

**Modern trends in the functioning of media studies in
informational, scientific and educational discourse**

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Modern trends in the functioning of media studies in informational, scientific and educational discourse.

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The monograph examines the functioning of the regional press during the period of independence of Ukraine. Through a comparison with European (primarily German) genealogy, the necessity and problems of reforming the classification of journalistic genres and groups of genres inherited from the Soviet era in modern Ukrainian journalism are determined. Zaboy magazine was studied in the socio-cultural context of the time: history, thematic palette, leading authors. The functioning of modern liberal information culture in the context of theoretical and methodological principles is characterized; the substantive and auditory characteristics of social communications as the main concepts of the functioning of liberal information culture, enlightenment of liberal information culture are characterized. A scientific and research characterization of the Russian-Ukrainian hybrid conflict in the east of Ukraine (2014-2021) was carried out. The reasons, course and results of Russian military aggression against Ukraine are characterized.

Keywords: information space, genealogy; journalistic genre (form); forms with an emphasis on facts, forms with an emphasis on one's own opinion, entertainment forms, magazine, literary and artistic periodical, editor, Ukrainianization, topics, information society, information war, mass media, regional mass media, liberal information culture, social communications.

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Contents

Section I. Research and performance of the regional press during the independence of Ukraine	5
1.1 Press the period of restoration of independence, Ukraine (1991-1997)	5
1.2 Investigation of the regional press in the Ukrainian Journalism expertness during Ukraine's independence	17
1.3 Analysis of one of the regional papers. For example: «Rivne Vechirnie»	23
Reference	29
Section II. Problems of the Ukrainian Typology of Journalistic Genres in the Context of German Genealogy	31
2.1 Ukrainian genealogy of journalistic genres	31
2.2 Modern journalism on genres: formal statements about the need for reform	38
2.3 German journalistic genealogy against the European background variety of criteria, genres (forms) and groups of genres (groups of forms)	43
2.4. Reasons, preconditions and needs of Ukrainian reform journalistic system of genres	55
Reference	61
Section III. «Zaboy» Magazine in Today's Social and Cultural Context: History, Thematic Palette, Leading Authors	62
3.1 Formation of «Zaboy» magazine	62
3.2 Ukrainization of «Zaboy» magazine	68
3.3 Genre-themed palette of «Zaboy» magazine	74
3.4 The defeat of the Ukrainian editorial office of «Zaboy» magazine in the 1930s.	86
Reference	89

Section IV. Theoretical and methodological principles of the functioning of the phenomenon of liberal information culture	92
4.1 Liberal context of the functioning of social communications	93
4.2 Content and audience characteristics of social communications as basic concepts of functioning of liberal information culture	108
4.3 Enlightenment of liberal information culture	119
Reference	131

Section V. The Russian-Ukrainian hybrid conflict in the east of Ukraine.	
The classification from the conflict resolution viewpoint	133
5.1 Reasons, run and results of the Russian military aggression against Ukraine	134
5.2 The features of highlighted materials of the armed conflict in Ukrainian and Russian media	153
5.3 The Ukraine's image and the highlighting of the military conflict in the world's mass media	167
Reference	172

SECTION III. «ZABOY» MAGAZINE IN TODAY'S SOCIAL AND CULTURAL CONTEXT: HISTORY, THEMATIC PALETTE, LEADING AUTHORS

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3. 1 Formation of «Zaboy» magazine

On November 25, 1920, the center of the Donetsk region, which included the territories of modern Donetsk and Luhansk regions, Taganrog and Shakhtyn districts of the Rostov region of the current Russian Federation, was moved from Luhansk to Bakhmut almost a year after the establishment of Soviet power in Donbass.

In Donbass, the communists saw the forge of the cadres of a new, working-class intelligentsia: «Donbass in the strategic plans of the Bolsheviks was considered as the most powerful lever of the proletarianization of Ukraine, a bridgehead for the creation and spread of a qualitatively new type of life activity of a social organism. It brought the «backward» peasant republic to the tasks that Lenin and his associates assigned to it in order to create the World Union of Soviet Socialist Republics» [24, p. 159]. The press was the main communist propaganda tool and the most powerful weapon of the Bolshevik Party. The cooperative publishing house «Donbass» was established in Bakhmut («Rabochiy Donbassa [*Donbass' Worker*]All-Russian Stoker]». It was an organ of the Donetsk Provincial Executive Committee, the Provincial Party Committee, the Bureau of the Central Committee of the All-Russian Union of Miners and the Central Board of the Donbass Coal Industry, which became «Vsesoyuzna [*All-Union*]Stoker]

In the summer of 1923, Russian writers Mykhailo Slonimskyi and Yevhen Shvarts, who were quite famous at the time, came to rest in Bakhmut from Petrograd. They were invited to work at the «Vserossiyskaya Kochegarka». Later they were offered to organize a literary and artistic magazine at this newspaper.

The first issue of «Zaboy» magazine was published in September 1923 and had 39,000 copies. It was originally published in Russian as a monthly free literary and artistic illustrated supplement to the newspaper «Vserossiyskaya Kochegarka» and focused on famous writers. V. Val was the editor and the editorial office of the magazine was located at the address: Bakhmut, Artema Street, 16.

The first issue of the magazine contained excerpts from novel by M. Nikitin, story «Ahitator [*Agitator*]]» by M. Zoshchenko and «Pomsta [*Revenge*]]» by P. Treidub, poetry by M. Chukovskyi and K. Kvachov.

There was a lack of local creative forces, that is why Russian writers such as Ya. Smieliakov, O. Bezimenskyi, Demian Biednyi often appeared on the pages of «Zaboy». According to the editors of the newspaper «Vserossiyskaya Kochegarka», the main shortcoming of the first issues of the magazine was the lack of coverage of the life of the Donetsk proletariat. «Why did this happen? Because the stories are written by writers from the capital, who are hardly familiar with local life. So, this shortcoming needs to be corrected. The next issues of «Zaboy» should primarily contain the works of our Donetsk writers from the working class. Treidub, our Kramatorsk robcor, gave a good example in the first issue of «Zaboy». The rest of the comrades should follow him» (Vserossiyskaya Kochegarka, October 2, 1923).

O. Selivanovskyi wrote that «Zaboy» in the first years of its existence published mainly the works of writers known at that time, paying little attention to local authors [41, p. 14]. In addition, the selection of authors and the topics of their speeches contained noticeable randomness and chaos, the absence of any conscious editorial course. Therefore, «Zaboy» could not stand the competition with the illustrated publications of the capital, and «Kochegarka» decided to stop its existence. «Then, in opposition to such a decision, a group of editorial workers (Paperna, Oliinykov,

Schwartz, and Horbatov) launched their offensive plan. «Zaboy» should remain, it should turn into a tribune of a writer – robcor (working correspondent). A literary page should appear in «Kochegarka» without translated stories, but with works by Donbass authors» [41, p. 14]. Thus, in subsequent issues of the magazine, the literary creativity of local working youth takes more and more space. Although the poems and stories of B. Horbatov, H. Bahliuk, F. Kovalevskyi, P. Treidub, and M. Tardov were not always artistically perfect, nevertheless became a kind of chronicle of a complex period of social changes in the region. The authors started to pay special attention to the description of labor feats of Soviet people during the industrialization and collectivization campaigns, the work of factories, plants, collective farms, and depict people's faith in a better future. The circulation of the magazine began to reach 20,000 copies.

