

I was interested to find out the stories told by those times children, today elderly people willing to share their experience. Their lives, seen from a 70 years distance, can serve as a source of inspiration for us, who are today looking for values and strategies to overcome modern crises and problems, or want to find out the truth in the post-truth era.

Their experiences tell us about the human nature, from sacrifice till humility, from friendship till the lack of humanity. Everything that happened to them and has not destroyed them, made them stronger. They learned certain lessons and drew certain conclusions, so that today they are lucid, even though they had a difficult life.

The values they relied on in infernal moments were what brought their salvation: love, faith, sacrifice, diligence and perseverance – all of them intertwined have fed their hope to overcome the difficulties.

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Віоріка Олару-Чемиртан. Марін Бугу: Любов матері творить дива

Стаття порушує актуальне питання соціальної згуртованості громадянського суспільства та уряду Молдови. Описується життя сім'ї й особисті враження Марін Бугу під час сталінських репресій. Автором підкреслюється, що за останні 10 років темі депортації приділяється все більше уваги в публічному просторі.

Ключові слова: репресії, депортація, громадянське суспільство

UKRAINE IN THE POST-WAR TIME: CULTURALOGICAL ASPECT

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The Second World War became a difficult test for Ukraine and the Ukrainian people. Military events claimed millions of human lives, valuable cultural monuments were destroyed, museum and private collections were plundered. Thousands of exhibits were exported abroad and not returned after the war [7, p. 238].

Researchers of various spheres of science and art struggled with the enemy. Many higher educational institutions and institutes of the Academy of Sciences of Ukraine continued their work in distant evacuation. Patriotic themes prevailed in many Ukrainian works of literature and art. Thus, such works as M.Rylsky's «The Word about Homeland», N. Bajan's «Oath», «Love Ukraine» and «Spring» by V. Sosyury, P.Tychyna's «Mother's Voice», «Ukraine in Fire», «Night Before the fight» by A.Dovzhenko, «Yaroslav the Wise» by I. Kocherga, «Antiaircraft gun» by Ostap Vishnya.

Reflecting the heroism and courage of Ukrainian patriots and defenders of their Motherland, many documentary and artistic works were created. With the advent of the first Ukrainian films «The Battle for Our Soviet Ukraine» (director A. Dovzhenko), «How the Steel Was Tempered», «Rainbow» directed by M. Donskoy, the Ukrainian cinema begins to revive.

After the victory in the war, there were hopes for democratization, for the establishment of respect for the individual, for the human and political rights and freedoms in the society. Hence the most popular genre of literature, journalism, began to develop. As a ubiquitous and all-revealing genre, journalism along with educational and agitational missions, carried out an information mission in the post-war period. Poetic and prose works, cycles, poems, novels were appeared, where the word directly addressed to the reader, to the personality on whom the society was headed by the great hopes of building a bright future of Ukraine [4].

During the war years, art was also actively developing, especially graphic painting. Many talented, inexperienced artists tried to reflect their experiences and the horror of the war with the help of an ordinary piece of paper and a pencil. The tragic events of the war were reflected in the drawings of I. Kruzhkov «Girl on the Road» (1943), V. Glivenka «Hostage» (1941). Despite the difficult conditions, Ukrainian artists have created many paintings, etudes: H. Sirota «Captive Germans» (1942); S. Kravchenko «The defeat of the Germans near Rostov» (1942); Yu. Balanovsky «On the Dnieper Crossings» (1944); F. Samusev «Under the Korsun-Shevchenko» (1944). Numerous front-line drawings of Ukrainian artists who reached us on yellowed sheets of paper, pages of notebooks, have become an invaluable contribution to the heroic military chronicle.

Literary studies publishing centers «Dnepr», «Soviet Lviv», «Soviet Ukraine» and others have grown and successfully formed that historical period. Young writers of the military and after the war period continued to delight readers with their creative work. All this testified that the signs of a new cultural and social upsurge of Ukraine, which experienced a horrible flurry of war and German occupation, were obvious.

