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JOURNALISTIC AND EDITORIAL ACTIVITY OF OSYP MAKOVEI

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Osyp Makovei was the author of articles, feuilletons, reviews and literary criticism, systematic reviews of the cultural, social, literary and artistic life of Ukraine. His poetry collections *Poetry* (1895), *Journey to Kyiv* (1897), and *Howler* (1910) were of great importance. The writer's talent was manifested in his prose works, in particular, «Zalissia» (1897) and «Yaroshenko» (1905), collections «Our Acquaintances» (1901), «Stories», «Blood Field» (1921), «Squinting Eye» (1923), works on ethnography – «Recruit», «Customs, Rites and Beliefs of the Holy Week in Yavoriv», linguistics – «Three Galician Grammars», history – «Materials for the History of Bukovyna Rus», etc. Systematic reviews of cultural, social, literary and artistic life appeared in the magazines *Zerkalo*, *Literary and Scientific Bulletin*, newspapers *Bukovyna*, *Ruslan*, almanacs, collections, calendars, etc.

The editorial, journalistic, and research work of Osyp Makovei had many peculiarities, but at the same time it was an important part of the development of the all-Ukrainian publishing process. It was positively evaluated by Ivan Franko, Lesya Ukrainka, Mykhailo Kotsiubynskyi, Vasyl Stefanyk, Marko Cheremshyna, F. Pohrebennyk, O. Zasenکو, V. Lesyn, M. Medynska-Kovalchuk, and others. At the same

time, despite the rather broad and diverse range of literary and critical reflections, the issues of Osyp Makovei's literary research and editorial activity remain on the periphery of scientific research.

The aim of the article is to study the interpersonal and creative relations between Osyp Makovei and Marko Cheremshyna through their epistolary heritage.

Describing the editorial, literary-critical, literary-research activities of Osyp Makovei, which played a significant role in the development of the literary process and the all-Ukrainian publishing process of the late nineteenth and early twentieth centuries, he can be confidently called one of the creators of the Ukrainian modern nation and its spirituality. The idea of independent Ukrainian statehood, according to the artist, did not contradict the national interests of other nations, on the contrary, it contributed to their securing. In the worldview of Ukrainian figures who appeared on the pages of Bukovyna, such as Marko Cheremshyna, Les Martovych, Olha Kobylanska, and others, the national idea was also important, as it was seen as the idea of the existence of the Ukrainian people, a determining factor in their mentality, and a criterion for moral and political positions.

The work of Osyp Makovei played an important role in uniting the social and literary forces of Galicia, Bukovyna, and Transcarpathia, in the development of literature on the Ukrainian territory. Life was an important aesthetic code for Osyp Makovei. In his youth, he wrote in his diary that he had to work and live for the people. He adhered to this principle himself, and he taught young writers to share his aesthetic convictions. Like his contemporaries and colleagues – Vasyl Stefanyk, Les Martovych, Marko Cheremshyna – Osyp Makovey was able to depict the phenomena he observed in life in a concise and powerful way. He based many of his works on real or quite plausible facts and events and portrayed them in such a light that, in the end, he gave them the desired artistic and generalised character, a significant socio-political sound. An example of such a work is «Outside the Law» (1908), in which the author presented a story of a poor peasant's ruin, which was common in the conditions of the time, and turned it into a sharp political satire directed against the Austro-Hungarian laws.

Makovey, the editor (following the example of Ivan Franko), took care of young writers and helped Marko Cheremshyna, O. Kobylanska, S. Kovalev, T. Borduliak, E. Yaroshynska, and other authors whose works he published on the pages of Bukovyna. Osyp Makovey worked as its editor from 1895 to 1897. It is known that many works by Taras Shevchenko, Ivan Franko, Marko Vovchok, Yuriy Fedkovych, and a number of translations from Slavic and Western European literature were published here.

The selected correspondence of Marko Cheremshyna with Osyp Makovei seems to be important for the study. In his Autobiography, the writer notes: «Against the literary background, I corresponded with Frank O. Makovei, but all that correspondence disappeared during the World War» [10, p. 349].

In 1896, Makovey published in Bukovyna a story from the Hutsul life of Marko Cheremshyna, «The Leader». The following year, the same newspaper published new works by the writer – the story «Accidental Death» and a cycle of prose poems «Leaves». Makovey harshly criticised the cycle «Leaves», believing that the talented author tried to «fit in» with the modernists of the time, trying to «describe in words such

delicate things as ice flowers», and fell «into excessive, almost unhealthy sensitivity» [2]. The critic strongly stated that he did not like such works and advised Marko Cheremshyna to base his works on real events. On the advice of Osyp Makovei and Ivan Franko, Marko Cheremshyna began to write works about the life and everyday life of the Hutsul peasantry, proving that the theme of the village is not only inexhaustible in terms of plot and thematic possibilities, but also does not limit genre searches, figurative and stylistic possibilities of artistic depiction. The point is the depth of interpretation and relevance of the topic, the height and novelty of the artistic culture of its presentation. Marko Cheremshyna did not hesitate to take the path indicated by Ivan Franko and Osyp Makovei. Later (in 1899), he published the first «samples from Hutsul life» «Saint Nicholas in the Hardening» and «Shall We Give Water» on the pages of the Literary and Scientific Bulletin (Franko was one of the editors of this journal).