In 1924, Bakhmut was renamed to Artemivsk. The southeastern part of the province – Taganroz and Shakhtyn districts were annexed to the RSFSR. The Donbass writer's organization appeared in Bakhmut, the first members of which were the Russian critic O. Selivanovskyi, the Russian novelist B. Horbatov and local proletarians: P. Bezposhadnyi, M. Oliinykov, P. Treidub, F. Kovalevskyi, V. Kharchevnikov. «Activists came out of the pit in the literal sense of the word: miner Pavlo Besposhadnyi, blacksmith Porfyrii Treidub, horseman Valentyn Kharchevnikov, blaster of the «Korund» mine Hryhorii Bahliuk, assistant driver of the locomotive Yurii Zhukov, rake of the mine «Kochegarka» Yurii Chorny-Didenko, porter Pavlo Baydebura. Ivan Ovcharenko-Prybludnyi, a Luhansk volunteer of the Red Cossacks, stood out somewhat. But there were no intellectuals among the «Zaboy» representatives at least in the first generation» [26].

In October 1924, the first congress of writers of Donbass was held. The task was to adopt a resolution to create a union of proletarian writers of Donbass, to unite the literary forces of the mining region, to master literary skill [6, p. 47]. B. Horbatov wrote in the article «Vchora i zavtra [*Yesterday and tomorrow*]», that the idea to organize a union that would direct the flow in a certain creative direction arose unexpectedly and

suddenly in everyone.. ».And then Selivanovskyi put forward his plan. The plan was simple and clear: «Zaboy» cells in mines and factories. Center is in Artemivsk (*now Bakhmut – O. B.*). Communication with party organizations. Communication with the masses» [12, p. 17].

In the spring of 1925, the union had about two hundred people in its ranks. Branches of the writer's organization appeared in Kostiantynivka, Kramatorsk, Horlivka, Yenakievo, Lysychansk, Staline (*now Donetsk – O. B.*), Kadiivka, Mariupol, and Luhansk. The magazine «Zaboy» became the organ of the union of proletarian writers and poets of Donbass. It began to be published twice a month from February 1925.

Many of the journalists of «Zaboy» needed not only «philosophical baggage» and literary technique, but also general knowledge. «First of all, ordinary literacy is not enough. Secondly, familiarization with at least the basics of natural and social sciences. Thirdly, acquaintance with classical and modern literature. Fourthly, knowledge of literary theory. Fifthly, a wide stock of observations on different classes, everyday relations and the ability to generalize these observations, in other words, the «zaboy's member» still lacks a slender, serious worldview» [41, p. 15]. Therefore, they studied hard, went to courses and evening schools, and prepared for to institutes. Three years later, F. Kovalevskyi recalled that the days of tireless work had done their job and a strong team of talented «zaboy's members» had been forged from the 4,000-strong mass of Donetsk laborers. However, it was strange and even somehow funny for them to hold a pen and pencil in their hands instead of the usual chisel and adze at the very beginning [22, p. 20]. Journalists did everything possible to ensure that the publication covers the economic and cultural life of the region.

Since the Bolsheviks saw the press as the main ideological weapon in the struggle for the «Sovietization» of Ukraine, «Zaboy» as an organ of proletarian writers started to publish works of new literature, the literature of the «era of the proletarian dictatorship». Proletarian culture declared art as a product of ideology. Thus, A. Krynytskyi's speech «The task of proletarian literature», which was published in the

«Zaboy» magazine, noted that the party sees proletarian writers as «future ideological leaders of Soviet literature» [23, p. 25].

The idealization of labor is at the core of proletarian culture. The theoretician of the Ukrainian proletarian movement V. Koriak in the article «The Materialization of Art» emphasized that the workers themselves transform life and the labor process itself into a social work of art in the proletarian society. «Workers' life is the process of production of material values. Therefore, the real, vital art for the worker is in the very process of production... Therefore, the organization of art is simply part of a single problem: the organization of life, since the worker's life is work – the organization of work» [21, p. 42]. That is why, the main task of the artist is to show the role of the Communist Party in the construction of socialism, to immortalize its history in a work of art, to tell about the heroes of the civil war and modern heroes – vanguards of production, strikers of brigades, collective farm workers who wage an active struggle against the wealthy peasantry. The editors of the magazine «Zaboy» had such a task, since «the life of Donbass provides an unprecedented wealth of material for artistic creativity... And our great proletarian literature often slides over the surface of the depths of working life. So, our task is to combine the richness of the unconscious life experience of the «zaboy's member» with the Leninist method, to make sense of this richness» [41, p. 15].

In addition to literary and artistic works, «Zaboy» magazine also published materials of an informative nature (the sections «About Everything», «The Zaboy Chronicle», «Our Panorama»), popular science (the section «In the World of Science») and entertainment and educational tasks: puzzles, logical exercises. Bibliographical studies, reviews, and critical reviews, which were contained in the headings «Literary Notebook», «Book Reviews», «Bookshelf», «Among New Books» quite often appear on the pages of the magazine.

Reports on production topics were common on the pages of «Zaboy». Various technical processes that took place at the enterprise were described accurately, in detail, and very emotionally, using technical and scientific vocabulary. For example,

descriptions of the production of ceramics at the Kostiantyniv ceramic factory «Krasnyi Oktiabr» can be seen in the report «Ceramic production is mechanized» [36], the principles of glass production in the report «Two factories» [47].

The heroes of reports on production topics are technicians, miners, breakers, engineers, metallurgists, machinists and other workers. This is a new type of Soviet people, builders of a «bright» socialist future, who sincerely believe in the ideals of communism. They live for the sake of work for the benefit of the state, enthusiastically build plants and factories, raise the national economy, compete for the successful implementation and over-implementation of plans, struggle with the remnants of the capitalist past. Accordingly, as well as fiction, reports on industrial topics performed primarily an ideological task.

Caricatures and anecdotes were popular among the satirical and humorous genres. They were placed in the «Humor Page» section. Also, feuilletons were common, which exposed social and moral defects, and ridiculed the remnants of the «old» system.

Unlike many printed editions, the magazine was illustrated with photographs and drawings.

In 1925, the publishing house «Rabochiy Donbasssa [*Donbasss' Worker*]

 published the first almanac of «Zaboy» – a collection of poetry and prose by 18 proletarian writers of Donbass (edited and prefaced by O. Selivanovskiyi). The publication of the almanac was announced on the pages of the magazine «Zaboy», which noted that the collection is «the first brick laid by the Donetsk proletariat in the foundation of the literature of the revolution» [39, p. 13].

O. Selivanovskiyi in his preface to the collection admits that the published works are still imperfect, both in terms of technique and coverage of the topic. «Further elevation requires long-term study, persistent self-improvement. There is no broad Donbass canvas in the collection yet. But Donbass is shown partially. Perhaps, it is shown with insufficient perfection, but it could not be shown in such a way even a year ago» [40, p. 4]. The collection included the short stories by Arsenii Zahodiachenko

«Eshalon [*Echelon*]», L. Yudkevych «Perelom [*The Break*]», Heorhii Shyshov «Malenka istoriia odnogo shefstva [*A Little Story of One Boss*]», K. Treplev «U stepovii hlushyni [*In the Steppe Wilderness*]», Iho (I. Halakhov) «Khromkurtka [*Chrome Jacket*]», Vasyl Haivoronskyi «Popivska vytivka [*Pope prank*]», V. Sobolev «Komendant sklepu [*Commandant of the Crypt*]», an excerpt from Porfyrii Treidub's story «Iz komyshiv [*From Komyshiv*]», Yevgenii Kuzmin's poem «Try Ivana [Three Ivans]», poetry by Ivan Smirnov, M. Dimanshtein, V. Dorofieiev, Boris Horbatov, Hryhorii Bahliuk, Valentyn Kharchevnikov, Pavlo Bezposchadnyi, Foma Yeremin, and Mykola Taiozhnyi. The pages of these works told about the life of industrial Donbass, production problems at plants, factories, and mines.

