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CREATIVITY OF UKRAINIAN INTELLIGENTSIA ON THE PAGES OF OCCUPATION PERIODICALS IN 1941–1943s

This article examines the essence of the activity of Ukrainian creative intelligentsia, especially among poets in conditions of Nazi occupation; their views on the situation on the occupied territories, description of the everyday life of ordinary Ukrainians; the support of patriotic spirit of local people and their aspirations for freedom.

Key words: *creative intelligentsia, Nazi occupation regime, periodicals, poetry.*

During the 23 years of Ukraine's independence national historical science has made enormous progress in the study of their own history, but many problems still need attention of specialists. There are some among them which are related to the World War II. The historian who tries to carry out a review of the historical process, should follow the principle of objectivity, especially working with the materials of the war period. One of the most important issues of the war history, such as the life of Ukrainian creative intelligentsia, particularly poets' heritage in conditions of Nazi occupation regime.

The historiography of the World War II and the Soviet-German war activities of Ukrainian cultural and artistic elite is represented only in some aspects. These are mostly works, which highlighted social and economic life of the Ukrainian intelligentsia, activities of certain professional groups, theater artists, scientists, doctors, etc. During the recent years national historians have examined the life of Ukrainian intelligentsia who had to live and work in the conditions of the Nazi occupation in 1941–1944. Such historians as V. M. Haidabura [1], V. A. Shaikan [2], K. Kurylyshyn [3] explored various aspects of scientific activity of creative intelligentsia of the Reichskommissariat "Ukraine" and the military occupation zones. They emphasized that the only intelligentsia reflected people's attitude to the Soviet and occupation authorities. Despite the temporary occupation of Ukrainian lands by the German army in Ukraine, they showed and proved that the intellectuals kept on developing artistic and scientific activities, sometimes cooperating with the "new authority" to keep national culture and traditions.

Thus, V. M. Haidabura revealing theatrical intelligentsia activities showed the great will of Ukrainian actors to convey their wishes to the Ukrainian people Taras Shevchenko, Kvitka-Osnovyanko, Ivan Franko, Lesia Ukrainka and other well-known Ukrainian artists' literary heritage through their own creativity[1].

V. O. Shaikan tried to determine the cause of cooperation of the Ukrainian intelligentsia

with the occupation authorities, while exploring the issues of Ukrainian intelligentsia's collaboration, comprehending complex social processes. In her sketches she shows the activity of teachers, doctors, scientists, but not the writers and poets, who remained outside her attention, who tried to unite people and tried not to lose faith in the Ukraine free future [2].

The historian K. Kurylyshyn exploring occupation periodicals in Ukrainian, mostly reliably outlined the important aspects of the Ukrainian people during the German occupation, especially peasants and town people's position, their legal status and life difficulties under occupation. However, studying magazines and newspapers of the occupation period in 1941–1943, he turned out to bypass creativity of the Ukrainian writers and poets [3].

Taking in to account the mentioned above, the purpose of the article is to outline the role of the creative elite, including writers and poets, who highlighted the life and aspirations of the Ukrainian people in occupation press. The goal of the article is to show the poetry of the Nazi occupation time, which reflected, peoples' experiences, aspirations and expectations.

The Ukrainian poets and writers' literary heritage during the Nazi occupation is an important aspect, which will help historians to form a complete image of the events that took place during the Soviet-German war. To leave aside this problem means to ignore the works of poets and writers who stayed on Nazi occupied territories for some reasons. Obviously such an attitude to the historical past of our people is unacceptable. Nevertheless, even realizing this, we keep on dividing the Ukrainian country and its people into different categories, we keep on taking responsibilities for what can be declared and not. Nowadays you can find a lot of information about the life of famous Soviet poets and writers thanks to books, encyclopedias, online resources, etc. The same happens with the school textbooks. The authors, revealing the topic of "Ukraine during World War II" ("Ukrainian Culture During the War")

shows students the patriotic literary works by Pavlo Tychyna, Mykola Bazhan, Volodymyr Sosiura, Maksym Rylskyi, Andrii Malyshko, Stepan Oliinyk, Ivan Nehoda, Mykola Nahubida, Yurii Yanovskyi, Ivan Leto, etc. The literary heritage of the members of the Union of Writers of Ukraine such as Sava Holovanivskyi, Ivan Honcharenko, Liubomyr Dmyterko, Oleksii Desniak, Yakov Kachura, Kostia Herasymenko who joined the Red Army, are also sufficiently covered [4].

