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WOMEN'S AUDIO NARRATIVES IN THE FORMATION OF PATRIOTIC DISCOURSE DURING WAR

The purpose *of the study is a comprehensive understanding of the role of women's audio narratives in the formation of the patriotic discourse of Ukraine during the full-scale war.*

Research methodology*. An interdisciplinary approach was applied, combining media studies, gender and cultural analysis. Methods of qualitative content analysis and thematic coding of the issues of the nationwide radio marathon, the programs of «Radio Culture», «Public Radio», as well as independent podcast projects («Veteranka», «Veteran Hub», regional initiatives, etc.) were used. The methodology is complemented by descriptive-analytical and comparative analysis, elements of discourse analysis and memory studies.*

The results*. It was found that women's voices on audio platforms perform a dual function: they document the experience of war from the first person, embedding it in collective memory; they consolidate the community through affective modes of sound (grief, concern, anger, irony), which make patriotic discourse more empathetic and convincing. Audio formats highlight the full range of women's roles – from fighters and medics to community leaders and military partners, normalizing their professional subjectivity. «Radiotherapeutic» programs with psychological support strengthen audience resilience and community unity.*

The novelty*. For the first time, the female voice is systematically interpreted as an affective media resource of patriotic discourse, which shifts the emphasis from «national-masculine» storytelling to the polyphony of gendered polyphony. An analytical framework is proposed that combines the discourse of resistance, emotional modes of sound, and practices of audio documentation of war.*

Practical meaning*. The results are useful for radio and podcast editorial offices that develop population support programs, as well as for educational and communication strategies of state and public institutions.*

Key words*: women's audio narratives, patriotic discourse, podcasting, Ukrainian emigration radio, voiceover techniques, trends in modern journalism, Ukrainian-language radio broadcasting.*

I. Introduction

The full-scale Russian-Ukrainian war has not only turned the lives of millions of Ukrainians upside down, but has also significantly transformed the information space. The women's dimension of the war has received particular attention – the participation of women in the military, volunteering, rear support, and global advocacy for Ukraine. Traditionally, war has been seen as a «man's business,» with women appearing as victims or passive observers. However, in the current war, Ukrainian women have demonstrated remarkable agency: they have become diplomats and journalists drawing attention to the war, gone to the front as soldiers, headed households and volunteer headquarters, acted as anti-war activists, and more [14, pp. 1–17]. The first weeks of the invasion showed that «Ukrainian women are doing everything they can to stop the war – just like men. They are fighting and volunteering, on the front lines and in the rear. They are giving birth to children in basements. They are calling world leaders to action. They are engaging the international community. They help. They save lives. They keep calm» [10]. This radical change in roles has given rise to a new patriotic discourse in which women's voices play a central role.

Audio media – radio and podcasts – play an important role in recording and spreading women's stories. Audio platforms allow listeners to hear women's voices directly – *emotional, authentic, and trustworthy*. Through audio narratives, Ukrainian women document their first-person experiences of war, contributing to the collective memory and patriotic narrative of the nation. In the age of digital technology, traditional broadcast radio is complemented by podcasting, a decentralized format that allows anyone to express themselves and find their audience. In wartime, this is especially important because audio content can be created even in shelters or during evacuation, and listened to on the road, at the front, or abroad.

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The research is relevant because there is a need to understand the emerging voice of Ukraine's patriotic discourse – the women's voice that can be heard on the radio and through headphones, boosting morale, recording the truth about the war, and breaking down gender stereotypes. Although the topic of women in war has already attracted the attention of scholars (in particular, T. Khraban and K. Samoilenko, who study images of women soldiers in the media [13], and S. D. Phillips and T. Martsenyuk, who analyze the role of Ukrainian women in resisting the aggressor [19]), the aspect of audio narratives remains underexplored. Meanwhile, it is through audio formats that the unique emotional power of women's stories is revealed – their ability to evoke emotional connection and reshape the meaning of patriotism.