In 1926, the plenum of the Writers' Union of Donbass decided to temporarily transfer the magazine's publishing house to Luhansk. «This circumstance contributed to the growth and strengthening of the local literary association, which gave the names of Matvii Matusovskyi, L. Zalomanov, Yu. Cherkaskyi, Yu. Zhukov, P. Eselson, and others». [56, p. 26].

3.2 Ukrainization of «Zaboy» magazine

On April 23, 1923, the 12th Congress of the RCP (b) was held in Moscow. Its resolution initiated the policy of indigenization, which aimed to strengthen the power of the Bolsheviks, reducing tensions between the center and the national republics by widely involving local cadres in management structures and translation a significant part of administrative, campaigning and propaganda, educational, cultural work into the native language. In Ukraine, this policy, better known as «Ukrainization», became the most extensive among all republics and spread even to regions that were not part of the USSR, but where ethnic Ukrainians lived compactly namely the Kuban and the North Caucasus.

The policy of Ukrainization was successfully implemented in education, science, culture, and journalism. «Zaboy» magazine, which actively supports the wave of

Ukrainization and begins to find its place in the Ukrainian literary process since the mid-1920s, did not stand aside. P. Treidub's article «Literaturni boi [*Literary battles*]» was published in No. 7 in 1925, where the author analyzes the activities of the then literary groups «Hart», «Pluh», AUUPW. The journalist criticizes «Hart» for «detachment from the masses and closedness» [52, p. 16], for their «contemptuous attitude towards the Robcor movement, ignoring the language of national minorities, lack of a work program» [52, p. 17]. He sees the further cooperation of «Zaboy» with «Pluh» and AUUPW, i.e. «solidarizes with their orientation towards a mass literary asset, from which real proletarian writers should emerge, not petty-bourgeois fellow travelers» [9, p. 24].

Ukrainianization of the magazine happened very gradually. In 1925, only excerpts from T. Shevchenko's poem «Son [*Dream*]» (Zaboy, 1925, No. 4), excerpts from V. Sosiura's poem «V zaboii [*In the Slaughter*]» (Zaboy, 1925, No. 8), poems by V. Kramatorskyi «Pechal [*Sadness*]» (Zaboy, 1925, No. 12), «Osin [*Autumn*]» (Zaboy, 1925, No. 18), «Voseny [*In Autumn*]» (Zaboy, 1925, No. 20) were printed in the Ukrainian language on the pages of «Zaboy». Somewhat more material was published in the Ukrainian language in 1926. In particular, the article by V. Zatonskyi about the work of T. Shevchenko «Pora [*It's Time*]» (Zaboy, 1926, No. 5), poetry – two poems by V. Kramatorskyi «Stogne dzvin [*The bell groans*]» (Zaboy, 1926, No. 7), «My [*We*]» (Zaboy, 1926, No. 9), and three poems by V. Naida «Na Donbass! [*On Donbass!*]», «Pryvit «Zaboiu» [*Hello to «Zaboy»*]», «Osinnioho ranku [*Autumn Morning*]» (Zaboy, 1926, No. 19).

Starting from 1925, the March issues of the magazine began to appear with a portrait of Taras Shevchenko on the cover and materials about him: «Shevchenko – nash [*Shevchenko is ours*]» [57], «Shevchenko – teper [*Shevchenko – now*]» [42], «Spivak selianskoi Ukrainy [*Singer of peasant Ukraine*]» [45] etc.

Since 1926, more and more materials about figures of Ukrainian literature and history have appeared on the magazine's pages.

The work of Ukrainian writers was considered in the spirit of official ideology. Thus, an editorial article «Spivak velykoho prolohu [*Singer of the great prologue*]» was published to the 70th anniversary of Ivan Franko's birthday. Its writer was called almost a forerunner of proletarian literature: «the main character of his best works of art is a proletarian – a peasant, a worker» [43, p. 25]. However, for some reason, the author calls I. Franko a Russian writer who was grown up and formed in «Russian conditions» [43, p. 25].

First of all, H. Sarailov's article «Pamiati Ivana Franka [*In memory of Ivan Franko*]» focuses on the «class» and «revolutionary» nature of Franko's life and work. I. Franko acts as a fighter against «capitalist oppression», the organizer of «the Russian-Ukrainian left-democratic party, the first with a socialist program in Galicia» [38, p. 15].

S. Shupak describes T. Shevchenko as «the poet of the working people, the poet of the oppressed in the past, the most impoverished stratum of the Ukrainian people» [42, p. 12], who hated the «oppressive lords» [57, p. 26] and called for a change in the social order. «Shevchenko was a supporter of class struggle... He predicted that the will of the people would prevail only after a brutal revolutionary crackdown on extortionists» [42, p. 13].

M. Kotsiubynskyi was called a «Singer of revolutionary intellectual optimism» [49 p. 22] by the author with the cryptonym of Iv.Tk. The article «Komu proletariat stavyt pamiatnyky [*To whom the proletariat erects monuments*]» was published on the 15th anniversary of the writer's death. The author outlines a comparative parallel between Kotsiubynskyi and Horvath and interprets the work of the classics in favor of the prevailing ideological doctrines. At the end of the material, the editors of the magazine «Zaboy» call on readers to join the fundraising for the opening of the monument to «M. Kotsiubynskyi, the great writer of Ukraine» [49, p. 22].

The review of V. Sosiura's work was carried out with the code name «C» in the material «Lirnyk revoliutsii [*Lyrnik of the revolution*]». The review is entirely positive. The critic calls Sosiura «the strongest and most outspoken poet of the revolutionary era

not only of Ukraine, but also of the entire Union». He managed to combine «revolutionary, proletarian themes with the most tender lyrics» [29, p. 24].

An article by P. Kulynychenko was published to the 60th anniversary of Mykhailo Hrushevskyi's birthday and 40th anniversary of scientific activity. The author called M. Hrushevskyi «an outstanding figure not only in the field of Ukrainian science, but also in the arena of pre-revolutionary social life of Ukraine» [25, p. 12]. He accused him of having led the «petty-bourgeois Ukrainian nationalist movement», which led to the «occupation of Soviet Ukraine by German imperialists» [25, p. 12].

In 1928, P. Tychyna, V. Sosiura, P. Panch, I. Mykytenko, and O. Vyshnia visited Donetsk under the slogan «Workers of Donbass should know Ukrainian writers». They visited mines, performed at poetry evenings in clubs, where they were «enthusiastically met by the miners, which testifies to the great interest of the Donbass proletariat in Ukrainian literature» [33, p. 23].