However, despite the greatest moral upheaval experienced by Ukrainian society, thanks to the victory in the Second World War, Stalin believed that it inflicted serious ideological losses on his regime. Therefore, after the end of the war, the flywheel of repression was reeled with renewed vigor. Representatives of the Ukrainian creative intelligentsia became one of the directions of the punitive machine of the authorities. The new scope of the cultural, scientific and socio-political life of Ukraine, since the second half of 1946, has been replaced by a new systemic and planned rout.

In accordance with the declassified archives of the MGB of the Ukrainian SSR, the total number of arrested intellectuals of all categories was: in 1945 – 6,205 people, in 1946 – 3,276 people, 1947 – 2,981 people, 1948 – 3,042 people, 1949 – 3,107 people [3, p. 407]. According to historian S. Vasylenko, the number of arrested intellectuals in the post-war period averaged 14–16% of the total number [1, p. 217].

In the first post-war years, the policy of repression against the creative intelligentsia was conducted under the slogans of struggling against «cosmopolitans» or suspicions of cooperation with the German invaders, for those who had the will of fate to remain during the war in the occupied territory.

A brutal «cleaning» began among Ukrainian scientists, writers, figures of the pen, cinema and art. All artists had to create within the framework of so-called

socialist realism, which reduced the functions of art to commenting and glorifying the activities of Stalin and the totalitarian regime created under his leadership. Censorial oppression and ideological supervision of writers, directors and actors of the theater and cinema intensified. There was an atmosphere of denunciation and persecution in the society. Many outstanding writers and scholars were subjected to harassment and repression [5, p. 312].

Reflection of the repressive policy towards the intelligentsia was manifested in a series of resolutions adopted by the Central Committee of the Communist Party: On the journal «Rodina», «About the Repertoire of Dramatic and Opera Theaters of the Ukrainian SSR and Measures to improve it», «About Twisting and Errors in Describing History Ukrainian literature» etc.

In Ukrainian bourgeois nationalism, such figures: composer K. Dankevich, writers A. Dovzhenko, M. Rylsky, V. Sosyura, A. Malyshko, S. Kryzhanovsky, D. Kosarik and many others were accused.

As a consequence, the resolution of the Central Committee of the CP(b)U «About political mistakes and unsatisfactory work of the Institute of the History of Ukrainian Academy of Sciences of the Ukrainian SSR», qualified the works prepared by historians of the Institute as «anti-Marxist». As a result, director of the Institute, Corresponding Member of the Academy of Sciences of the Ukrainian SSR M. Petrovsky was dismissed from his post. Totally, for the period 1946-1951, 12 political resolutions on ideological issues were adopted in Ukraine. During this period, according to the secretariat of the Writers' Union of Ukraine, 200 of 240 members of the union were repressed [2, p. 19].

Many outstanding writers and scholars were subjected to harassment and repression. All works on the history of Ukraine, the history of artistic Ukrainian literature, criticism, the history of the theater, written during the war, that is during the period of forced indulgences and relative freedoms on the national issue from Moscow, all the best works of literature: prose, poetry, painting, were now devoted to destruction, as imbued with the spirit of Ukrainian bourgeois nationalism.

There was no trace from the promising opportunities of the new cultural and social upsurge of Ukraine. The culmination of the struggle against ideological cleaning was the event in 1951, when the poem «Love Ukraine!», by V.Sosyura was criticized. It was written on the wave of patriotic upsurge in 1944 and considered the best poem that time, it was also received the Stalin Prize. But unfortunately the author was accused of nationalism and serious ideological errors.

This was enough that, thanks to the poet's condemnation, detachments of Stalin's critics appeared in the periodicals, so that in the labor collectives a discussion of all sorts of literary «diversions» began. From the school anthologies began pulling out the pages with the name of V. Sosyura and in 1948 it was with the names of M. Rylsky and Yu. Yanovsky.

Since the end of 1948, in Ukraine, the struggle company against the accusations of Western writers and artists, in particular, O. Borshchakovskiy, I. Stebun, E. Adelheim, A. Kaunelson was developed.

Scientists and writers, composers and artists in such conditions could not create and work, this negatively affected the development of literature, music and art. All the cultural centers of the country were in a state of shock uncertainty: new scientific research was almost unpublished, the staff of scientific researchers was almost not replenished, universities had a sense of fear of the future.