Researchers from the United Arab Emirates (U.A.E.) University, S. Al Oraimi and O. Antwi-Boateng, note that the war in Ukraine has disrupted the established patriarchal narrative, where women were assigned the role of victims or guardians of the home front [14, pp. 1–17]. Instead, women have engaged in various forms of active participation, from diplomacy and journalism to direct involvement in combat and civil resistance to the occupation [14, pp. 1–17]. Researcher T. Khraban of the Heroes of Kruty Military Institute of Telecommunications and Information Technologies and adjunct professor K. Samoilenko of the Military Institute of Taras Shevchenko National University of Kyiv examined the media representation of women in the military and offered a typology of women military personnel portrayals [13, pp. 145–167]. According to the authors, the media offer two models: a conservative stereotypical one (a woman as «beautiful in uniform,» «guardian,» «mother,» etc., often with undertones of patronizing sexism) and a counter-stereotypical one, which challenges traditional clichés and shows the woman figure as a professional warrior without «special status» based on gender [13, pp. 145–167]. Women's resistance as a complex practice that requires a rethinking of gender norms during wartime and can lead to the strengthening of women's positions in post-war society is discussed by S. D. Phillips and T. Martsenyuk [19]. In contrast, P. Kratochvil and M. O'Sullivan point out that Russian aggression also has a «gender dimension,» since the Kremlin's rhetoric openly attacks the values of gender equality, presenting them as «incompatible with traditional society,» while the Ukrainian narrative, on the contrary, demonstrates an emancipatory, gender-progressive nature of resistance [16, pp. 347–366]. Lithuanian researchers M. Yurkute and E. Kripieneinshi analyze the motives for women's participation in military conflicts, pointing to both patriotic factors and the desire for personal fulfillment and protection of loved ones [17]. In her media blog on «The Guardian,» «Absolute Radio» presenter and member of the «Sound Women» movement, which aims to help women get airtime on the radio, S. Champion notes that «only 20% of solo voices on the radio are women» [15]. The author has carefully analyzed podcasts in the structure of cross-media platforms of modern media [2, pp. 36–46] and researched the role of Ukrainian emigration radio in preserving the national code abroad [3, pp. 9–15]. In wartime, women tell their stories on the radio, but academic understanding of the impact of this phenomenon is still ahead. This academic research develops this direction, focusing on a specific format – audio stories narrated by the women themselves.

II. Problem statement and research methods

The aim of the study is to provide a comprehensive understanding of women's audio narratives' role in shaping Ukraine's patriotic discourse during the full-scale war.

An interdisciplinary approach combining media studies, gender studies, and cultural studies analysis was employed. Methods of qualitative content analysis and thematic coding of episodes of the all-Ukrainian radio marathon, «Radio Kultura» (Radio Culture) and «Hromadske Radio» (Public Radio) programs, as well as independent podcast projects («Veteranka,» «Veteran Hub,» regional initiatives, etc.) were applied. The methodology is supplemented by descriptive and analytical, as well as comparative analysis, elements of discourse analysis, and memory studies.

The scientific novelty of the study lies in the combination of gender studies, media studies, and cultural studies approaches to analyzing the audio discourse of war. For the first time, women's voices are examined as a means of documenting war and resistance, ensuring the inclusion of women's experiences in the public patriotic narrative. Additionally, for the first time, podcasting is positioned as an affective form of patriotic discourse that can shift the focus from generalized narratives, as defined by Y. Meremova, a postdoctoral researcher in the «Gender, War, and Security» research group at the Center for Gender Studies at the University of Basel (Switzerland), from the «nationally masculine» myth of war to the personal stories of women, which can transform gender roles during wartime [18].

III. Results

In times of crisis and war, radio has repeatedly proven its effectiveness as a weapon of ideological struggle. A classic example is World War II, when underground radio stations of the Resistance Movement in Europe, anti-fascist «voices» in occupied territories, and news broadcasts from London kept the population's hope for liberation alive. Later, during the Cold War, radio waves once again became a battleground – one need only recall *«Radio Free Europe»* (*Radio Liberty*) or the *«Voice of America,»* which Soviet citizens listened to in secret, seeking truth and alternative information. Under all these conditions, radio won in terms of speed and ubiquity, as its signals reached places where newspapers or television couldn't.

In the Ukrainian context, the role of radio as a tool of resistance was also evident during the Revolution of Dignity (2013–2014). At that time, «Hromadske Radio» was created to provide timely information about the events of the Maidan, and in subsequent years, on the course of the war in Donbas. Its broadcast became a platform for independent voices, including women's voices: journalists, volunteers, and human rights activists were given the opportunity to directly address pressing issues to listeners. After the start of the full-scale invasion in 2022, Ukrainian radio stations underwent unprecedented changes – all major FM stations united into a single information network called «Yedyni Novyny» (United News). In fact, radio (along with television) became part of the national information defense, broadcasting news, government messages, and danger alerts around the clock. This marathon, which is still ongoing, also includes women journalists, announcers, and experts. Their calm, confident voices, on the one hand, inform, and on the other hand, *soothe and provide emotional support* to listeners in times of distress.