The sections «Ukrainian Book in the Masses» and «Overview of Ukrainian Magazines» appear in the magazine in the «Bookshelf» section. Their relevance is determined by the fact that «the desire of the Donetsk proletariat for Ukrainian books, and especially for Ukrainian fiction, has noticeably increased in recent times» [18, p. 31]. A review by I. Tkachenko «About the modern Ukrainian novel» appears in one of the following numbers in this column. It analyzes the novel-chronicle «Mykola Yarosh» by P. Lisovyi, «novels from the life of a modern city» by V. Pidmohylnyi «Misto [*The City*]» and E. Pluzhnyk «Neduha [*Disease*]», «stories from the life of the Komsomol» by O. Donchenko «Zoloty pavychok [*The Golden Spider*]» and «Surmy [*Antimony*]». The critic's assessments are modestly friendly, although he notes that «all these novels do not yet reflect the life of the working class, nor construction, nor even the new Soviet city» [50, p. 32].

Ukrainization in Donbass has acquired a particularly important political and cultural significance. M. Skrypnyk is one of its ideologues and organizers, the People's Commissar of Education, a native of Yasynuvata in Donetsk region. He noted: «Donbass is the main proletarian core of Ukraine... If the proletariat masters Ukrainian

culture, it will be able to manage it, and it will take the leadership... It is necessary that the main cadres of the old Donbass skilled proletariat master the Ukrainian language and the Ukrainian book in order to be able to influence the new working classes... The Ukrainian book, libraries, Ukrainian theater, and the Ukrainian newspaper will help the Donbass master the Ukrainian language and acquire knowledge of Ukrainian culture» [44, p. 151-152]. V. Haivoronskyi, one of the journalists of «Zaboy», recalled those times «Unforgettable events unfolded in Donbass at that time, this Russified industrial part of Ukraine was confidently and decisively mastered by Ukrainian culture. After all, new Ukrainian personnel, educated in local schools and institutes, have increased. At that time, the labor force was already arriving not from Russia, but from Ukrainian villages. They needed their newspaper, theater, books, and lecture in their native language. This historical process of Ukrainization of Donbass found active support in cultural circles. Artists, writers, intellectuals of all fields of culture went to the country of black gold, gave lectures, organized literary evenings, formed various circles, and managed them. The Ukrainian language sounded loudly in cities and towns» [14, p. 243].

Literary life in Donetsk region is radically changing. AUAPW disbands its branches, and the literary union «Zaboy» becomes subordinate to the All-Ukrainian Union of Proletarian Writers (AUUPW). The magazine «Zaboy» ceases to exist in its former format and undergoes reorganization.

According to the unanimous decision of the 3rd All-Donetsk Congress of «Zaboy» in the second half of May 1929, «Zaboy» turned into Ukrainian All-Donetsk literary organization with Russian and Jewish sections. «Now «Zaboy» will not lag from the boiling cultural life of Soviet Ukraine. It will give maximum attention and energy to literary creativity, and simultaneously be in the first ranks of fighters on the cultural front, in the first ranks of the most active builders of Ukrainian socialist culture» [51, p. 3].

In September 1929, an updated issue of the magazine «Zaboy» was published in Ukrainian. The publication opens with the article ««Zaboy» on the cultural front»,

which tells in detail about the crisis that the literary organization and its body experienced at the end of 1928 – the beginning of 1929. The reason for the crisis is that «Zaboy» considered itself a Russian organization of writers in Ukraine from the very beginning of its existence. It «directly connected with its leading literary center in Moscow, bypassing the all-Ukrainian cultural and literary center Kharkiv [51, p. 2]. «Zaboy» only formally recognized the new situation even after AUUPW took over the leadership of all literary organizations in Ukraine at its First Congress in January 1927.

In the meantime, Ukrainization was gaining momentum – «the circulation of Ukrainian newspapers in the districts of Donbass increased very quickly several times. Ukrainian literature was sold for more than 100 thousand rubles in the Artemiv district alone during the cult campaign. All these facts clearly testify to the rapid development of Ukrainian culture, to the active participation in the Ukrainian cultural process of the broad proletarian masses of Donbass.. ».[51, p. 2]. Therefore, «Zaboy» could no longer stand aside from the cultural processes unfolding throughout Ukraine. The updated monthly «Zaboy» had a task to embody Ukrainian culture in the Donbass. That is why, the Ukrainianization of the magazine was necessary. The editorial office returns from Luhansk to Artemivsk, the circulation of the magazine reaches 40,000 copies and costs 25 kopecks. A special commission formed to distribute and spread subscriptions to the publication, which had to «coordinate its work with the newspaper department of the post office and distribute subscriptions to all industries, mines and institutions of the Stalin region, removing all obstacles to promoting the magazine to the masses» [31, p. 47].

The publication was edited by H. Bahliuk, K. Vasylykivskyi, F. Kovalevskyi, I. Le, and A. Sniezhin.

The writer I. Le moved from Kyiv to Bakhmut in 1929 «to help young people, to deepen their knowledge of industrial production» in order to «give Donbass creativity» [4, p. 12]. He heads the Union of Proletarian Writers «Zaboy» and its printed organ in Bakhmut. Having headed «Zaboy», he undertook the unification of Ukrainian literary forces and their Ukrainization. H. Bahliuk became I. Le's assistant

and deputy. Yu. Zapadynskyi as «a very useful person for the Ukrainian cause, a Kyivan who came to Donbass together with Ivan Le» became the secretary and literary editor [14, p. 243].

In 1930, I. Le went to Uzbekistan to collect material for the second volume of «Roman Mizhhiria [*The Mizhhiria Novel*]». H. Bahliuk became the head of the Union and the editor of the magazine, and V. Haivoronskyi became his deputy. V. Haivoronskyi completed three courses at the literary department of the Higher Art and Technical Institute and was actually the technical manager of the «Literary Donbass» publishing house.

«Zaboy» edited by H. Bahliuk is an illustrated fortnightly magazine published exclusively in Ukrainian with a volume of 48 pages. The magazine published works not only by local writers, but also by all-Ukrainian writers. V. Haivoronskyi being in exile recalled that «even M. Skrypnyk, People's Commissar of Education, sometimes considered it necessary to publish his articles not in Kharkiv, but in our magazine» [14, p. 244].

3. 3 Genre-themed palette of «Zaboy» magazine

The first issues of the updated «Zaboy» contained more materials in Russian. Mostly poetry, occasionally journalism and literary and critical materials were in Ukrainian. But over time, more local writers such as B. Horbatov, Yu. Cherkaskyi and others use the Ukrainian language. According to I. Dziuba, these were literary translations, because «it is difficult to imagine that such a distinctly Russian writer as Boris Horbatov was able to suddenly write his novel «Rovesnyky [*Peers*]» in refined Ukrainian, in «nationalistic» language» [9, p. 29].

