



Counter-suggestive organisation of information campaign discourses Land forces of Ukraine “Ghost of Kyiv” and “Valkyries of Kyiv”

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Abstract. The relevance of the study is conditioned by the urgent need to develop linguistic mechanisms for forming the national stability of Ukrainian society and countering the destructive influence of the aggressor country, one of these mechanisms is counter-suggestion. The purpose of the study was to investigate the counter-suggestive organisation of discourses of the information campaigns “Ghost of Kyiv” and “Valkyries of Kyiv”, which were carried out by the Land Forces of the Armed Forces of Ukraine in the first months of the full-scale invasion of the Russian Federation in Ukraine. The study used methods of discourse analysis; functional and semantic analysis based on lexicographic sources; content analysis using Big Data technology. It was established that during the active phase of the war, new forms of counter-suggestive direction emerged in Ukrainian society, which perform both counter-communication (offensive, aimed at promoting own narratives) and therapeutic (aimed at improving a person's emotional perception of the world). The information campaigns “Ghost of Kyiv” and “Valkyries of Kyiv” gave rise to counter-suggestive legends that were spread both by the media and by spontaneous civil society. These legends introduced the winning narratives “Everything will be Ukraine!”, “The Valkyries of Kyiv are on guard!”, thereby consolidating the Ukrainian society, therapeutically influencing the consciousness and behaviour of people, levelling the narratives of the aggressor country about the defeat of Ukraine. The systematic use of suggestive language tools in the “Ghost of Kyiv” and “Valkyries of Kyiv” discourses provided a therapeutic effect of legends, which is confirmed by multimodal texts created in response in the bowels of civil society (songs, comics, tattoos, murals, etc.), and counter-communication, as evidenced by the reaction in the first days of the full-scale war of Russian media and public figures

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regarding the denial of the factual basis of the “Ghost of Kyiv” information campaign. The results can be used both for the development of counter-suggestive discourses by the relevant departments of security and state institutions, and for teaching the discipline “Linguistics of text and discourse”, this constitutes the practical significance of the study

Keywords: world picture; counter-suggestion; phraseological unit; therapeutic communication; counter-communication; counter-suggestion legend; language means of suggestion

Introduction

The analysis of counter-suggestive forms of information implementation in the context of a full-scale invasion of the Russian Federation in Ukraine is an urgent scientific problem, since it captures the positive experience of Ukraine in preserving the mental health of citizens and effectively countering the enemy. In the linguistic dimension, it is important to study the phenomena of counter-communication as an offensive activity to counteract the destructive influences of the enemy, and therapeutic communication aimed at improving a person's emotional perception of the world, stabilising their psychological state.

The information campaigns “Ghost of Kyiv” and “Valkyries of Kyiv”, carried out by the Land Forces of the Armed Forces of Ukraine in the first months of the full-scale invasion of the Russian Federation in Ukraine, demonstrate unique linguistic mechanisms of counter-suggestive communication and the introduction of a strategic narrative of Ukraine regarding the ability to resist the enemy. Counter-suggestive communications of the institutions of the security and defence sector of Ukraine in the context of a full-scale war are extremely important, as they are aimed at countering pathogenic information of the enemy and protecting citizens from hostile suggestive influence aimed at destroying national identity, changing the mental matrix of Ukrainians through destruction of ethnic identity. In the Russian-Ukrainian war, which is also called cognitive, ideological, semantic, “the theatre of military operations is human consciousness, the subject of defeat is

secular mass consciousness, the object of defeat is the enemy and its potential allies, the target attitude is ethnocide and identity destruction, regional and civilisational meanings and prospects for the future” (Slukhay, 2024).

Suggestive linguistics studies the influential, suggestive function of communication – both positive and destructive. The development of counter-suggestive means of countering destructive influence involves going beyond linguistic pragmatics, using the potential of multimodal discourses and turning to the mechanisms of psycholinguistics, which allows studying linguistic suggestive defence mechanisms in the stimulus-response paradigm.

Counter-suggestion is a linguistic mechanism of resistance to the destructive influence of the aggressor country. With the beginning of the hot phase of the war in Ukraine, a system of counter-suggestive protection was developed, introducing the meanings of the Ukrainian conceptual picture of the world into the global information space and ensuring the national stability of society. Some forms of counter-suggestion emerged spontaneously in civil society, while others were developed by specialists, in particular linguists. A number of studies by Ukrainian linguists are devoted to counter-suggestion issues. In particular, technologies for creating therapeutic texts were investigated by N. Slukhay (2019), who identified the main linguistic techniques that can influence the psychoemotional state of the recipient, such as the use of metaphors, rhythmic organisation of the text, and emphasis on positive images.

O. Snytko (2024) focused on adapting therapeutic texts to the cultural and social context of the reader, emphasising their role in the rehabilitation of patients with emotional disorders. Carnival forms of suggestion were analysed by O. Snytko & M. Pohorilova (2023), in this paper, the researchers examined the use of humour, play, and irony as mechanisms of psychological influence that reduce anxiety and build trust between the communicator and the recipient. The study by O. Sidak & Y. Kuznetsova (2021) investigated how carnival forms of communication can act as a tool for weakening critical attitudes and contributing to the development of a positive perception of information.