At the same time, the full-scale war has also given rise to many decentralized audio initiatives that complement the official broadcast. After all, while the all-Ukrainian marathon is effective for news, it offers less space for *personal stories* and diverse voices. Therefore, independent radio stations and online platforms have become more active. For example, in Kharkiv, despite the ongoing shelling, the independent *«Radio Nakypilo»* (Radio Enough!) continues to broadcast, launching a special project called «Vona. Viina» (She. War) – a series of programs about women in the army and volunteering [11]. This local radio space has become significant for the region: in each episode, Kharkiv women share their experiences in the war, inspiring others. Similarly, *«Hromadske Radio»* and other broadcasters produce special episodes dedicated to women in the military, doctors, and volunteers. For example, one of the episodes of *Hromadske*'s podcast *«Khtos Kohos Liubyt»* (Someone Loves Someone) discussed the societal perception of military women and the challenges they face (sexism, lack of trust in their competencies [7]).

Historically, women's voices on the radio have often played the role of guardians of the hearth – giving advice on household chores, raising children, and boosting morale. Today, Ukrainian women on the radio play the role of «guardians of both the front and the home front»: they broadcast messages from shelters, report from frontline cities, coordinate humanitarian aid live on air, and give psychological advice to other women. For example, since 2022, Ukrainian Radio and *«Radio Kultura»* have launched programs where women psychologists and counselors discuss overcoming stress, loss, and the adaptation of children during the war – targeting primarily women listeners. This «*radio therapy*» aspect can also be seen as a form of resistance: preserving mental health and community unity in the face of aggression [4].

It is worth mentioning separately the role of radio in the diaspora and occupied territories. For millions of Ukrainian women who found themselves abroad, Ukrainian radio (online or satellite) has become a *lifeline to their Motherland*. Under occupation, on the other hand, listening to Ukrainian broadcasts is illegal, but people are finding ways to do so. Historically, women often took on the role of finding out the news and sharing it with others. This evokes memories of World War II, when women and the elderly often gathered to listen to the radio while men fought. Thus, radio serves as an informational support system, and women have traditionally played a key role in this process.

The war provided a significant impetus for the development of podcasting, as many started recording podcasts as war diaries, discussions of pressing issues, and interviews with witnesses. For women podcasters, the war also became a catalyst to pursue their projects consistently, to refine their skills and professionalism, and to build their audience. Some creators of cultural, literary, psychological, and other content shifted their focus to military issues or reexamined them in the context of the war in Ukraine. Those forced to leave their homes and rely on a laptop and headset have also become podcast creators. The latest audio formats allow for experimentation, ranging from monologue episodes to multi-character documentary audio series. Historically, and even today, radio has served as an important space of resistance, with women's voices becoming increasingly prominent. By combining traditional broadcasting with the latest podcast platforms, Ukrainian women have created a multi-voiced chorus of resistance that not only counteracts enemy propaganda but also *forges new interpretations of national unity*.

Since the beginning of the full-scale war, many initiatives have emerged in the Ukrainian media space that can be grouped under the theme of «women's voices of resistance» – including special radio programs and podcasts created by women journalists, activists, or participants in the events themselves. Among them is the «Veteranka» Movement podcast (Women's Veteran's Movement), titled «Na Rivni» (On an Equal Footing), which focuses on women soldiers on the front line [9]. *«This is an honest speech of a soldier and a woman at the same time – without romance, censorship, or stereotypes about the role of women in the army and their professionalism, about weakness and strength, and about serving on equal footing with men»* [8]. In the first episodes, the podcast featured real military women: «Andriana Arekhta («Malysh»), the leader of the "Veteranka" movement, who returned to the army after being wounded; Liubov Plaksiuk («Plato»), commander of an artillery unit of the Armed Forces of Ukraine; Olha Pryschepa («Kobra»), a sapper; Olena Bilozerska («Luna»), a journalist and markswoman; and

Svitlana («Hospozha»), an aerial reconnaissance specialist» [8]. Such projects serve a *normalizing and motivating function*, demonstrating that women can and do fight professionally, on an equal footing – an idea clearly conveyed by the name itself. According to the women organizers, listening to these episodes is useful for both men and women, especially those planning to join the army, as the featured women share practical insights into military service. This is not just a media project but also an advocacy tool: the issues raised (e.g., stereotypes in military recruitment offices or the lack of equipment for women) help drive their resolution.

