

4. The perfect choice of the lexicon. The main nominations in the texts are words denoting the characters of these stories. The number of nouns with evaluative components in the semantic structure defines its pragmatic tend. Besides, the positive and negative estimation is expressed by the component with positive or negative connotations.

Finally, the effective pragmatic information of a speaker and that of a hearer will normally have a great amount in common. The primary function of communication is to effect changes in the pragmatic information of the other. These changes may either be additions or substitutions. To be able to achieve the desired communicative effect each participant needs to have a reasonable idea about which pragmatic information is shared between him and the other participant, and which part is not shared. Indeed, pragmatic information is part and parcel of the message of utterances in communicative acts.

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#### **DIGITAL STORYTELLING AND WAR: PROJECTS COLLECTING EYEWITNESS ACCOUNTS FROM UKRAINE**

***Tetiana Harasym***

*PhD in Philology*

*Associate Professor*

*Department of English Philology and Methods of Teaching English*

*Ternopil Volodymyr Hnatiuk National Pedagogical University*

*Ternopil, Ukraine*

***Olha Dovbush***

*PhD in Philology*

*Associate Professor*

*Department of English Philology and Methods of Teaching English*

*Ternopil Volodymyr Hnatiuk National Pedagogical University*

*Ternopil, Ukraine*

Today, the stories of Ukrainians about the war, about how it is experienced by different social groups, are actively recorded and published, even separate web sites have been created where personal narratives about the war experience are published. The aim of this study is to give a description of the projects the purpose

of which is to collect evidence of russian-Ukrainian war by recording, preserving and showing the world the experience of people living through war. Such personal stories can be studied for social, political, humanitarian and scientific goals.

The narrative appeared in the theory of literature as one of the fundamental categories of describing a literary text. It quickly became a philosophical, psychological and cultural category [6; 11] and is viewed as “the human ability to organize events and actions into comprehensive, meaningful structures that develop over time” [11, p. 12].

As a result, storytelling plays an important part in the development of identity and autobiographical memories. Storytelling creates a sense of belonging and connectedness. It links past experiences to the present, while providing a rich resource for emotional coping and psychological resilience to face life’s events. Trees and Kellas found by analyzing narrative data that there were two primary functions of storytelling:

- (1) narratives help people make sense of difficult experiences, and
- (2) stories provide insight into people’s conceptualizations of the world [12].

Storytelling can help people form new identities in times of conflict, and transform endings to challenges of life. The lessons learned from stories serve as a protective balm against the painful, storms of life. Responses to adversity involved the safety of reflecting and reframing the stories of our lives [9].

Oral storytelling, rooted in the traditions of human history, relies on the spoken word, gestures, and personal interaction to convey narratives from one generation to another, developing a sense of communal engagement and cultural identity, as stories are shared within specific contexts and often evolve through oral transmission [7].

In contrast, according to J. Lambert, a digital story is a narrative blending of visual and sound elements to share a personal story. Similar to traditional forms of academic writing, digital stories incorporate a narrative with additional textual, visual, and auditory elements, often borrowed from other sources, to further explore their message [8].

Furthermore, by offering a global platform for storytelling that transcends geographical boundaries and reaches diverse audiences instantaneously, digital storytelling has transformed the way narratives are shared and experienced. There are three main types of digital stories: personal narratives (character stories, memorial stories, stories about life events such as love stories, recovery stories), documentaries (electronic encyclopedia entries, engaging and insightful mini-digital documentaries), and inform or instruct discourse (digital stories intentionally created to deliver specific learning content in various academic fields) [10].

Personal stories about russian-Ukrainian war belong to the first type of digital storytelling as they deal with a hard existential period in life serving the fundamental human impulse to share experiences, perspectives, and values. As the internet has changed how people share stories, especially those about the

experience of war, social media has made storytelling more important than ever. Thus, digital storytelling is a powerful tool for connecting people worldwide and sharing diverse stories.

The project *Dictionary of War: short stories of Ukrainian resistance* started by Ostep Slyvinsky is designed to record and preserve the testimonies of eyewitnesses about the war.

These are stories “*which are centered around certain words. It would seem that these words are ordinary, but in the days of war they acquire special weight and meaning, cause associations that we are not used to*” [5].

The stories compiled in the *Dictionary of War* are individual records of real events, yet when viewed together, they become literature. This transformation allows them to express a shared human experience, touching on themes of irretrievable loss and profound grief, while also offering moments of consolation and hope [5].

*War. Stories from Ukraine project* aims to collect stories of people who went through or are going through the war. The collection and accumulation of war stories of eyewitnesses at first hand should show the world and the Ukrainians themselves all the suffering and emotions that ordinary people go through. According to the organizers of the project, this will make it possible to influence the collective consciousness of Ukrainians, form a national identity, and to sever ties with the aggressor state.

*War. Stories from Ukraine project* collects dozens of stories of people from Ukraine who are experiencing the war: direct participants in the events, as well as refugees, internally displaced persons, residents of the home front, etc. The project team translates personal narratives into fourteen foreign languages and is primarily aimed at a foreign audience [1].

Ideological and humanistic goals are pursued by the *#MyWar project*. Any Ukrainian can leave their story on this website, the purpose of which is to tell the world about the cynical war that Russia is waging in Ukraine. The site called “My History of the War in Ukraine” contains autobiographical stories of Ukrainians about their war experiences. Each of the Internet users can read other people’s stories and add their own story. For users, a short video instruction is included on how to register on the site and identify yourself through a profile in social networks. There is only one sentence in the field where you can post a story about yourself: “Leave your story”. You can also add your photo, link to the video, choose the date of the event. Most users submit their photos or photos of their family [2].