As in previous years, the magazine published stories and novels that recreated the life of the industrial region, reported on the construction of industrial giants, the work of medical, educational, cultural institutions, mines, plants and factories. Thus, the pages of the magazine published the novels of H. Shyshov «Peremozhtsi [*The*

Winners]», F. Kovalevskiy «Guta», the stories of I. Le «Intehral [*Integral*]», V. Torin «Kriplinnia [*Fastening*]», D. Semenov «Druha Skhidnia [*Second East*]», F. Hadaiev «Vypadkovist [*Coincidence*]», F. Baiydachenko «Molodi Shakhtari [*Young Miners*]», M. Podlaschyk «Koly topliatsia pochuttia [*When Feelings Are Drowning*]», B. Lastov «Brak [*Marriage*]», A. Malamuda «Conveier [*Conveyor*]», R. Primera «Ekvivalent [*Equivalent*]», essays by the percussionist of the Luhansk October Revolution Plant H. Pyzhov «Narodzhennia 1-5-1 [*The Birth of 1-5-1*]», P. Chebalin «Ide vuhilnyi kombain [*The Coal Combine is Coming*]», Ya. Falkov «Komunistychnyi №709-61 [*Communist No. 709-61*]», H. Piatkovskiy «Trymaiut prapor pershosty [*Holding the Flag of Primacy*]», M. Sharaban «Bryhadyr shturmiv [*The Assault Brigade*]» and many other works of art in the Ukrainian language.

The responsible editor of «Zaboy» H. Bahliuk went through two linguistic stages in his work: at first his works were in Russian, but over time he realized the need to turn to the Ukrainian language. He published his Ukrainian-language stories in the magazine «Zaboy». His novel «Molod [*Youth*]» was also published there.

V. Haivoronskyi wrote a number of prose works published both in «Zaboy» and in the Kharkiv's «Hart» during the years of his work in the editorial office of the magazine. They include the novel «Rozminovka [*Turnout*]», and its second part «Puhachivska Rudnia [*Puhachivsk Ore*]» was published in the journal «Literary Donbass ». In 1933, it was published as a separate book by the State Publishing House of Ukraine in Kharkiv with the title «Puhachivska Rudnia [*Puhachivsk Ore*]».

The editors of the magazine introduced the sections «Among the Books», «Literary and Artistic Chronicle», which provided detailed information about the literary life of the region, about novelties of Ukrainian literature, and popularized the Ukrainian-language book.

The books published by «Zaboy» itself were also promoted: the collection of poems by the miner Pavel Bezposhadnyi «Kamennaia knyha [*The Stone Book*]» (according to the magazine «Krytyka», this collection of poetry was sold «within two weeks in large circulation among the working masses of Donbass» [53, p. 18]), short

story by P. Treidub «Lykuiushchaia zemlia [*Joyful land*]», a collection of poetry by the worker V. Kramatorskyi «Ukraine», a book of stories by V. Haivoronskyi «Poselok na Tortse [*A Village on Tortsia*]», a collection of poems by B. Pavlivskyi «Vitry vstaiut [*Winds Rise*]», poetry by O. Farber «Ataka [*Attack*]», novel by M. Snezhin «Vysomol», book of stories by R. Vul «Den [*The Day*]».

«Zaboy» pays more and more attention to the coverage of cultural topics. «Donetsk themes, the Donetsk region attract not only writers, but also famous artists with their unconventionality, social dynamism, their revolutionary myth, which clearly fit into the official ideology of the proletariat as the hegemonic class» [9, p. 29]. Materials about the theatrical life of the region appears on the pages of «Zaboy» («Teatr im. Franka na Donbassi [*Franko Theater in Donbass*]» (Zaboy, 1930, No. 8), «Teatralnyi trest Donbasu [*Theatrical Trust of Donbass*]» (Zaboy, 1930, No. 16), «Za radiansku muzychnu komediiu [*For Soviet Musical Comedy*]» (Zaboy, 1930, No. 16), «Vsedonbasivskyi ukrainskyi teatr [*All-Donbass Ukrainian Theater*]» (Zaboy, 1930, No. 16)), materials about the opening of groups and sections of fine arts («Obrazotvorche mystetstvo – znariaddia kliasovoi borotby [*Fine Art is a Tool of Class Struggle*]» (Zaboy, 1931, No. 2)), about the activities of new scientific and cultural institutions («Khudozhnia biblioteka molodoho robitnyka [*Art Library of the Young Worker*]» (Zaboy, 1930, No. 5), «Budynok nauky i tekhniky v Luhanskomu [*House of Science and Technology in Luhansk*]» (Zaboy, 1930, No. 7), «Filiia knyzhkovoi palaty v Artemivsku [*Branch of the Book Chamber in Artemivsk*]» (Zaboy, 1930, No. 7), «Instytut yevreiskoi kultury v promraionakh [*Institute of Jewish Culture in Industrial Areas*]» (Zaboy, 1930, No. 11)).

«Zaboy» also describes the development of cinematography in Ukraine, in particular, the shooting of the first Ukrainian sound film «Symfoniia Donbasu [*Symphony of Donbass*]». It was the third work of director Dzyga Vertov in Ukraine. The film intended to show the success of industrialization, collectivization, anti-religious struggle, and the elimination of illiteracy: «The film by Vertov should show the true face of Donbass today, the gigantic growth of socialist construction with its

contradictions, unimaginable heroism and uninvented pathos, the exuberant flourishing of proletarian culture» [23, p. 28-29].

Thus, cultural, educational, and mass work in Donbass was covered in detail on the pages of «Zaboy». However, this work, like any other activity in the Soviet Union, was subordinated to the «class struggle», the cultivation of intolerance to everything that was hostile, incomprehensible to the Bolshevik party, or poorly managed, and therefore unreliable. In addition, the orientation towards massism in practice meant the lowering of art to the undeveloped tastes of illiterate workers (the slogan «The book is for the mass reader») and thus the manipulation of public consciousness in the desired direction by the Communist Party. Art often has utilitarian tasks, for example, to write a commissioned work on industrial topics: «Comr. Topchii received an invitation from the workers to write any work about the life of their factory» [54, p. 48]. Writers as part of shock brigades visit mines and factories, take on obligations in socialist competitions and report on their fulfillment to labor collectives: «The brigade made more than a dozen speeches in workers' barracks, at meetings and made one general working evening at the Palace of Culture. Horliv miners received and listened to their proletarian writers with extreme attention» [55, p. 40]; «Department of AUUPW «Zaboy» at the Steam Locomotive Plant «P.R » is writing a collective book about the 64th anniversary steam train. The book is written by 6 young striking workers called to literature» [30, p. 123].

«Zaboy» covered in detail the trial over the mythical organizations «Union of the Liberation of Ukraine (ULU)» and «Union of Ukrainian Youth», which took place in Kharkiv. The communist authorities sought to discredit leading Ukrainian scientists, writers, artists, and figures of the autocephalous church in the eyes of the public. «These were enemies that prevented the people from finding a way to self-purification. Terror arose from the need to remove that ambivalence from society that daily opposed the Bolshevik project. It was a «cleansing storm» supposed to free society from weeds» [3, p. 200]. The magazine described «a counter-revolutionary organization that had the task of overthrowing the Soviet system in Ukraine, to return the nationalized land to

the landowners, factories and plants to the capitalists» [58, p. 33]. The author interprets the process over ULU as a fair proletarian trial over «Kurkul's underachievers» [58, p. 35], who wanted to «drench Ukraine with the blood of working people, walk around the country with a bayonet and in baggy pants splattered with blood from pogroms» [58, p. 35] and calls to punish the defendants «for despicable deeds and days» [58, p. 35].