In 2023, «Veteran Hub,» a support network for soldiers and their loved ones, launched two podcasts: *«Voiny»* (Warriors) (about the experiences of soldiers, hosted by a veteran) and *«Kokhani»* (Beloved) (about the experiences of soldiers' partners, hosted by Nastia «Zukhvala,» the wife of a soldier) [1]. Both projects are notable for their focus on the *human stories behind the dry reports from the front lines*. In particular, «Kokhani» provides a platform for the voices of wives, fiancées, and girlfriends who are waiting for soldiers to return from war. In these podcasts, women speak openly about their fears, loneliness, how to maintain a long-distance relationship, and how to cope with the anxiety of worrying about their loved ones [6]. Such topics were rarely discussed publicly before, as they were seen as private matters. But «Veteran Hub» elevates these conversations to the level of public discourse, thereby *destigmatizing* the experiences of women on the home front. The goal of these podcasts is to *«give listeners the opportunity to hear their own*» [1], meaning to create the effect that soldiers and their loved ones are speaking directly to listeners, without intermediaries. This is crucial for patriotic discourse, as it demonstrates that the state is not represented by «faceless soldiers,» but by real people who have families. Women's voices in these programs add warmth and humanity to the conversation, emphasizing what our soldiers are fighting for: their loved ones, children, and the comfort of home.

Feminist organizations are also implementing media projects. For example, the «Divoche.Media» platform, in collaboration with the Institute of Constructive Journalism, created a podcast focused on women's issues titled «Chomu Yii ne Baiduzhe» (Why She Cares). In 2023, the second season was released under the title *«Zhinky ta Viina»* (Women and War), in which the hosts spoke with those who support women on the front lines, defend the rights of women in the military, provide them with material assistance, as well as with the women defenders themselves [12]. The season's slogan was a quote from one of the featured women: *«Without women, we will lose the war»* [5]. This represents a bold challenge to the outdated belief that women do not influence the course of military operations. Such projects help shift public consciousness, as the stories of specific women medics, assault soldiers, and signalers help the audience understand that victory is forged jointly by both men and women.

Even a brief overview of these projects confirms that the women's audio discourse in wartime Ukraine is vibrant and polyphonic. It encompasses both life on the front lines and challenges on the home front, personal dramas and success stories alike. The formats are equally diverse – from official radio broadcasts to informal podcasts, from interviews to diary-style recordings. As a result, a powerful body of grassroots wartime audio creativity is emerging, where courageous women – in military uniform or wearing volunteer headscarves – stand shoulder to shoulder with brave men soldiers. These audio narratives are already shaping public consciousness: respect for women in the military is growing, awareness of the issues they face is spreading, and stereotypes are being challenged. For example, after listening to the «Veteranka» podcast, it becomes difficult to claim that «women have no place on the front lines,» as real-life stories clearly prove otherwise [8].

Women's audio narratives of the war are marked by a distinct emotional richness and a wide range of tones. Among the most vividly expressed emotions are pain, grief, anger, desperation, love, tenderness, humor, irony, documentary realism, and authenticity.

The tone of pain and grief, unfortunately, remains an inseparable part of wartime reality. In women's vocal testimonies, one often hears tears, trembling – when they speak of losses, destroyed homes, and the deaths of children or husbands. This exposed nerve humanizes patriotic discourse, making space for grief as a legitimate emotion. Whereas the official narrative once avoided emotional emphasis (because «heroes don't cry») it is now through women's voices that society is learning: *to mourn the dead is normal, and to grieve is also a form of resistance*. Aesthetically, this is reflected in musical elements (such as the singing of mourning songs in podcasts dedicated to the memory of fallen defenders). In this way, *a culture of mourning* is taking shape – a culture that has become part of wartime national identity.

Anger and desperation. Alongside tears, there is also steel in women's voices. Many podcast participants speak with firmness – sometimes even sharply – about the enemy. Their intonations carry a sense of righteous anger: *«They wanted to bring us to our knees – it won't happen!»* or *«I will never forgive them, that's why I joined the Territorial Defense.»* Such phrases are characteristic of the recent wartime memories shared by women soldiers or volunteers. *The expression of anger in their voices challenges the stereotype of women as natural peacemakers*, instead revealing their willingness to fight – and to hate the enemy – on equal footing with men. In terms of national subjectivity, this shift also reframes the image of the enemy: the aggressor now appears as someone *the entire nation* is rising up against – women included. This strengthens the message of total nation resistance.

