistic tropes, in particular, epithets and metaphors, cf. “цієї пекельної російсько-української війни, тендітні крила стають безпорадними, на жвавій дорозі, багатостраждальні 90 мільярдів, ще один страшний вечір” (“during this hellish Russian-Ukrainian war”, “fragile wings become helpless”, “on a busy road”, “long-suffering 90 billion”, “another terrible evening”) (“1+1”), “the dominance of drones”, “the infamous special forces”, “the deadly Russian strike”, “the bloodiest attack”, “бавовна¹ знову розквітла” (“cotton has bloomed again”), “finding tasty targets”, “they will be my guardian angels”, “the steel power of paratroopers”, “the race for life begins”, “they delivered another portion of effective sanctions”, the buzzing of steel birds”, “fierce drones”, “the city is recovering”, “oil prices are literally throwing from side to side”, “the oil and gas giant” (ICTV and STB); “people were warmed by hope”, “a telling signal”, “another false statements”, (“Inter”); “emotions were raging” (First Channel Suspilne). Such linguistic means contribute to the imagery of the presentation, but at the same time shift the emphasis from the neutral fixation of facts to their interpretation through journalist’ subjective perception. The use of epithets and metaphors in the news is often accompanied by evaluative connotations that do not always have a clear factual basis. As a result, the information message acquires features of a publicistic or even artistic style, which contradicts the standards of accuracy, impartiality, and separation of facts from comments. Such a practice can complicate the objective perception of events by the audience, since figurative means appeal primarily to emotions, rather than to a rational understanding of information. Therefore, within the framework of information genres, it is advisable to limit the use of tropes or clearly distinguish between news presentation and elements of authorial interpretation.

Sporadic statements based on paronymy occur: “працює ефектно, а головне ефективно” (“works strikingly, and most importantly – effectively”) (ICTV and STB). Such constructions are often based on sound similarity and rhythmic symmetry, which gives the statement expressiveness and memorability. At the same time, in news speech, such a play on words is a marker of journalisticness and a certain stylistic excess. It shifts the emphasis from accurate information to rhetorical effect, since it actually combines evaluative characteristics instead of a neutral description. Moreover, such paronymic approximations can create semantic ambiguity or enhance the subjectivity of the statement.

We record the journalists’ whole figurative reasoning: “І раптом відчуття, що все розсипається, як картковий будинок” (“And suddenly the feeling that everything is falling apart like a house of cards”), “Але

¹ In the context of the current war, the word “cotton” (“бавовна”) is often used humorously or euphemistically to refer to explosions, especially those occurring in Russian territory. This usage emerged as a form of irony and coded language in media and online discussions.

якщо відкинути показний оптимізм останніх заяв, насправді час працює не на Трампа", ("But if we discard the ostentatious optimism of the latest statements, in reality time is not working for Trump") ("Inter"); "на щастя, минулося без поранених" ("fortunately, there were no injured") (First Channel Suspilne). Such formulations actually mix the informational and commentary levels of material presentation. As a result, the listening audience receives not only a report about the event, but also an interpretation presented as part of the news. Given professional standards, such elements should be avoided or placed in separate genres (commentary, column, analytics), while in a news report it is worth adhering to a neutral, factual manner of presentation without imagery and emotional markers.

In news discourse, it is not recommended to use interjections of a subjective-evaluative nature (*unfortunately, fortunately, surprisingly* (на жаль, на щастя, на диво)), with the help of which journalists often express their own attitude to events, cf. "на жаль, були влучання" ("unfortunately, there were hits"), "на щастя, знайти позицію вдалося швидко" ("fortunately, we managed to find a position quickly"), (ICTV and STB); "на жаль, загинуло шестеро людей" ("unfortunately, six people died") ("We are Ukraine"). At the same time, despite the traditional warning about the inappropriateness of such elements in information genres, we believe they are functionally justified in texts dedicated to the war. In this context, syntactic units *fortunately, surprisingly* (на щастя, на диво) often enhance pragmatic impact of the message, shaping positive semantic accents and contributing to the affirmation of faith in victory over the enemy.