Therapeutic discourses were investigated by O. Doychik & I. Shkoruta (2024), who focused on the structure and lexical features of therapeutic discourse, which provides emotional comfort to the recipient and enhances a sense of security. Special attention was paid to the construction of texts that consider the individual needs of the audience and are used in psychotherapy and educational practice. Problems of language stability were considered by L. Kompantseva (2024), V. Kovalevska-Slavova (2021) and N. Stoikova (2015). Strategies for maintaining language stability under information pressure were analysed, in particular, means of overcoming manipulative influence, the influence of contextual factors on the perception of manipulative texts was considered, and the role of cognitive mechanisms in the development of resistance to language influence was studied. The neuro-linguistic dimension of suggestive and counter-suggestive communication has been studied by T.Yu. Kovalevska & A.V. Kovalevska (2020), who considered how neuro-linguistic mechanisms interact with the recipient's cognitive structures, enhancing or, conversely, weakening the effects of language exposure. Their study became the basis for developing practical recommendations for constructing texts aimed at reducing the susceptibility to manipulation.

The purpose of the study was to determine the linguistic mechanisms of counter-suggestive organisation of information campaigns of the Land Forces of the Armed Forces of Ukraine "Ghost of Kyiv" and "Valkyries of Kyiv". To achieve the goal, the following tasks were set: 1) to distinguish between the concepts of counter-communication and therapeutic communication as directions of counter-suggestion; 2) to make a discourse analysis of the counter-suggestion information campaigns "Ghost of Kyiv" and "Valkyries of Kyiv", as a result of which legends about defenders and defenders of Ukraine were created; 3) based on content analysis, to characterise the propaganda discourse of the Russian Federation, in which attempts were made to deny the existence of the factual basis of the information campaign "Ghost of Kyiv".

The study used methods of discourse analysis – to investigate the practices of information campaigns of counter-communication and therapeutic direction and the allocation of language means of counter-suggestive influence; functional and semantic analysis based on lexicographic sources – to study the representation of discursive characters "Ghost" and "Valkyrie" in Ukrainian linguoculture; content analysis using Big Data technology – to determine the destructive narratives of enemy propaganda about levelling the legend "Ghost of Kyiv".

Counter-suggestive communications in war conditions: Linguistic schools and approaches of practitioners

Three scientific schools deal with counter-suggestion issues during the war in Ukraine: the National Academy of the Security Service of Ukraine, the Institute of Philology of the Kyiv National University, and the Odesa Mechnikov National University. Researchers of the National Academy of Security and Defence of Ukraine consider the issue of counter-aggression in the context of strategic communications and national security. In Ukraine's first collective

monographic study on suggestion and counter-suggestion in war (Akulshyn *et al.*, 2018), the authors note that “the entire complex of counter-suggestive measures is seen as appropriate on a national scale to subordinate the development of the “anti-hybrid” consciousness of citizens”.

Specialists of the Kyiv National University considered the issue of counter-suggestion in the system of organising the information flow of the hot phase of Russian aggression (Slukhay, 2024) and through the prism of the “battle of narratives” (Snytko, 2024). The counter-suggestion is considered by these authors as the result of the mobilisation and cohesion of Ukrainian society, which took place “due to historically formed attitudes inherent primarily in the bearers of the Ukrainian mentality, supported by the solidary democratic community of the world – these attitudes provided the specifics of the collective cognition of the Ukrainian people of the events of the current period”. “The creation of unique counter-suggestive forms for information and psychological protection in crisis conditions, in particular military ones, is a feature of the Ukrainian mentality. The crisis situation that society is experiencing during the war era massively brings to the forefront specific texts that implement the most important strategic narratives (primarily the identity narrative) that support the morale of citizens – creolised (multimodal) texts with a high degree of suggestibility, broadcast through classical and new media, social networks, combining different-code information (visual, verbal, and musical text)”.

In the first months of the Russian-Ukrainian war, propagandists of the Russian Federation systematically carried out a multi-level suggestive influence on various target audiences to solve several tasks: forming a favourable attitude to the “SMO” to the internal audiences, attracting them to the war in Ukraine; receiving support from the target audiences of Ukraine, which in the opinion of the leadership of the

Russian Federation, to ensure a quick victory (narrative “*Kyiv – in three days*”); for all target audiences – creating a simulacrum of reality, in which the Russian Federation is positioned as a great power that fights world Nazism, fairly protects the Russian-speaking population, and prevents crimes committed by the Ukrainian army. Specialists of the Land Forces of the Armed Forces of Ukraine, who dealt with issues of information and psychological counteraction to the enemy, began to use various forms of suggestive influence to level the influence of Russian propaganda, which gradually developed into a well-thought-out system of counter-suggestive communication.

Among the main forms of counter-suggestive communication, the Centre used the following: information campaigns, as a result of which legends were created about the heroic actions of Ukrainian defenders based on real events; symbolic non-verbal communication – painting helicopters and helmets of fighter pilots with Petrykivka painting; musical and journalistic projects that in the first months of the war carried out an effective stabilisation effect on Ukrainian citizens; appeals through leaflets to Ukrainians (therapeutic communications and the enemy (counter-communications).