Love and tenderness. Alongside anger, there is space in women's stories for love – love for family, for Ukraine, for comrades. Many podcasts are filled with heartwarming stories: of a woman carrying her neighbors' children to safety under shelling; of a medic risking her life to save the wounded; of a wife writing daily letters to her husband at the front. In the voices of these women, one hears tenderness, compassion, and care. This is what one might call a «motherly» tone – though it is not limited to mothers themselves. Actually, the women's voice takes on the *role of a traditional guardian* – but in a renewed sense: not the guardian of the domestic hearth, but the guardian of humanity in wartime. Through such tones, patriotic discourse begins to carry the features of *love for one's neighbor*. The enemy may evoke hatred, but our love for our own people is stronger. In this way, women's audio discourse enriches the nation with narratives of mutual care, warmth, and mercy – a moral compass even in a brutal war.

Humor and irony. Interestingly, despite the tragic circumstances, Ukrainian women in podcasts often laugh. It is *laughter through tears* – but it matters deeply. For example, in one episode of the podcast «Na Rivni,» a woman sapper, when asked, «Aren't you afraid to work with mines?» joked that she was «*more afraid of ruining her manicure*.» Humor has become a weapon in Ukraine's information space. This aesthetic strategy of stoicism is not new to Ukrainian culture – just think of the sharp wit of the Ukrainian Insurgent Army (UPA).

Documentary quality and authenticity. Stylistically, women's audio narratives are usually very sincere and straightforward. The speakers don't try to sound formal or detached – they *«say it as it is,»* sometimes without filtering their language through literary norms. Because of this, their stories are perceived as authentic chronicles of wartime reality. This documentary aesthetic contributes to the formation of *collective memory* – because unlike official chronicles, where emotions are smoothed out, here everything is preserved.

The emotional palette of women's voices in wartime spans a wide spectrum – from the deepest sorrow to fierce anger, from quiet tenderness to ringing laughter. This richness makes patriotic discourse polyphonic, no longer limited to pompous speeches about heroism – it now holds space for tears, for love, for humor. And all of these narratives are articulated and embodied by women who have *let the war pass deeply through their lives and souls*. In this way, the subject «Ukrainian people» clearly includes two equally vital parts: «Ukrainian men and women, equal heroes and heroines» [10]. The women's voice of resistance adds humanity, depth, and authenticity to Ukraine's patriotic discourse. Through the aesthetics of this voice – emotional, sincere, often improvised – emerges the image of a nation that fights not only with weapons, but with its heart. A nation where every mother, wife, and sister is a heroine on her own front. This raises the role of women in society to a new level – with lasting consequences for post-war Ukraine, where the voices of women, tempered by war, can no longer be silenced or diminished.

IV. Conclusions

The conducted research allows us to conclude that the women's voice has become an independent subject of the media discourse of war. Whereas previously, the image of women in wartime was predominantly that of an object (spoken about by men journalists and depicted in stereotypical narratives), after 2022, women began to speak for themselves en masse: on radio, in podcasts, interviews, and audio diaries. This shift enabled the direct inclusion of women's experiences in the national narrative. Ukrainian women have demonstrated their agency: they are *documenting the war and resistance in their own voices*, thereby affirming their equal role in the struggle.

Radio and podcasting have proven to be effective platforms for amplifying women's audio narratives. Historically, radio has provided women with space for representation and even resistance (as demonstrated by women-led radio initiatives in various countries [20]). In the current war, Ukrainian radio broadcasting – from national to local – has integrated women's voices into the mainstream patriotic discourse (through the «Yedyni Novyny» marathon, special programs, and cultural projects). At the same time, the decentralized nature of podcasting has enabled the emergence of numerous independent initiatives («Veteranka,» «Veteran Hub,» and others). These audio formats have proven accessible, mobile, and emotionally resonant with listeners – qualities that are especially vital in wartime.

An analysis of specific audio projects shows that women's narratives encompass the full spectrum of women's roles in wartime – soldiers, medics, volunteers, mothers, refugees, wives, and cultural figures. Each project focuses on a particular aspect, but taken together, they demonstrate that *it is impossible to fully describe the phenomenon of national resistance without women*. The protagonists of these audio stories challenge stereotypical portrayals (such as the «weak woman» or the «guardian who doesn't interfere in war») and offer new ones: a professional woman soldier without any «romanticizing» of her gender [8]; a woman community leader under occupation; a loving wife who is also a pillar of strength on the home front; and more. Women's voices have shifted the focus of patriotic discourse – from the paternalistic «we must protect our women» to a partnership-based message «we fight and work shoulder to shoulder with them.»