In news stories, some redundant authorization markers and means of emphasizing attention were observed, which in the context of information culture can be qualified as informational anomalous phenomena, since they violate the principles of neutrality and objectivity of presentation, e.g. "I would also like to note", "I mean", "I am sure", "I want to clarify here" ("1+1"); "I would like", "I can say from my own impressions", "I understand this", "we remember well", "even more" (ICTV and STB); "I will start with that", "I will generally note", "I will add", "I will say in conclusion", "please pay attention" ("Inter"); "I would also like to add", "by the way", "I want to repeat again", "I think", "according to my calculations" (First Channel Suspilne). Such means perform a rhetorical function, since they structure the text and control the audience's attention, but in a news format they can create the effect of imposing an assessment or enhancing the significance of certain aspects of the event without sufficient grounds. As a result, the information message acquires signs of subjectification, since the journalist not only conveys the facts, but also imperceptibly sets the tone of their perception. Given the standards of information journalism, it is advisable to minimize such markers or use them within a clearly substantiated logic of presentation, avoiding unnecessary emphasis. This will help maintain a balance between the structure of the message and its neutrality, and also will increase the audience's trust in the information provided. Generalizations that are unjustified in news media communication are: "everyone was incredibly impressed by the video", "everyone was simply stunned by the actions of the police" ("1+1"); "everyone is lucky" ("всім щастить") (ICTV and STB). In such formulations, a subjective assessment is presented as a general fact, without reference to sources or supporting data, which creates the illusion of a unanimous public reaction. Such a practice replaces informing with interpretation, because the journalist or presenter actually imposes a certain emotional perception of the event on the listeners. This contradicts the requirements of impartiality and accuracy, since the news should convey verified facts, not generalized assessments. Such constructions create the illusion of a unanimous public reaction, although in reality the perception of information is always different and depends on the individual experience, views, and awareness of the recipients.

Violation of information accuracy in the conditions of media space digitalization is revealed in the inappropriate combination of visual and verbal components of the message. In a digital environment, where visual content plays a dominant role and is often perceived as evidentiary, such a substitution creates a false effect of concretization and documentary. The viewer interprets the image

as an illustration of the very events that are discussed in the plot, which leads to a distortion of the content of the message. For example, on the air of all analyzed TV channels, front-line reports and other combat and review plots were illustrated with random or archival video materials that did not correspond to the content of the information provided. It is also abnormal to subtitle pre-recorded videos and synchronicities “live” in live broadcasts. Such a practice is due, on the one hand, to the high speed of news content production and the need for constant visual support, and on the other hand, to the availability of large digital archives of video materials. For example, on the Inter TV channel, we see a violation of the accuracy of information in the illustration of conversations with guests with a random video. Another example is the presentation of the General Staff data in the morning news broadcasts as information for the whole day, although they only related to the previous evening. We also record the lack of accuracy of information in the incorrect report on the Inter TV channel about the enemy UAV Lancet, which allegedly “explodes in the center of Kyiv,” while in fact it was shot down, and only its fragments fell on the Maidan. In the story of the “We are Ukraine” TV channel, during the report on the meeting of Volodymyr Zelensky with King Charles, a video of the meeting at the airport was shown, which did not correspond to the content of the report.

In the context of digitalization, the violation of information completeness in news discourse is often manifested through generalized or incomplete messages that do not provide sufficient specificity and explanatory context for viewers. For example, on the air of the Inter TV channel, the host did not indicate the location of the war correspondent in the lead-up to his direct broadcasting, leaving the audience without the necessary context. We see that digitalization reinforces this trend, since the speed of content production and the integration of television with online platforms stimulate the reduction of explanations, which reduces informative completeness and complicates the conscious perception of messages by listeners.