Linguistic and suggestive technology “The Hero’s Journey” in the organisation of urban legends “Ghost of Kyiv” and “Valkyries of Kyiv”

In the first days of the war, when the enemy was on the outskirts of Kyiv, specialists of the Land Forces proposed two information campaigns, in the depths of which the legends “Ghost of Kyiv” and “Valkyries of Kyiv” were born. These legends gained popularity in the nationally oriented society of Ukraine, were supplemented with new details that cognitively reproduced fragments of the conceptual picture of the nation’s world – traditions, concepts, knowledge, ideas, etc. The counter-suggestive basis of these legends is “the system of recycling national

heritage as an unconscious willingness to use the nation’s semiotic thesaurus” (Zelenin, 2015).

The structural and semantic Organisation of these legends is based on conceptual opposition *OURS* (Ukrainians, defenders of Ukraine) – *STRANGERS* (invaders), which “permeates all levels of the national picture of the world – from cosmogonic ideas to everyday pragmatics” (Kachmar, 2011). The semantics of the image of the “Ghost of Kyiv” summarise the first successes of Ukrainian aviators in the sky of Kyiv. For the first time, the image of the superhero was mentioned on the Facebook page of the Land Forces on 28.02.2022, and gradually it became an urban legend. The semantics of the legend “Valkyries of Kyiv” captures the invincibility of Ukrainian women who, together with men, defend their hometown. The legends “Ghost of Kyiv” and “Valkyries of Kyiv” are based on the suggestive technology of J. Campbell’s “The Hero’s Journey” (Campbell, 2021), which was improved by Ukrainian specialists (Zelenin, 2015). This technology contains the following stages: understanding the vocation: identity, purpose of life, mission; “accepting the challenge-vocation” (defining the “world map”) and “crossing the threshold” (activities outside the comfort zone, forming a new worldview in a crisis); colliding with the “demon” and turning it into a resource; completing the task; finding the “way home”.

The cognitive basis of this technology consists of an updated understanding of the

discursive personality of the hero. “The modern hero, the modern man is not afraid to respond to the call and go in search of the source of the power that we are destined to unite with, cannot and should not wait for his community to throw off like a snake the old line of arrogance, fear, mercantile greed and sanctified misunderstanding, and therefore, each of us is now undergoing the most difficult test – bearing the cross of the saviour – not among the triumphal cries in the moments of the great victories of his people, but in the silence of solitude” (Campbell, 2021). Table 1 shows step-by-step text fragments – markers of the stages of unfolding discourses of legends: video messages of the “Ghost of Kyiv” and “Valkyries of Kyiv”, messages from the website of the Land Forces of the Armed Forces of Ukraine, where the legends were first presented, and Ukrainian media that told about the actions of real people-prototypes of Heroes of Legends. The authors consider the legends “Ghost of Kyiv” and “Valkyries of Kyiv” to be counter-suggestive, since they perform two functions – effective stabilisation influence on Ukrainian citizens, as they demonstrate the ability to protect Kyiv from the aggressor (therapeutic), information and psychological counteraction to the enemy, and the introduction of Ukrainian narratives – “Everything will be Ukraine!”, “Valkyries of Kyiv are on guard!” (counter-communication and therapeutic).

Table 1. Implementation of the counter-suggestive technology “The Hero’s Journey” in the discourses of the legends “Ghost of Kyiv” and “Valkyries of Kyiv”

Stages of the “Hero’s journey” technology	Text fragments-markers of the legend “Ghost of Kyiv”	Text fragments-markers Legends of the “Valkyries of Kyiv”
Understanding the vocation: identity, purpose of life, mission	Ghost of Kyiv #3! Good mood and victory! Everything will be Ukraine! (Land Forces of the Armed Forces of Ukraine, 2022)	The Valkyries of Kyiv are on guard! Every man, every woman, even a dog will kill the invaders who came to the Ukrainian land. The capital’s “Valkyries” are ready for total resistance! (Valkyries of Kyiv are on guard, 2022)