The emotional dimension of women's audio narratives significantly enriches the discourse and intensifies its affective impact. Women's voices have brought important emotions such as mourning, compassion, and tenderness into public wartime communication – emotions that had previously been

pushed to the margins. At the same time, these voices are firmly resolved, with anger and heroic tones – but expressed without excessive pathos, filtered *through personal feeling*. This palette evokes empathy in the audience and helps consolidate the community on a deeper level of shared experience. In essence, women's audio discourse has become a form of *collective emotional therapy* and at the same time a powerful motivational force: it teaches that patriotism is not only about the duty to defend one's country, but also about the deep emotions of *love, grief, and anger* the Motherland inspires.

The women's voice of resistance is driving long-term cultural change, and its presence in the media is already shaping the historical memory of this war. Preserved audio testimonies will become an integral part of the national archive, where women's stories will stand alongside those of men. Public consciousness is undergoing a correction of the gender balance, recognizing that «our defenders» include both men and women. Consequently, respect for women in uniform is growing, and barriers are breaking down in professions (such as the military and security services), which were previously male-dominated. Women's narratives in the audio sector promote ideas of equality, partnership, and mutual support between the sexes in nation-building. Naturally, the phenomenon of the Ukrainian women's voice of resistance is moving beyond a purely media phenomenon to become part of Ukraine's international image. The world has heard the voices of Ukrainian women – soldiers, diplomats, volunteers – and has been moved by their strength and courage. This has generated additional support for Ukraine, as the stories of mothers leading their children across borders or women mastering air defense systems resonate deeply with people's hearts regardless of culture. In this way, Ukrainian women's audio discourse has become a *unique ambassador* for our country.

Further research prospects lie in a deeper analysis of the impact audio narratives have on the audience's psychological state (how listening to these stories influences empathy, stress levels, and community cohesion), as well as in comparing the Ukrainian experience with international cases (such as the role of women's radio initiatives in other conflicts). These directions will help us better understand how the voice – especially the woman's voice – can shape the course of history as powerfully as any weapon.

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Гиріна Т. С. Жіночі аудіонаративи у формуванні патріотичного дискурсу під час війни

Мета дослідження *– комплексне осмислення ролі жіночих аудіонаративів у формуванні патріотичного дискурсу України під час повномасштабної війни.*

Методологія дослідження*. Застосовано міждисциплінарний підхід, що поєднує медіазнавчий, гендерний і культурологічний аналіз. Використано методи якісного контент-аналізу й тематичного кодування випусків загальнонаціонального радіомарафону, програм «Радіо Культура», «Громадського радіо», а також незалежних подкаст-проєктів («Veteranka», «Veteran Hub», регіональних ініціатив тощо). Доповнюють методику описово-аналітичний та порівняльний аналіз, елементи дискурс-аналізу й студій пам'яті.*

Результати. *Виявлено, що жіночі голоси на аудіоплатформах виконують подвійну функцію: документують досвід війни від першої особи, вбудовуючи його в колективну пам'ять; консолідують спільноту через афективні режими звучання (горювання, турбота, гнів, іронія), які роблять патріотичний дискурс емпатичнішим і переконливішим. Аудіоформати висвітлюють повний спектр ролей жінок – від бійчинь і медикинь до лідерок громад і партнерок військових, нормалізують їхню професійну суб'єктність. «Радіотерапевтичні» програми з психологічною підтримкою зміцнюють стійкість аудиторії та єдність громади.*

Новизна. *Уперше системно інтерпретовано жіночий голос як афективний медіаресурс патріотичного дискурсу, що зміщує наголос від «національно-маскулінного» сторітелінгу до поліфонії гедерного багатоголосся. Запропоновано аналітичну рамку, яка поєднує дискурс опору, емоційні режими звучання та практики аудіодокументування війни.*

Практичне значення*. Результати корисні для редакцій радіо й подкастів, які розробляють програми підтримки населення, а також для освітніх і комунікаційних стратегій державних та громадських інституцій.*

Ключові слова: *жіночі аудіонаративи, патріотичний дискурс, подкастинг, радіо української еміграції, техніка озвучування, тренди сучасної журналістики, українськомовне радіомовлення.*