Materials on the success of anti-religious propaganda among the proletariat can be also found on the pages of «Zaboy». For example, the material «Sviatyni, shcho padaiut [*Falling shrines*]» discredits the priests and aims to show the church as «the hearth of darkness», «the headquarters of the political agency of the bourgeoisie ». The author lists the «sins» of religion, including «inciting inter-ethnic enmity», «weakening the working class» and calls to «destroy these nests:» «Isn't the destruction of these nests a great celebration of the cultural revolution? It will unite all proletarians, regardless of nationality: Russians, Ukrainians, Jews, and Tatars; the old ones who went through the revolution and the civil war, and the young – our change, which is growing in the struggle for a new life» [46, p. 24]. The material «Velychezne vohnyshche v Horlivtsi [*Huge bonfire in Horlivka*]» demonstrates the success of anti-religious propaganda: workers burn several thousand icons and thereby «clean the earth of the filth of religion» [17, p. 5].

«Zaboy» also tells about the closing of churches by local authorities. This process took on a mass character at the end of 1929-1930s. Thus, the orders of the proletarians were used as a pretext for closure. The material «Zamakh iz neprydatnymy zasobamy [*Attack with unsuitable means*]» notes: «eighteen thousand Rykov workers demanded the closure of two churches and their transformation into clubs. All-Ukrainian Central Executive Committee (AUCEC) agreed with this demand» [2, p. 45]. There are many manifestations of class hatred and intolerance in the material. The author compares priests with cockroaches, calls them pitiful and lying: «The face of the class enemy, distorted by hatred and fear, peeked out from the papal robe... They squirmed and tried to justify themselves like cockroaches thrown on a hot stove, and

refused everything, pretended to be naive» [2, p. 46]. The author creates an extremely negative image of «the priest as a class enemy» in the mass consciousness and incites religious enmity in society.

Therefore, the magazine «Zaboy» played its role in inciting anti-religious hysteria in society, contributing to the complete displacement of religion from the sphere of spiritual life of the country, ensuring the monopoly of atheistic Marxist-Leninist ideology in the minds of citizens.

An event chronicle on social topics was presented in almost every issue of «Zaboy» in the «Little News» column. Many news reports were devoted to events in the USSR and the world. The chronicle information also related to geopolitical topics, in particular, the war in southwestern India. «The British military raised a war against the Indian people in Peshawar, Delhi, and Shalapura and almost in all large cities» [35, p. 36]. The events in China and other countries were also highlighted: «Japanese imperialism in Da-Yi launches landings against the Chinese Red Army» [35, p. 36]. News reports vividly reported on the successes of the domestic and foreign policy of the Soviet Union pathetically, talked about communist construction, the opening of new factories and plants, and highlighted the activities of collective farm organizations from a positive side. According to the journalists of «Zaboy», capitalist countries were subjected to merciless criticism, whose authorities were only thinking about how to destroy the Land of the Soviets: «Plans for the future attack on the world's first proletarian state are being developed on the other side of the border in the quiet offices of the general staffs of the imperialist armies» [35, p. 36], «crazy pace of armaments, their forced preparation against the USSR» [11, p. 2]. In addition, a characteristic feature of materials on international topics was the exaggeration of the problems of various spheres of social life abroad and the focus on workers' rallies and strikes that occasionally took place in capitalist countries. «The bourgeoisie does not have to eat from the cesspools of Berlin, they do not eat cats and gophers, as the hungry farmers of the United States of America eat them» [1, p. 16]. «The police dispersed the unemployed with sticks in Vienna. The state cavalry was put to the aid of the police in

Czecho-Slovakia... In Leipzig, four workers were killed and four wounded by police shots. In America, the clashes of the unemployed took on the character of battles – thousands were arrested and imprisoned» [1, p. 16-17].

The material «Pro poetiv u teplushkakh [*About poets in warm coats*]» highlights a paradoxical situation inherent in the entire Soviet Union. On the one hand, Soviet society was declared peaceful, conflict-free at the ideological level, and on the other hand, an active process of forming the image of the enemy supposed to stimulate the conflicting mass consciousness. «The main military danger is looming from the side of the imperialist war against the Union of Soviet Republics... When the capitalist states want to start a war in the name of their interests, i.e. to redraw the world map, to exterminate the working people, to redistribute the colonies, and to destroy the country of the Soviets, then we will fight for... the destruction of the exploitation of man by man, for the destruction of the rule of the capitalists. Remembering the war, we will prepare for defense» [35, p. 38].

«Zaboy» journalists created the image of an external enemy, emphasizing the hostile capitalist environment of the Soviet Union by means of ideological propaganda. For example, journalists in the materials «U nykh, u kapitalistiv [*There, in the capitalists*]» and «U nas, v SRSR [*Here, in the USSR*]» appealed to the minds of readers, simplifying the realities of complex international life, using categories and stereotypes that are understandable to a wide audience: «own» – «foreign», «bad capitalism» – «positive socialism», «bourgeoisie» – «proletariat», «enemy» – «friend». «Capitalism is in a period of decay and inevitable death» [15, p. 10]. «Economic upswing and rapid growth of production in all branches of the national economy complete collectivization and liquidation of the kulaks as a class» [16, p. 11].

«Zaboy» publications had characteristic titles that often resembled battle slogans: «Pid znakom boiovoi yednosti [*Under the sign of combat unity*]» (Zaboy, 1930, No. 16), «U borotbi za vuhillia [*In the struggle for coal*]» (Zaboy, 1931, No. 2), «Borotba za Leninsku liniu v natsionalnomu pytanni [*The struggle for the Leninist line in to the national issue*]» (Zaboy, 1930, No. 12), «Na shturm proryviv [*On the*

Assault of Breakthroughs]]» (Zaboy, 1930, No. 13), «U borotbi z reaktsioneramy v mystetstvi [*In the Struggle with Reactionaries in Art*]]» (Zaboy, 1930, No. 13). Inherent characteristics of the publication include a uniform form of information presentation, slogans about the transformation of the country from a backward agrarian country to an advanced industrially developed, general considerations, clichés and repetitions.

«Zaboy» covered the campaign of complete collectivization in the countryside. One of the primary tasks at party meetings was «propaganda of the ideas of collectivization of peasant farms and the organization of collective farms» [34, p. 563]. Accordingly, the materials of the magazine imposed the idea of «consolidation of the collective farm movement – the location of forces in the collective farms. Only this way will help to draw into the collectives that part of the peasantry that will make decisive conclusions, and then recognise the advantages of collectivization» [7 p. 4]. The authors of «Zaboy» were faced with a primary task «to introduce rural and collective farm themes into their circle of topics and subjects..., to arrange writer's trips to areas of continuous collectivization, to familiarize themselves with today's village, to gather impressions and material for creativity. Today's village sets a new social order, different from previous works about the village. It requires new publications about the village that would show a collectivized industrializing village, to show new people growing on the basis of new economic conditions» [7, p. 6].

In addition to the content, the formal composition of the publication had a powerful effect on the reader. The Bolshevik regime created a wide network of professional and amateur photographers to provide photographs for the printed publications of the time. The General Management of Photography of the All-Union Committee for Art Affairs carried out the general management of photography in the Soviet Union. The All-Union Photo-Illustrative Trust «Soiuzphoto» – an association for the centralized production of photo illustrations for newspapers and magazines directly subordinated to the Main Department of Photography. The article «Fotohrafiia dopomahaie buduvaty sotsializm [*Photography helps to build socialism*]]» appeared in the pages of the magazine «Proletarske foto [*Proletarian Photo*]]» printed by

«Soiuzfoto ».It outlined the main tasks facing photography in the era of radical transformations. «Photography, like the press, in the conditions of socialist construction has a task to be «not only a collective propagandist and a collective agitator, but also a collective organizer» [11, p. 3].