Table 1. Continued

Stages of the “Hero’s journey” technology	Text fragments-markers of the legend “Ghost of Kyiv”	Text fragments-markers Legends of the “Valkyries of Kyiv”
“Accepting a challenge-vocation” (defining the “world map”) and “crossing the threshold” (activities outside the comfort zone, forming a new worldview in a crisis)	The “Ghost of Kyiv” is a legendary superhero whose figure was created by Ukrainians! This is rather a collective image of the pilots of the 40th Tactical Aviation Brigade of the Air Force, who protect the skies of the capital. Which suddenly appear where they are not expected! (TSN, 30.04.22)	russist scum, we do not advise you to get caught in the eyes of our defenders! (Valkyrie Capitals will kill you, 2022)
Encounter a “demon” and turn it into a resource	He is called the “Ghost of Kyiv”, although he protects our safety like a real Angel. In the aerial battles, the Ukrainian pilot has already shot down 10 planes of the invaders (he is called the “Ghost of Kyiv”, 2022) There will be more “Ghosts of Kyiv” now! +70 planes for the Ukrainian army! Our partners are giving us MiG-29 and Su-25! If necessary, they will be able to be based at Polish airfields from which Ukrainian pilots will perform combat missions (Land Forces of the Armed Forces of Ukraine, 2022)	Invaders, Valkyries of Kyiv will kill you! (Valkyries of the capital will kill you, 2022) Russian soldiers! When night falls, the Valkyries of Kyiv will destroy you! (Valkyries of Kyiv are on guard, 2022) Russian soldier, no one is afraid of you here! The Valkyries of Kyiv are ready to kill you side by side with our men. And our children will deliver us ammunition! (“Ghost of Kyiv” went from defence to offensive, 2022)
Completing a task	Near Obukhiv, the “Ghost of Kyiv” shot down a “Kalibr” cruise missile, saving hundreds of human lives. This is aerobatics! (Near Obukhiv the “Ghost of Kyiv”, 2022) “Ghost of Kyiv” went from defence to offensive (“Ghost of Kyiv” went from defence to offensive, 2022)	“More ardent than men”. How Buchan witches and Valkyries destroy “Shaheds” with “Maxim” machine guns (Rudenko, 2024) The Ministry of Defence distributed a video with women who serve in the army: “Our girls have bigger balls than your soldiers”, says the heroine of the video (Valkyries of the capital will kill you, 2022)
Finding the “way home”	Development of the discourse of legends in civil society: murals, comics, songs, NGOs with similar names, tattoos, etc.	

Source: Attack Index (n.d)

Stages of deployment of the legends “Ghost of Kyiv” and “Valkyrie of Kyiv” in the information space of Ukraine:

A discursive dimension

First stage creating legends – “understanding vocation” cognitively recreates the hero’s identity and mission for the discursive community. “Ghost of Kyiv” is a mythical Ukrainian military

ace pilot whose mission is to protect the airspace over Kyiv; “Valkyries of Kyiv” is a team of female soldiers of the Territorial Defence Forces. At this stage, the heroes of legends are nominalised – “Ghost of Kyiv”, “Valkyries of Kyiv” and strategic narratives of legends are formed: “*Everything will be Ukraine!*”; “*The Valkyries of Kyiv are on guard!*”.

If the “Valkyries of Kyiv” in the videos prepared by the Land Forces of the Armed Forces of Ukraine, called themselves and told their own stories, then the names of the “Ghosts of Kyiv”, fighter pilots, were not disclosed for security reasons. In most cases, they became known to the general public after their death (Andriy Pilshchikov, Stepan Tarabalka, Valentyn Korenchuk). “Ghost of Kyiv” is a collective image of the pilots of the 40th Tactical Aviation Brigade of the Ukrainian Air Force who defended the capital’s skies

According to the Academic Explanatory Dictionary, lexeme “ghost” has several values – 1. The spirit of the deceased, which is seen by people who are superstitious or have a morbid imagination. Folk character of folk tales, legends, etc., who represents the spirit of the deceased. 2. Vague, barely outlined contours of something. 3. Something unreal, sometimes deceptive (Bilodid, 1970-1980). Researchers of Ukrainian mythology note that the belief in ghosts is a manifestation of animism as a belief in spirits. Since ancient times, attitudes towards the dead have combined two different emotions: affection for a loved one and fear of the deceased, who already belonged to the afterlife. Accordingly, the idea of ghosts reflected this duality (Hnatiuk, 2000). The semantics of the image of the “Ghost of Kyiv” are somewhat changed in relation to the mythological interpretation: it is a spirit that stands on the defence of the city, a mythical force that destroys enemies, takes them to the afterlife, and therefore is perceived by them as a threat.

The image of the Valkyries is borrowed from Norse mythology, but its semantics is in line with the images of the Ukrainian conceptual picture of the world: *valkyries* (from the Old Norse word *valkyrja*, in the plural *valkyrjur* – the one who chooses the dead) – in Norse mythology – supernatural beings, warrior maidens, female deities-guardians (Korol, 2023). The image is rooted in ancient German mythological traditions (from Anglo-Saxons to Burgundians)

(Bostan & Zvarych, 2010). The mythological image of Valkyrie corresponds to the Ukrainian one – Magura, also known as Mother Slava, Perunitsa, or Bereginya. Magura is repeatedly mentioned in the Veles Book (1995). Like valkyrie, Magura is the epitome of victory and courage, military wisdom, and strength. This similarity is quite justified, since the myths and legends of the world together form “a colossal and surprisingly stable set of fundamental truths that humanity has professed over the millennia of its existence on our planet” (Campbell, 2021). Thus, the mythological origin of the names of defenders of Ukraine forms their certain semantic uncertainty: each recipient of information can fill it with their own content and create an image of the hero for themselves based on their own conceptual picture of the world and its corresponding associations.

The second stage involves the hero’s *acceptance of the “challenge-vocation”* and the adjustment of their conceptual picture of the world. The hero faces “a boundary or threshold of abilities, or edge of the world” and understands the challenges facing them and their country, which leads to “*crossing the border*” when a discursive community enters “a certain new living space, “territory” outside the comfort zone” (Zelenin, 2015). The full-scale war of the Russian Federation against Ukraine as a discursive crisis has become a test of the stability of the conceptual picture of the world of Ukrainians. Speech signs of these stages are the use of non-specific verbs that do not give a clear understanding of how the hero will act in a crisis situation (*they appear where they are not expected; we do not advise you to get caught in the eyes*). This uncertainty forms the pragmatics of an unknown threat, which contributes to the mythologisation of the heroes and heroines of legends.