The norm of relations between the authorities and the intelligentsia were direct threats, intimidation, criticism in the press, pressure on party and general meetings of creative collectives, a ban on the publication of works, etc. In the post-war period, there was practically no scientific institution or higher education institution, where demonstration processes were not conducted. One of the most popular forms of repression against Ukrainian writers and artists was their administrative deportation outside Ukraine, on the territory of other republics of the USSR. In addition, the apparatus of censorship constantly increased. Thus, in 1948, 1,1 million (!!!) copies of «politically hostile and harmful literature» from the libraries' funds were compulsorily withdrawn, and in 40 thousands of copies of books certain corrections were made [6, p. 13].

But even in these unfavorable conditions, Ukrainian writers, theater-goers and artists managed to create many bright and colorful works. Thus, in the second half of the 1940s, O. Gonchar's trilogy «Banner-Bearers» appeared, the first part of the famous M. Stelmah's novel «The Big Family» titled «In Our Land», «Kyiv Stories» by Yanovsky, a lot of other prosaic works, humorous stories by Ostep Vishny were written. Creative works were also perfected by such outstanding Ukrainian writers as M. Rylsky, II. Tychina, V. Sosyura, A. Malyshko. The work of these writers determined the further character of the literary process in Ukraine, namely, the level of artistic skills of the national school of «elegant literature» of the post-war years, which we can still see today.

At the traditionally high level there was also theater-art. The audience was delighted with the performances of creative groups with the participation of outstanding stage masters B.Gmyri, S. Kozak, V. Ognev, M. Lytinenko-Volgemut, H. Uzhviy, G. Yura and many others. Musical art, painting, drawing, sculpture developed. Among the musical works is worth noting the Second Symphony by B. Liatoshinsky and the ballet by K. Dankevich «Lilya».

In 1949, Ukrainian artists gathered abroad and created a unified Ukrainian literary and art club. In the 1950s, the Ukrainian Free Academy of Sciences began to work actively. During the first ten years of its work, more than twenty books were published in the Ukrainian language, scientific conferences were held and archival-search work was started.

Thus, in the post-war years the Soviet totalitarian power tried to destroy everything that went beyond the Stalinist ideological doctrine. Repressive measures against the creative intelligentsia are the result of post-war ideological cleaning, which has become devastating for Ukraine.

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Галина Олейнікова. Україна в післявоєнний час: культурологічний аспект.

Стаття представляє стислий нарис про наукову і культурну життєдіяльність української інтелігенції в період після закінчення Другої світової війни. Робота, творчість багатьох видатних вчених і культурних діячів жорстоко зазнавала утисків і репресій з боку існуючої влади. Нормою відносин влади з інтелігенцією стали прямі погрози, залякування, критика в пресі, тиск на партійних і загальних зборах творчих колективів, заборона на публікацію творів Але навіть в таких несприятливих умовах українським письменникам, театрам і художникам вдалося створити чимало яскравих і колоритних творів.

Ключові слова: українська інтелігенція, післявоєнний період, моральний підйом, репресій, виселення, художньої майстерності національної, української школи.

**ПРОБЛЕМА КРЕСТЬЯН ЮЖНЫХ ОБЛАСТЕЙ УКРАИНЫ – ВЫЖИТЬ
(1946-1947 гг.)**

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Победа в войне способствовала консервации социально-экономической и политической системы СССР. Культ личности Сталина достиг своего апогея. Восстановление и совершенствование народного хозяйства на довоенной технической и технологической базе программировали его дальнейшее отставание от мирового развития. Достижения научно-технического прогресса применялись преимущественно в тяжелой промышленности и ее сердцевине – военно-промышленном комплексе, который был отгорожен стеной секретности от гражданского сектора. И вновь основным источником средств была советская деревня, находящаяся в кризисном состоянии после войны.

Проблемой становления, развития Бессарабии, нашего края занимались многие известные ученые, исследователи. Особенный интерес для нас представили фундаментальные работы Л. С. Берг, И. Ф. Грек, А. В. Дизановой, М. Д. Дыхан, А. И. Киссе, А. М. Лебеденко, Л. Б. Марковой, Г. П. Мория, С. В. Паламарчук, И. М. Пушкова, Н. Д. Руссева, В. И. Тодорова,