Photo illustrations of «Zaboy» magazine performed a corresponding task to reinforce the propaganda direction of communist rhetoric and form the visual style of «Zaboy».

Photo reportage was widespread on the pages of «Zaboy» that actively awakened an audience's sense of presence at the scene of the event, helped to understand the development of the events, and it was an accurate, documentary-reliable means of depicting the reality of that time. The «Zaboy» photo reportage promptly reflected the process of industrial development of Donbass and parallel changes in social life.

The photo reportage was placed on one or several pages in «Zaboy», so the reader received an overall picture of the event. Thanks to its visibility, the photo reportage was even more documentary than its verbal analog.

The nature of the photo reportage in «Zaboy» is determined by means of expression: a photo and the printed word. The text had the function of clarification, for example: «Ore burning at the Kostiantyniv Zinc Smelting Plant» (Zaboy, 1931, No. 1), «The installation of the fan with the second highest power in the USSR for the Shcherbynovsk Mine «Nova» is being completed at the Horliv Machine-Building Plant» (Zaboy, 1931, No. 3). Photos with explanatory text on the pages of «Zaboy» gave the reader the opportunity to trace the event development. Accordingly, the «Zaboy» photo reportage together with the correct comments influenced the readers much more than the textual information. It created the effect of the presence of the reader at the scene of the event, and therefore provided undeniable confidence in the authenticity of the information presented.

Photo reportages of «Zaboy» became one of the main means of agitation and propaganda campaigns and an important channel for broadcasting a stereotypical

vision of reality. It was supposed to completely coincide with official messages about the construction of a communist society.

There are also photos of Soviet leaders among the illustrations of «Zaboy:» Y. Stalin, V. Lenin, V. Molotov, S. Kosior, K. Voroshylov, P. Postyshev, and others. Portraits of local percussion workers as role models were often depicted among other photo portraits: «The percussion brigade of female students of the Donetsk Mining Institute came to Horlivka to help eliminate the breakthrough» (Zaboy, 1930, No. 15), «The best brigade coal loaders in the Lysychan district achieved an increase in labor productivity up to 200% (Voikov mine)» (Zaboy, 1930, No. 15), «Comrade Bek Makhamedov. Shock-worker of the Mykytiv mine» (Zaboy, 1931, No. 2).

There were also photographs designed to constantly remind the readership of the terrible life of working people in capitalist countries. Such pictures were signed with texts supposed to confirm the poor and social problems of capitalist countries. «Clash of workers with the police» (Zaboy, 1932, No. 1), «A common scene on the streets of the cities of the West. Thousands of proletarians are hopelessly waiting for work» (Zaboy, 1932, No. 1), «Arrest of the unemployed who wanted to break into the White House (Government House) with a demand for help» (Zaboy, 1932, No. 1). Instead, not a single photo or word mentioned the social unrest in their own country.

The editors took care to establish a connection with their readers, inviting them to send their opinion about the magazine. Thus, the magazine features the sections «Zaboy in the Masses», «Reader's Tribune», which highlighted numerous letters that the magazine's subscribers sent to its editorial team. The letters stated that the publication «should maintain closer contact with factories... «Zaboy» magazine should become a favorite and close magazine for Donbass residents» [28, p. 40]. In turn, the editors constantly appealed to the readers to promote and popularize «Zaboy» among workers, miners, public figures and send their materials: messages about successes in socialist competitions, artistic works, photographs and caricatures.

The Donbass proletariat in terms of Ukrainianization not only kept up with other industrial centers of Soviet Ukraine, but even began to overtake them. A fairly positive

perception of Ukrainization is evidenced by the letters of readers that were sent to the editorial office of the magazine. «The attention of proletarian society to the state of Ukrainization in the industrial districts is not limited to knowledge of the Ukrainian language. The party's call did not pass by «Zaboy ».Recently magazine «Zaboy» reorganized into a predominantly Ukrainian becomes one of the deep guides of Ukrainian culture into the bowels of the Donetsk proletariat» [8, p. 38].

All-Ukrainian periodicals spoke positively about «Zaboy», noting that the magazine «turned into a really mass magazine, which relies on a large creative asset gathered around it, mainly from shock-workers. The magazine did a lot of work on securing and educating new literary personnel, directing their creative assets in a Bolshevik manner. «Zaboy» was able to unite around itself a group of proletarian critics who grew up in the «Zaboy» team and conducted both theoretical and mass-consultation work, and mastered the Marxist-Leninist methodology» [37, p. 208]. It «became a major factor in Ukrainian proletarian culture in Donbass, an organizer of mass work and creative experience of writers» [53, p. 18].

Since October 1932, the magazine «Zaboy» began to be published under the title «Literaturnyi Donbass [*Literary Donbass*] ».The pages of the magazine no longer contain informational and analytical materials about events in the Soviet Union and the world. Instead, it published the works of Soviet writers of Donbass and the entire USSR, the best examples of revolutionary literature from abroad, literary and critical materials. The magazine also «organizes the literary movement of Donbass and manages the training of shock-workers» [48, p. 129]. Thus, «Literary Donbass» publishes excerpts from the novels by I. Le «Roman Mizhhiria [*Mizhhiria Novel*]», B. Horbatov «Rovesnyky [*Peers*]», Y. Chernyi «Zoriana doroha [*Starry Road*]», N. Alekseev «Na trydtsiat deviatomu metri [*At the Thirty-Ninth Meter*]», stories by Z. Stolper «Andrii Kazhan», M. Sobolenko «Slava [*Fame*]», I. Horbashevskyy «Zemliaky [*Compatriots*]», poetry by V. Kramatorskyi, Sh. Haidash, M. Upenik, P. Bezposchadnyi, M. Rud, L. Pervomaiskyi, Yu. Cherkaskyy, Johannes Becher, Emil

Hynkel, Walter Bauer, and others. The circulation of the publication is 3,500 copies, and the annual subscription costs 15 kr.

A significant place of «Literary Donbass» is devoted to the problems of Ukrainian proletarian literature. The magazine contained literary articles about the life and works of M. Horkyi, H. Shyshov, O. Novikov-Pryboi, D. Hordiienko, V. Hzhyskyi, L. Leonov, A. Holovko, D. Biednyi, Yu. Cherkaskyi, M. Sholokhov. It evaluated the work of foreign proletarian writers – the American Michael Gold, and the German Hans Marchwitz. These authors highlighted the role and place of these writers in the establishment of communist ideology and morality, Soviet culture from the Bolshevik standpoint. «Soviet literature is inextricably linked with the practice of the working class. Fiction has an honorable place in the mobilization the working masses to fulfill the tasks of the second five-year plan, in the overcoming the remnants of capitalism in the minds of people, in the socialist transformation of man» [13, p. 95].