In the third stage, “*encounter a demon and turn it into a resource*”, cognitive reproducible threat (invaders, Russian soldiers), at the level of discourse, ways to overcome it are determined (*There will be more “Ghosts of Kyiv” now;*

the Valkyries of Kyiv will kill you; the Valkyries of Kyiv will destroy you; no one is afraid; our children will deliver us ammunition!). At this stage, causal relationships are demonstrated (*shot down 10 Russian planes* – because it protects our land from invaders; *they will kill you* – because you came to our land like the invaders; *no one is afraid* – *even children will deliver ammunition*). The texts of this stage use verbs that give an understanding of specific actions in a new discursive situation (*to kill, to not be afraid, to deliver ammunition*) and nouns of conceptual opposition *OURS* (*“Ghost of Kyiv”, “Valkyries of Kyiv”, Ukrainian people, residents of Kyiv*) – *STRANGERS* (*Russian soldiers, occupiers*). Contempt for the enemy and demonstration of readiness to fight is recorded by invective names (*russist scum*).

On the fourth stage, *“completing the task”*, the pragmatics of national sustainability and awareness of the updated conceptual picture of the world are being introduced. Discourses demonstrate the effectiveness of actions to ensure the security of Ukraine and Ukrainians (*shot down a Kalibr cruise missile – saved hundreds of human lives; Buchan witches and Valkyries destroy “Shahed” using machine guns “Maxim”* and the advantages of heroes over the enemy (*The “Ghost of Kyiv” went from defence to offensive; our girls have bigger balls than your soldiers*). The use of a brutal figuratively reinterpreted phraseological unit (*Our girls have bigger balls than your soldiers*) is aimed at devaluing the enemy and creating a strong image of women serving in the Territorial Defence Forces. Expressive and evaluative phraseological units that attract the attention of target audiences are memorable and can become viral in social networks, thereby consolidating the image of a military woman who is not afraid of enemies in public discourse.

At the fifth stage, *“finding way home”*, legends are consolidated in the national discourse, receive certain symbolic confirmations, and form a new folklore series. Discourses of

legends are creolised, multimodal texts are created “with a high degree of suggestibility, broadcast through classical and new media, social networks, combining multi-code information (visual, verbal, and musical text). These texts provide an effective suggestive impact on society and broadcast narratives that are emotionally rich in descriptions that are given using various codes. The activation of these forms is precisely the result of releasing tension through creativity”. Symbolic content is acquired by images of “Ghosts of Kyiv” and “Valkyries of Kyiv”. The mural “Ghost of Kyiv” on the capital’s building, tattoos and souvenirs with images of heroes and heroines are visual markers of objectification of national identity, which “capture in the mental sphere of the recipient certain suggestively marked meanings of the inevitability of the terrible death of the enemy who encroached on the freedom of Ukraine” (Kutuza, 2022; Snytko, 2024). The same semantic function is performed by the chevrons “Ghost of Kyiv”, “Ukrainian Valkyrie”. They position the person’s belonging to the discursive community of patriots who defend Ukraine.

A therapeutic suggestive role is played by a bronze mini-sculpture installed in Kyiv, dedicated to the “Ghost Of Kyiv”. *“This is a collective image of the fighters of the 40th Tactical Aviation Brigade who are defending the skies over the capital and Kyiv Oblast. This is such an important image for Ukrainians. It gives hope and a sense of security, because there are brave and skilled warriors above their heads”* (Khmelnyska, 2022). Inscription on the sculpture *“Touch me – bring victory closer”* has the style of a plot, introduces suggestive meanings of approaching victory through certain magical actions. This inscription, like the plot, is represented by a “verbal formula with miraculous power” (Bostan & Zvarych, 2010) and has the pragmatics of achieving a certain result (approaching victory). JARRA’s song “Ghost of Kyiv”, shown in Table 2, also has a folklore basis:

Table 2. JARRA's song "Ghost of Kyiv"

Hey! Hey! Hey! Hey! Hey! Hey! Hey! Touch, touch the sky with your palms Pray, pray – words are what you need Do you hear that singing in the abyss? Thirst for the last words	Above the Earth, like a dark dream A flying dragon The sea is covered with a wing It reaches the stars – the Dragon! Not a monk, not a king They won't hide behind a wall Hoi, Hoi, Hoi, Hoi!
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Source: YARRA – The Dragon (n.d)

The song "Ghost of Kyiv" embodies the style of the plot (*Touch, touch the sky with your palms. Pray, pray – words are what you need*). The rhythmic construction and semantic repetitions of the text consolidate the idea of the inevitable punishment of the enemy (*Neither monk nor king They won't hide behind a wall. Hoi, Hoi, Hoi, Hoi*). The poetics of the plot is reproduced by verbs of the present tense, reproducing the picture of the unfolding of the event (*A dragon flies over the Earth like a dark dream, The sea is covered with a wing, A dragon reaches the stars!*), by repeating the words (*Hey! Hey! Hoi! Hoi!*), which has a suggestive effect on the recipients of information due to the rhythmic repetition of phonetic, grammatical, and lexical elements.