Makovei's criticism, along with Franko's advice to return to a true portrayal of reality, played a decisive role in the further development of Marko Cheremshyna as a writer, an outstanding master of short stories from the life of the Hutsul peasantry, who found his true vocation and recognition from the most demanding critics.

An interesting letter was written by Marko Cheremshyna in Vienna on 5 January 1897 to O. Makovey, in which, in addition to a request to publish his works, the writer shared his impressions of what he saw in his native village of Kobaki: «Our domestic misery and poverty depressed me very much. I would be glad to help my relatives in any way; therefore, I worked with them at once» [3, p. 358]. It is known that in a letter dated 24 June 1897 Marko Cheremshyna asked the editorial board to return the article «Humanitarian and educational outlook in the poetry of Taras Shevchenko».

The fact that not everything sent to O. Makovei received his favourable assessment is evidenced by the following lines in one of the letters: «First of all, I express my heartfelt gratitude to you for your previous advice and true impartial condemnation of my first work in the field of poetry since my youth» [3, p.356].

According to the correspondence, the attempt to publish the drama «The Furious», which the author submitted to the regional competition in Galicia, was unsuccessful. He wrote about this in a letter of 1 April 1896 to Osyp Makovei: «I am thinking of sending the “Ruska Besida» to the hands of the «Ruska Besida» [3, p.357]. However, nothing came of the idea to «dress up» the drama «from my box under the roof of my Hutsul brothers» [3, p. 357] – it remained unpublished and the manuscript was not found. It was first published in 1974 with a draft autograph, where only fragments of the drama were preserved.

Marko Cheremshyna continued his correspondence with O. Makovey, which resulted in the publication of his works «Is it worth giving water» (1899), «St. Nicholas in the Hardening» (1899), «Once the Mother Gave Birth», «Fundamentals», «The Thief was Caught» (1900), and others on the pages of the «Literary and Scientific Bulletin» (O. Makovey worked as an editor in this organ on the initiative of Ivan Franko until the spring of 1899). The writer asked O. Makovei to publish his work «Shall We Give Water» not in the section «First Attempts», but in the main section. The author's request was fulfilled: «Do not be angry, please, I am sending you my handwritten «sample of Hutsul life», p. VIII under the title «Shall we give water» with a request for publication

in the «Literary and Scientific Bulletin»... If the praiseworthy editorial board agreed to publish it, I would like to warn you from above not to place it in the section «First Samples» [3, p. 360].

Thus, Osy Makovey's editorial, literary criticism, and literary research activities played a significant role in the development of the all-Ukrainian publishing and literary process of the late nineteenth and early twentieth centuries, in particular in his own life and in the socio-political and literary activities of Pokuttya writers. O. Makovey's correspondence with writers-contemporaries, and especially his numerous journalistic literary-critical and historical-literary works, have a lot of valuable material that helps current researchers to better understand the phenomena of socio-political, literary and general cultural nature.

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РАДІОП'ЄСА ЯК ЗАСІБ ФОРМУВАННЯ СТІЙКОЇ МОВНОЇ ОСОБИСТОСТІ

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П'єса «Бесараб, Бесарабський ринок і дух Довженка» [1] Володимира Даниленка написана 2005-го року. Озвучена на Радіо Свобода театром сатири «Політичний вертеп». Твір особливо актуальний сьогодні, у час кровопролитної війни зі споконвічним ворогом-сатаністом: питання формування в Україні стійкої мовної особистості, безперечно, є питанням життя і смерті Української держави. Ігнорування такого питання, зрештою, стало однією з причин повномасштабного вторгнення ружкава міра в Україну. На наше глибоке переконання, формування україномовної стійкої особистості найефективніше проходить через знайомство з емоційно сильним, цікавим і доступним для конкретної навчальної аудиторії художнім твором (бажано невеликого обсягу). Студентів необхідно заохочувати до різних видів робіт з неодмінним наступним озвученням останніх.

Юнаки і дівчата 1. повинні відчувати, наскільки універсальною є українська мова, самодостатньою, милозвучною і абсолютно доступною для оволодіння нею; 2. усвідомити ганебність зради мови заради сумнівного комфорту, фальшивого авторитету, досягнення амбітних егоїстичних цілей тощо; 3. зрозуміти, що стійка мовна особистість – це людина сильна духом, яку поважають всюди і яка може витримати будь-які випробування на вірність мові; 4. знати, що формування мовної стійкості – процес довгий і тяжкий, але посильний і захопливий, що на