«Ukrainian fascists» D. Dontsov, S. Yefremov, M. Mohylyanskyi, M. Shapoval, as well as M. Khvyliovyi subjected to merciless criticism in literary and critical articles. According to A. Khvyliia, the Deputy People's Commissar of Education of the Ukrainian SSR, M. Khvyliovyi «went astray from the revolutionary Bolshevik path and fell into a nationalist alley» [20, p. 104]. He became a troubadour of Ukrainian fascism» [20, p. 104] and «fell a victim of Ukrainian nationalism, firing his last shot against socialism» [20, p. 110]. The author with the pseudonym H. B. criticizes the work of Todos Osmachka for «Kurkul-chauvinist content» [13, p. 96] in the article «Donetsk soviet literature at a new stage ».He does not stop at this and takes aim at the Odessa «Creative Group of Marine Writers» with a Petliurian orientation, «The Order of the Green Firefly» and «Hovrashok» by Valerian Polishchuk, «Chornohorriia» by Ivan Senchenko, which hides the kulak-chauvinist ideology with a mask of stupid naivety, to say that the class struggle in literature does not stop for a minute and takes on increasingly complex forms at a new stage» [11, p. 96].

3. 4 The defeat of the Ukrainian editorial office of «Zaboy» magazine in the 1930s.

The situation in Donbass changed quickly – the policy of Ukrainization ended as soon as it had completed all the tasks assigned to it. «Having successfully completed the struggle against the Ukrainian peasantry with the help of the Holodomor of 1933, it (Bolshevik Party – O. B.) focused on exterminating the young Ukrainian intelligentsia. This struggle with the Ukrainian intelligentsia in Donetsk region had the peculiarity that accusations of bourgeois nationalism were combined here with accusations of Trotskyism more often than in the rest of Ukraine» [9, p. 33-34]. The first victims of the government were young writers who gathered around «Literary Donbass ».The September issue of the magazine in 1933 was the last in Ukrainian language.

In the fall of 1933, a congress of writers and literary groups of Donbass was held in Staline. The reasons «impeded the normal development of literature in Donbass which were reinforced by the poor work of the heads of the publishing body» were found out at this congress [6, p. 50]. V. Haivoronskyi mentioned «neither he, nor Bahliuk, nor any other Ukrainian writers had the chance to be there» [14, p. 244]. The magazine in Ukrainian was scattered: «The HPU covered the cars with canvases on which «Literary Donbass» was printed» [14, p. 245].

Russian writers P. Besposhchadnyi, P. Sevierov, P. Chebalin «captured the magazine under its new title «Literary Donbass» and began a long-term Russification offensive, guided by Kremlin policy» [5, p. 6].

A «triple» (No. 10-12) issue of «Literary Donbass» was published at the end of 1933. It informed readers that the November plenum of the Central Committee and the Central Committee of the CP(b)U recognized the main danger in Ukraine as local Ukrainian nationalism, which combined with imperialist interventionists. It highlighted that the nationalist counter-revolution has been defeated, spies and saboteurs have been exposed. The stake of the bourgeois-nationalist counter-revolution

was defeated, in particular, the Trotskists who joined the ranks of the Soviet writers of Donbass were exposed [9, p. 34]. «The First All-Donetsk Congress of Soviet Writers states that some leaders of the literary movement in Donbass (Bahliuk) turned out to be agents of counter-revolutionary Trotskyism. They carried out vile counter-revolutionary work to disrupt the party line in literature and actively hindered the advancement of new artistic forces, which were nurtured and are being nurtured by the socialist revolution. They promoted counter-revolutionary Trotskyism and praised Ukrainian nationalists – spies, agents of Polish and German fascism» [32, p. 300].

In October 1934, the Soviet authorities destroyed the Ukrainian editorial office of «Zaboy ».The editor-in-chief H. Bahliuk was expelled from the party. He was arrested and accused of anti-Soviet Trotskyist activities, and then sent to the Tatar Republic for two years. In November 1935, he was re-sentenced to five years, and was shot in Vorkuta on March 1, 1938.

Deputy editor-in-chief V. Haivoronskyi was arrested and deported, but he was lucky to escape and lived in hiding in Dagestan, Stavropol and the North Caucasus. In 1944, he moved to Lviv, and then emigrated to the USA.

A poet and regular author of «Zaboy» V. Kramatorskyi (Ivaniv) died. His poems and articles about Kramatorsk's literary life could be seen in almost every issue of the magazine.

M. Oliinikov and O. Selivanovskyi, one of the founders and first authors of the magazine «Zaboy», were shot as enemies of the people during the Great Terror of 1937-1938. «Kost Gerasymenko, M. Upenik, M. Rud were able to survive that calamity and later work in literature... Several souls of talented people in the prime of their creative powers disappeared, as if they had never existed... Mykola Sobolenko died in the far north... F. Kovalevskyi, Yulian Zapadynskyi, Ivan Tkachenko are no longer heard» [14, p. 245]. Thus, a planned liquidation of Ukrainianized personnel among scientists, leaders of various levels of government and, first of all, writers was held in Donbass. «The special operation destroyed not only the first sprouts of the literary Ukrainian word in the heart of industrial Donbass, but also the entire cultural

stratum that was formed here during the 20s under the influence of the slogans of the proletarian revolution» [24, p. 521].

The new editorial office of «Literary Donbass» was no longer in Artemivsk, but in Staline. The magazine would be published «mainly in Russian» from January 1, 1934 [27, p. 300]. The participation of the best writers of Moscow, Leningrad, Kharkiv and Kyiv «would significantly improve the department of artistic prose and poetry» [27, p. 300]. The magazine also reported that «the first congress of Soviet writers of Donbass was held in Staline on November 20-23. It printed the materials of this congress, which invited the writers of the Urals to the competition. The main speech at the congress of writers and community members of Donbass was made by a guest from Moscow... He talked about everything, except, of course, issues of Ukrainian culture [9, p. 34].

In 1936, three years after the defeat of the Ukrainian editorial office, the magazine «Literary Donbass» published the article «Justify the trust of the party ».It noted that «Trotskyists have found a warm place in the Donetsk writers' organization. In 1933, the Trotskyists Bahliuk, Sobolenko, others, and their guides, such as Haivoronskyi and Zapadynskyi were found out. They were considered as sworn enemies who infiltrated the writer's organization and tried to separate the writer's organization from the masses. They prevented talented literary youth from entering the organization and the magazine, published such counter-revolutionary works as the novel «Huta» by Kovalevskyi and «Tempy» by Sobolenko in «Literary Donbass» [32, p. 301]. I. Dziuba noted that the accusation of Trotskyism is not accidental: «a letter of Comrade Stalin «On some questions of the history of Bolshevism» to the editors of the magazine «Proletarian Revolution» was directed against liberalism in the attitude to Trotskyism. They rushed to find their Trotskyists everywhere» [9, p. 39].

This was the final end to both Ukrainianization and the Ukrainian literary movement in Donbass.

So, despite such a tragic history, «Zaboy» managed to unite around itself the creative working youth of Donbass, reveal their literary talent, promote the

Ukrainization of the region in the 1920s and 1930s. I. Le rightly remarked: «The days of «Zaboy» in the literary life of Donbass was not spent in vain not only for the Donetsk literary organization, but also for the entire literature, for many writers of Ukraine» [27, p. 17].

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SECTION IV. THEORETICAL AND METHODOLOGICAL PRINCIPLES OF THE FUNCTIONING OF THE PHENOMENON OF LIBERAL INFORMATION CULTURE

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4.1 Liberal context of the functioning of social communications

Current traditions of studying information phenomena closely interact with each other and their problems are so intertwined that they can be divided only relatively. Although, the application of any method of studying the activities of the information phenomenon a priori implies an organic relationship, the interdependence of all elements of the mass communication system, an understanding of the internal determination of each of them. The elements of communication technologies in the context of the general requirements to any factors of social communications as a multifunctional phenomenon