According to the multimodal principle, the comics "Ghost of Kyiv" published by "Ranok" were created, made in the style of Japanese manga (Dzhiuko, 2022). The specific feature of this genre is the grotesqueness of images and reading from right to left. Humorous forms of understanding war have a counter-suggestive direction and have a therapeutic effect on readers. Matsuda Juko, a well-known manga author, was inspired by the events of February 2022, "when during the harsh escalation of the Russian-Ukrainian war, the Ukrainian pilots of the 40th Tactical Aviation Brigade heroically defended the skies over Kyiv. The feat of the Ukrainian aces gave rise to the legend of the "Ghost of Kyiv", the MiG-29 pilot, who in the first 30 hours of the Russian invasion of Ukraine won six aerial victories in the sky over the capital: he shot down two Su-35s, two Su-25s, Su-27s, and MiG-29s (Dzhiuko, 2022).

Graphic construction of comic book text involves reading in two directions – from right to left and from left to right. The beginning and end of the text of each page are strong positions and introduce messages about the senselessness of the Russian war in Ukraine: *That's right! That is why we must end this war as soon as possible; Do you hear, Alexia, what are we fighting for in the end?* This graphic design symbolises the irreversibility of Ukraine's victory and the inevitable defeat of the Russian Federation. The discourse of the legends "Ghost of Kyiv" and "Valkyries of Kyiv" continues to develop spontaneously. In 2022, the public organisation "Defenders of the Sky" was established, which, together with the Air Command "Centre" of the Air Forces of Ukraine, developed an initiative to register trademarks in Ukraine concerning the image of the "Ghost of Kyiv". The Ukrainian National Office of Intellectual Property and Innovation recognised "GHOST of KYIV" and "NIGHT GHOST" as national symbols and noted that *"speculation on symbols of war is unacceptable, just as the commercialisation of the pain of Ukrainians is unacceptable. But the registration of the image and designations "The Ghost of Kyiv" for an organisation created by the military to support the families of military personnel is just an example when the use of war symbols will benefit the country and its defenders"* (Symbols of War, 2024). In 2023, the public organisation "Ukrainian Valkyrie" was established, which conducts trainings for women in self-defence and tactical medicine at the initial military training. The NGO carries out counter-suggestive communications, forms a

positive perception of reality and emotional stability among cadets: “If you are looking for something to give, give emotions and confidence. The training certificate from “Ukrainian Valkyries” is a gift that the recipient can exchange for emotions, strength, self-confidence, and readiness for any challenges” (Ukrainian Valkyrie, n.d).

Results of content analysis (using Big Data technology) of Russian media regarding the counter-communication influence of the legend “Ghost of Kyiv”

A marker of the success of the legend “Ghost of Kyiv” as a suggestive counter-communication

discourse is the reaction of Russian propagandists. Content analysis carried out using Big Data technology based on “Attack Index” proved that in the period 24.02.22-May 2022, the naming “Ghost of Kyiv” along with expressions “Russian ship go ...” and “Cyborgs of Donetsk airport” for Russian propagandists, they became symbols of communication failures, as evidenced by the results of a sentiment analysis, according to which Russian media reports about the “Ghost of Kyiv” had a mostly negative emotional connotation (Fig. 1).

Russian media reports that tried to “debunk the fakes of Ukrainian propaganda” had a positive emotional connotation (Fig. 2).

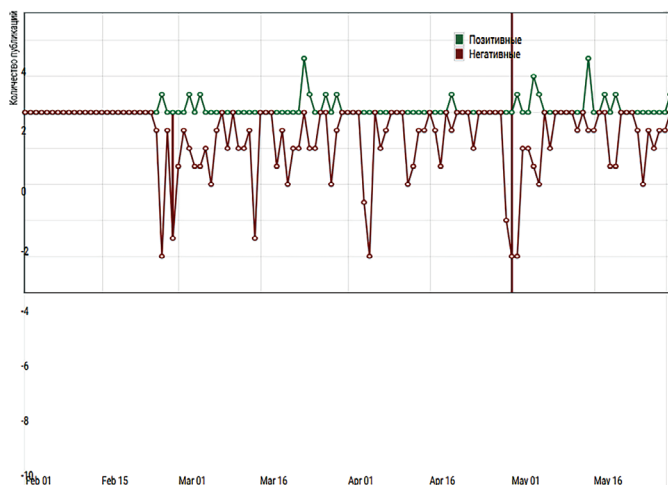


Figure 1. The tonality of information dynamics of Russian messages about events related to the “Ghost of Kyiv”, according to the “Attack Index” resource. Red has a negative connotation of messages, Green has a positive one

Source: Attack Index (n.d)

13:27 An exhibition about the heroes of the military special operation in Ukraine opened in the capital's Victory Museum	Close
2022.03.24 13:03	
City News Agency "Moscow"	
Eurovision and Ukraine	Close
2022.05.15 13:22	
Segodnya.ru	
Kyiv war chronicles. Business on blood. A Ghost will appear in Kyiv, and an embankment in Vasilkov	Close
Johnsonyuk	
2022.05.05 08:10	
Anti-fascist	

Figure 2. Examples of positively coloured Russian media reports about the “Ghost of Kyiv”

Source: Attack Index (n.d)

In the first months of the war, Russian propaganda media (Fig. 3) regularly (several times a day, week, month) commented on events related to the “Ghost of Kyiv” (Fig. 4), which indicates the presence of a planned information campaign.