In the context of digitalization, Ukrainian television broadcasting represents specificity of the accessibility of information presentation through the combination of traditional language means with new communication formats, however, the use of obscure vocabulary, complex terminology, abbreviations, and foreign-language borrowings (mainly Anglicisms), common in the digital environment, often complicates the perception process. Such deviations from the language norm are amplified in situations when journalists appeal to specialized concepts without proper explanatory support, focusing on the speed of information presentation and assuming the prior awareness of the listening audience, formed under the influence of digital media. Lexemes, incomprehensible to some listeners, primarily foreign-language borrowings (mainly Anglicisms), professional jargon and highly specialized terms are increasingly penetrating the news discourse, cf. “на гаслах *ізоляціонізму*”, “відкрили їх завдяки *фронтлоудингу*”, “програми дрон-діл”, “найбільший *лузер*”, “такими *артефактами*”, “монструозних портів”, “кінетичні санкції”, “мапи *осінтерів*”, “секретне *ноухау*” (“on the slogans of *isolationism*”, “they were discovered thanks to *frontloading*”, “drone *deal* programs”, “the *biggest loser*”, “such *artifacts*”, “*monstrous* ports”, “*kinetic* sanctions”, “*OSINTers’* maps”, “secret *know-how*”) (“1+1”), “успішними *кейсами*”, “ідеться про *хевішоти*, такими *гексакоптерами*”, “*топ* уражених цілей”, “місцевих *інфлюенсерів*”, “збільшили *кілзону*”, “ППО на *аутсорці*”, “*профіти* для України”, “українські *дінстрайки*”, “пройти іранського *проксі*” (“*successful cases*”, “it is about *heavy shots*, such *hexacopters*”, “*top* hit targets”, “local *influencers*”, “increased *kill zone*”, “*outsourced* air defense”, “*profits* for Ukraine”, “Ukrainian *deep strikes*”, “passing the Iranian *proxy*”) (ICTV and STB), “ефектне *фаєршоу*”, “міжнародний *трек*” (“*spectacular fireshow*”, “international *track*”) (“We are Ukraine); “зняті *пулом репортерів*”, “своїх *стейтментів*”, “основні *меседжі*”, “*адженда* наразі вам не відома”, “відбулася *диверсифікація*”, “вимикаючи *транспондери*” (“filmed by a *pool* of reporters”,

"their **statements**", "main **messages**", "the **agenda** is currently unknown to you", "**diversification** has taken place", "turning off **transponders**" (First Channel Suspilne), "**військовий таймлайн**" ("military **timeline**") ("Inter"). A significant part of these tokens are either direct Anglicisms ("кейс", "інфлюенсер", "таймлайн", "лузер", "трек" ("case", "influencer", "timeline", "loser", "track")), or adapted professional terms ("фронтлоудинг", "транспондер", "диверсифікація" ("frontloading", "transponder", "diversification")) that do not have established everyday use. For part of the audience, especially older people or those without special training, their meaning may be incomprehensible or require additional effort to interpret. Such units are often used without explanation or contextual disclosure of the content, which contradicts the basic requirement of news: to be understandable "at first perception". As a result, the viewer is forced to either guess about the meaning, or loses some of the information. The use of such vocabulary often has signs of linguistic fashion or professional jargon, rather than communicative expediency. In many cases, there are transparent Ukrainian equivalents ("випадки" / "приклади" instead of "cases", "впливові особи" instead of "influencers", "неперіодичність" instead of "timeline"), which provide better accessibility without losing content. The use of such constructions reduces the level of intelligibility of the news message, narrows the potential audience and violates the principle of accessibility of information. In view of this, it is advisable to either replace them with understandable equivalents or accompany them with brief explanations in order to ensure effective communication with a wide range of viewers.

Violation of the accessibility standard on the TV channel "We are Ukraine" was evidenced by the demonstration of unadapted maps from the General Staff's Facebook page, which made it difficult to perceive information, and in the stories of the First Channel Suspilne- by demonstrating screenshots of a joint statement by the leaders of Great Britain, Germany, and France in English. The TV channel "1+1" showed a screenshot with small English text from the website of the National Paralympic Committee, which made it difficult to perceive. The accessibility standard was violated due to the too small font of the subtitles, which made them difficult for viewers to perceive.