The National Historical Library of Ukraine has published a series of webliographic materials

*Testimony of eyewitnesses of the war between russia and Ukraine* that document the Russian-Ukrainian war using eyewitness accounts, personal stories, and media reports. Since the full-scale invasion on February 24, 2022, they have released 20 editions, each with a unique focus. The first 10 editions offer a broad overview of the war’s developments across Ukraine, with a few editions focusing

on specific regions or cities, like the sixth edition covering the Kyiv region and the ninth edition highlighting Mariupol and the Donetsk region. In the following 10 editions, the focus shifts to more specific themes and regions. These later editions address topics like the Ukrainian Armed Forces, territorial defense, volunteerism, and the impact of war on civilians and displaced persons. They also explore unique themes, such as missing persons, freed prisoners, and the war's effects on professional groups like agricultural workers, healthcare personnel, and journalists. Together, these editions provide a comprehensive archive of the war's impact, illustrating both broad trends and personal stories. This collection serves as a valuable resource for historical research and preserves the collective memory of Ukraine's wartime experience [4].

We are aware of separate scientific projects that collect testimonies of participants in the war. First of all, we would like to note the international scientific and documentation project

*24.02.2022. 5 in the morning. Evidence of war.* The project was initiated by researchers of the Center for Urban History of Central and Eastern Europe from Lviv, who were supported by scientists from Poland (Institute of Philology and Sociology of the Polish Academy of Sciences, Polish Society of Oral History), as well as partners from Luxembourg and Great Britain. The task of the project is primarily to document the rapidly changing events of the Russian-Ukrainian war, recording the subjective experience of its participants. An important component of the project is the question of the ethics and methodology of documenting, preserving and researching the testimonies of people who have lived through the war [13].

The Maidan Museum's oral history project, *Russian-Ukrainian War: Voices of Eyewitnesses*, is dedicated to documenting the personal testimonies of those affected by the Russian-Ukrainian war. The project gathers stories from people who have witnessed or participated in key events, such as the Revolution of Dignity, as well as those impacted by the full-scale invasion that began on February 24, 2022. It collects testimonies from a wide range of individuals, including protest participants, volunteers, internally displaced persons, and others directly impacted by the conflict. The project team conducts expeditions to gather interviews in liberated cities and towns, with additional testimonies collected online. These personal narratives are invaluable for preserving the unique and historical experiences of those involved in the conflict. Additionally, they serve as crucial resources for researchers studying the social, cultural, and historical impacts of the war [3].

In conclusion, storytelling has become a key way to capture and preserve the personal experiences of people living through the Russian-Ukrainian war. Several platforms focus on collecting and sharing these stories to ensure that the human side of the conflict is remembered. Projects like the

*Dictionary of War, War. Stories from Ukraine*, and *#MyWar* gather firsthand accounts from eyewitnesses, protest participants, refugees, and volunteers. These stories offer more than just a record of events; they become a

collective narrative that conveys themes of loss, resilience, and hope. Other projects, such as the

*Testimony of eyewitnesses of the war between Russia and Ukraine* and *Russian-Ukrainian War: Voices of Eyewitnesses*, aim to document the broader scope of the war while keeping the focus on personal stories. Another project, *24.02.2022. 5 in the morning. Evidence of war*, focuses on capturing the rapidly changing events from the beginning of the full-scale invasion, providing a detailed look into the personal experiences of war participants. They serve as valuable resources for researchers exploring the war's social, cultural, and historical impact. By compiling these stories, these platforms contribute to a richer understanding of the war and help ensure that the experiences of those who lived through it are not forgotten. This collective effort shapes Ukraine's memory of the war, providing a meaningful archive for future generations.

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## **САЙТОНИМИ В ПАРАДИГМІ ІНТЕРНЕТ-ОНОМАСТИКОНУ**

***Катерина Нестерчук***

*магістрантка факультету філології і журналістики,  
Тернопільський національний педагогічний університет  
імені Володимира Гнатюка,  
м. Тернопіль, Україна*

***Ольга Косович***

*докторка філологічних наук,  
докторка габілітована в галузі мовознавства, професорка,  
завідувачка кафедри романо-германської філології,  
Тернопільський національний педагогічний університет  
імені Володимира Гнатюка,  
м. Тернопіль, Україна*

У сучасних лінгвістичних розвідках часто предметом дослідження є інтернет-дискурс, що пов'язано передусім із перманентною появою нових елементів всесвітньої мережі, а відтак – власних назв, що їх номінують. Сьогодні особливу увагу науковців привертає саме інтернет-ономастикон, тому що сукупність онімів онлайн-середовища хоча й «обмежена сферою вживання, але, завдяки глобальній та рекурсивній структурі, сфера вживання цих онімів – Інтернет – не є обмеженою ані територією, ані етносом, ані мовою» [1, с. 47]. Крім того, вивчення всіх груп власних імен, які функціонують у мережі, «мають велику вагу і для ономастичних досліджень взагалі, і для досліджень в галузі Інтернет-ономастики з двох причин: стратегічної – їх вивчення призведе до значного розвитку та модернізації ономастики; та тактичної – для виокремлення та аналізу окремого ономастичного явища потрібно брати до уваги всю сукупність