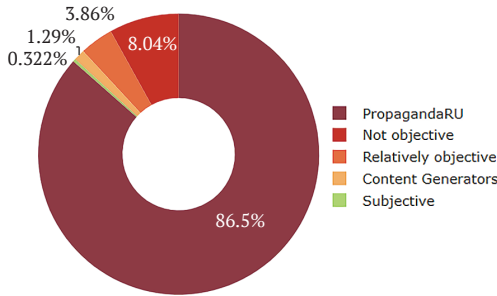


Figure 3. Classification by category of objectivity of Russian sources who commented on events related to the “Ghost of Kyiv”

Source: Attack Index (n.d)

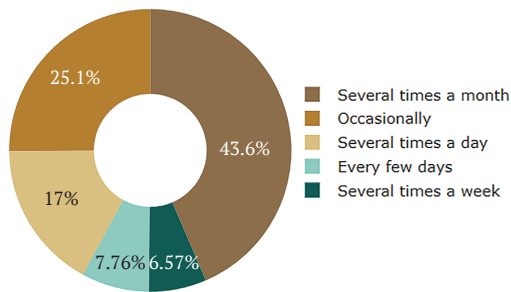


Figure 4. Frequency of presentation of destructive information by Russian media regarding the “Ghost of Kyiv”

Source: Attack Index (n.d)

Russian media, which tried to refute the existence of the “Ghost of Kyiv”, introduced two narratives “*The Ghost of Kyiv does not exist*”, “*Promotion of discourses about “Ghost of Kyiv*”, “*Russian warship go...*”, “*Cyborgs of Donetsk airport*” – *failure of the Kremlin’s propaganda*”. The discourse analysis proved the repetition of suggestive components in Russian media reports about the “Ghost of Kyiv”: “90% of the

video content, all these armoured columns, explosions – this is the Ukrainian segment, it is filmed and published, and we collect it. Memes are one of the signs of dominance in the information space and audience control. “Russian ship – go ...” – created based on lies, fake alleged confrontation of the fighters of the Zmiinyi Island to our fleet – has captured the entire Ukrainian society and not just the public. As of yesterday evening, the non-existent “Ghost of Kyiv” has already shot down 10 Russian planes. “Cyborgs of Donetsk airport” are the same, even real feats are not necessary for symbols. Can you tell me the analogues we have?” (Those responsible for information policy in Russia must be severely punished. Russian folk line. Plot size: 5. Period: 2022.02.28 06:27 – 2022.02.28 10:55). “Kyiv is going completely mad ... Another important observation is that at this stage of the conflict, the Ukrainian side can “play propaganda” but it creates images much better than in 2014. The events on the Zmiinyi Island, where, as reported, Ukrainian border guards refused to surrender and were destroyed by artillery fire of the Russian Navy, gave rise to the meme “Russian ship go ...”. The story was not only widely disseminated among the country’s population. It has become the subject of all the world’s mass media. In response, the Russian side stated that the border guards were alive and had joined the Black Sea Fleet, but the story was being told all these days... Already on the second day of the conflict, the “urban legend” about the Ghost of Kyiv was born – Ukrainian pilot, who allegedly shot down six Russian planes and became the world’s first ace since the Gulf War ..., this is most likely an element of psychological warfare...” (What do Western experts think about the consequences of the special operation in Ukraine? Ridus.ru. Plot size: 1. Period: 2022.02.28 13:30 – 2022.02.28 13:30). “Deputy Chairman of the Security Council of the Russian Federation Dmitry Medvedev commented on fakes spread by Ukraine regarding the actions of the Armed Forces of the Russian Federation. “Ghost of Kyiv”, image of an airplane taken*

*from a computer game. A drone shot down by a jar of pickles. "Dead heroes", surrendered to a Russian warship. Mariupol maternity hospital, now Bucha. What unites them? **These are fakes that have matured in the cynical imagination of Ukrainian propaganda***" (Dmitry Medvedev spoke out about fakes spread during a special military operation. *JustMedia*. Plot size: 12. Period: 2022.04.05 11:05 – 2022.04.05 19:00).

Denying the facts of Ukrainian resistance, the Russian media use suggestive means typical for all publications: distorting nominalisation (*these are memes, this is an element of psychological warfare, this is fake*), conceptual juxtaposition *OURS* (Russian side, Russian Armed Forces) – *STRANGERS* (Kyiv, Ukrainian side), injection reception (spiral of arguments) (*90 % of the video content, all these armoured columns, explosions – this is the Ukrainian segment, it is filmed and published out there, and we collect it*), resources of the semantic modality of unreliability (*the Ukrainian pilot who allegedly shot down six Russian planes; non-existent "Ghost of Kyiv"; image of the plane, which is taken from a computer game; fake alleged confrontation*), the use of cognitive metaphors of negative connotation (*Kyiv is mad; fakes that have matured in the cynical imagination of Ukrainian propaganda*). The active denial by Russian media and public figures of the factual nature of the "Ghost of Kyiv" story is evidence of its counter-communication effectiveness.