Informational false-dangerous phenomena include phrases or titles with incomprehensible abbreviations, for example: "за даними **OSINTмерів**", "**ВАКС** обрав запобіжний захід", "оператор **БПЛА РУБПАК...**", "начальник штабу **ДАР ОАБР...**", "дронами та **НРК**", "**МЕА** вивільнить..." ("according to **OSINTers** data", "**VAKS** chose a precautionary measure", "**RUBPAK UAV** operator...", "chief of staff **DAR OABR...**", "drones and **NRC**", "**MEA** will release...") (First Channel Suspilne), "комні кілограм **БК**", "іранськими **СВІП**" ("hundreds of kilograms of **BC**" (ammunition allowance), "Iranian **SVP**") (ICTV and STB), "командир **ББПС**", "в смузі **ЛБЗ**", "мова про ракети **РАС-2**" ("**BBPS** commander", "in the **LBZ** zone", "it is about **PAC-2** missiles") ("1+1"). Such abbreviations without proper explanation complicate the perception of information by a wide audience and reduce the level of its accessibility. As a result, a communication barrier arises, which can lead to partial or incorrect interpretation of the message' content. Another problem is that a significant part of such abbreviations is highly specialized (military, technical one) and understandable mainly to specialists or persons involved in the relevant context. For the average viewer, they remain semantically opaque, especially in the absence of decoding at the first mention. In addition, the accumulation of several abbreviations in one message creates the effect of information overload and complicates its operational perception. From the point of view of the standards of information journalism, such units require mandatory explanation or expansion (at least during the first use), after which it is possible to use an abbreviated form. An alternative solution is to replace abbreviations with understandable descriptive constructions. This will help reduce

communication barriers, increase the clarity of messages, and ensure the principle of information accessibility for the widest possible audience.

Conclusion

As a result of the study, it was found that the digitalization of media space significantly transforms the practices of public media communication, leading not only to the expansion of communicative opportunities, but also to the exacerbation of the problem of compliance with basic information standards. The integration of television broadcasting into the digital environment contributes to an increase in the speed of content distribution, multi-platformity, and interactivity, while at the same time intensifying competition for the audience's attention. This provokes the simplification of content, the clip-like nature of thinking, and the emergence of error-prone phenomena that affect the quality of the information product. The systematization of empirical material made it possible to identify key groups of informational anomalies associated with the violation of the reliability, accuracy, neutrality, completeness, and accessibility of information. A persistent tendency to use unverified sources, pseudo-references, and secondary messages without proper verification was revealed, which reduces the level of factual reliability of the content. There is also a discrepancy between the verbal and visual components of messages, which can cause distortion of meanings and manipulative effects. Fragmentation of information presentation, reduction of context and excessive concentration on individual details make it difficult to form a holistic picture of the event. The problem of information accessibility attracts special attention: excessive terminology, use of elements of digital discourse (borrowings, jargon, abbreviations) without proper explanation narrow the circle of addressees and complicate the perception of messages by a wide audience. In this context, we can trace a shift in the balance from informativeness to expressiveness, when emotional and evaluative elements begin to dominate over the factual component.

It is proven that the identified anomalous phenomena are complex and are caused not only by technological factors (speed, algorithmization, format restrictions of platforms), but also by the transformation of information culture and professional practices of journalism. In particular, the role of subjectification of content, personalization of messages and orientation towards instant audience reaction is increasing, which often occurs to the detriment of standards of accuracy and balance. It was established that the combination of these factors negatively affects the level of trust in the media, contributes to the spread of media disorientation, and reduces the effectiveness of public information. In the future, this may lead to the erosion of information culture and weakening of the role of the media as an institution of public control. Therefore, increasing the effectiveness of public media communication in the digital environment requires not only consistent adherence to professional standards, ethics, and language norms, but also development of media literacy among both content producers and audiences. It is important to implement systematic verification of sources, improve editorial policies, and adapt language and communication strategies to the needs of different social groups, taking into account the principles of accessibility and inclusiveness. We see prospects for further research in the development of practical recommendations for minimizing anomalous phenomena, creating tools for monitoring the quality of media content, and studying the impact of digital platforms and algorithms on the formation of public discourse and media broadcasting standards in the context of digital transformation.

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