Thus, the information campaigns "Ghost of Kyiv" and "Valkyries of Kyiv" are an example of effective practical use of the possibilities of suggestive linguistics, in particular, technologies of suggestive counter-communication discourse. Systematic use of the possibilities of modern linguistics in countering enemy propaganda is an urgent area of comprehensive research that combines theory, methodology, and practice.

Conclusions

The active phase of the war led to the emergence of new forms of counter-suggestive

direction in Ukrainian society, which perform both counter-communication (offensive, aimed at countering the enemy's communication and promoting their own narratives) and therapeutic (aimed at improving the emotional perception of the world of a person, stabilising their psychological state). The information campaigns "Ghost of Kyiv" and "Valkyries of Kyiv" gave rise to counter-suggestive legends that were spread both by the media and spontaneously by civil society. These legends introduced winning narratives "*Everything will be Ukraine!*", "*Valkyries of Kyiv are on guard!*"; thus, they consolidated the Ukrainian society, therapeutically influenced the consciousness and behaviour of people, and offset the narratives of the aggressor country about the defeat of Ukraine. The structural and semantic organisation of these legends introduces conceptual opposition *OURS* (Ukrainians, defenders of Ukraine) – *STRANGERS* (occupiers). This opposition demonstrates both cosmogonic representations of the national discursive community and provides everyday pragmatics. The structural and semantic basis of legends is formed based on the suggestive technology of J. Campbell, which contains five stages: (1) understanding the vocation: identity, purpose of life, mission; (2) accepting the "challenge-vocation" and "crossing the threshold" (activities outside the comfort zone, forming a new worldview in a crisis); (3) encountering the "demon" and turning it into a resource; (4) completing the task; (5) finding the "way home".

The systematic use of linguistic suggestive tools in the "Ghost of Kyiv" and "Valkyries of Kyiv" discourses provided their therapeutic effect, as evidenced by the multimodal texts created by Ukrainians in response (songs, comics, tattoos, murals, etc.), and counter-communication, as evidenced by the reaction of Russian media and public figures in the first days of a full-scale war. The study of other counter-suggestive forms that emerged after 24.02.2022 is promising: graffiti, patriotic

murals, installations, musical, poetic, prose works; author's prayers; letters to the war and letters from the war; memes, etc. This search will contribute to determining the linguistic arsenal of ensuring national security in war conditions.

None.

None.

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Conflict of Interest

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Контрсугестивна організація дискурсів інформаційних кампаній Сухопутних військ України «Привид Києва» і «Валькірії Києва»

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Анотація. Актуальність дослідження зумовлена нагальною необхідністю вироблення лінгвістичних механізмів формування національної стійкості українського суспільства та протидії деструктивному впливу країни-агресорки, одним з таких механізмів є контрсугестія. Метою статті було дослідження контрсугестивну організацію дискурсів інформаційних кампаній «Привид Києва» і «Валькірії Києва», що здійснювали Сухопутні війська Збройних Сил України в перші місяці повномасштабного вторгнення РФ в Україну. У статті використано методи дискурс-аналізу; функціонально-семантичний аналіз на основі лексикографічних джерел; контент-аналіз за технологією Великих Даних. Встановлено, що в активну фазу війни в українському суспільстві виникли нові форми контрсугестивного спрямування, які виконують як контркомунікаційну (наступальну, спрямовану на просування власних наративів), так й терапевтичну (спрямовану на покращення емоційного світосприйняття людини). Інформаційні кампанії «Привид Києва» і «Валькірії Києва» дали поштовх контрсугестивним легендам, які поширювалися як медіа, так і стихійно – громадянським суспільством. Ці легенди впроваджували переможні наративи «Все буде Україна!», «Валькірії Києва на варті!», тим самим консолідували український соціум, терапевтично впливали на свідомість і поведінку людей, нівелювали наративи країни-агресорки про поразку України. Системне використання в дискурсах «Привид Києва» і «Валькірії Києва» мовних засобів сугестії забезпечувало терапевтичний ефект легенд, підтвердженням чому є мультимодальні тексти, у відповідь створені у надрах громадянського суспільства (пісні, комікси, татування, мурали тощо), і контркомунікаційний, про що свідчить реакція в перші дні повномасштабної війни російських медіа і публічних осіб щодо заперечення фактологічної основи інформаційної кампанії «Привид Києва». Результати статті можуть бути використані як для розбудови відповідними підрозділами безпекових і державних інституцій дискурсів контрсугестивної спрямованості, так і при викладанні дисципліни «Лінгвістика тексту і дискурсу», у цьому полягає практичне значення дослідження

Ключові слова: картина світу; контрсугестія; фразеологічна одиниця; терапевтична комунікація; контркомунікація; контрсугестивна легенда; мовні засоби сугестії