It is impossible to restore the complete picture of cultural and artistic life in Ukraine during the war, unless examine the literary heritage of the artists who wrote their works in Nazi occupied Ukrainian cities, towns and villages. This aspect plays an important role thanks to poetry and prose of the occupied period, which shows the desire of the Ukrainian people, who managed to keep its traditions in tough times, and kept dreaming about an independent state. So, the revival of historical memory, keeping in the memory the names of those who were unfairly obliterated from the history of the Ukrainian nation, is an urgent task for the modern historiography.

We can understand the rising of poetic word of the 1940s, thoughts of poets and writers in their works, from the contemporary sources, from the occupying newspapers and magazines of those times. Some publications were written under the propaganda influence carried out by the occupation authorities. But most of them radiated love of their country, its people. It was a desperate soul cry that spurted out, despite the extremely difficult conditions.

Ukrainian lands were the scene of military confrontation between the two countries — Nazi Germany and the Soviet Union in 1941–1944s. It is important for researchers to understand ordinary Ukrainians' feelings and ability to survive under the conditions of fascists' occupation.

The Nazi government, headed by Alfred Rosenberg, the Reichsminister for the Occupied Eastern Territories, was loyal to the local population, during the first months of occupation. The new government tried to use dissatisfaction of Ukrainian people to the Soviet government policy in the pre-war period. The head of the Reichscommissariat "Ukraine" wanted to reinforce these sentiments and gain the support of local people through the intensified mass media impact on the occupied territories, including periodicals, which were published more than 400 on the Reichscommissariat "Ukraine" territories and zones of military administration. Besides the message from the "Führer Headquarters", the occupation authorities allowed to write reports about people's lifestyle in towns and villages in occupation in newspapers and magazines. Thus, the second and third pages of most newspapers were devoted to the literary activity of the Ukrainian poets

and writers whose works were extremely important for the Ukrainian people in those days.

Vinnychyna, occupied by the Nazi Germany, among other Ukrainian territories, was not an exception. Such newspapers as the "Vinnica News", "Koziatyn News", "Literary Newspaper" played a significant role in people's lives of that region. These periodicals were the primary means of spreading information required by the occupants. Such information sometimes caused horror, sometimes expectation, because it was about Ukrainian freedom from both Nazi and Soviet regime.

As publishing magazines was one of the instruments of introducing policies of the Third Reich on the occupied territories, the Ministry of Education and Propaganda of Germany together with the Ministry of the occupied eastern territories made everything for spreading the information in mass media. The newspapers' staff was selected among the Ukrainian intelligentsia, most of whom stayed in the occupied territories with the hope to create and build their new own country.

The periodicals were tightly controlled by the occupants on the whole territory of the Reichscommissariat "Ukraine" and military administration zone, including Vinnytsia region. Despite the heavy censorship of the occupation authorities, it was allowed to publish literary achievements of Ukrainian poets and writers in their native language.

Therefore, using this resolution, poets and writers constantly offered their works to editors of newspapers and magazines, to somehow morally support the local population. In practice it often happened when the editors of newspapers and magazines initiated literary categories devoted to anniversary dates of various artists. As a matter of fact, all the periodicals dated the beginning of March, included three or even four pages of works by Taras Shevchenko, Lesia Ukrainka, Ivan Franko, Borys Grinchenko and other well-known Ukrainian literary and cultural figures.

The analysis of Vinnytsia press in the German occupation gives the opportunity to examine the development of literary process of those times, particularly the poetry of 1941–1943s.

The periodicals of those times introduced little-known or even unknown poets from Vinnytsia and other regions, such as Mykhailo Sytnyk, Petro Karpenko-Krynytsia, Valerian Tarnohradskyi, Yurii Buriakivets, Yarema Bairak (Haryton Borodai), Borys Oleksandriv (Hrybinskyi), Mariika Pidgiranika (Mariia Lernet-Dombrovska), Yaryna Vitiuk, Yevhen Yavorivskyi, Fedir Dudko, Vasyl Kolodii, Bohdan-Ihor Antonych, V. Shakhvorost, P. Bezverbnyi and many others [5].

We introduce the poetry of occupied Vinnytsia region, including the verses and poems of different ideological trends. A great attention on the author's opinion is paid to the poems and verses about war,

Ukraine, love, and nature. The image of independent, powerful and happy Ukraine, remains the peculiarity of the dominating theme in Vinnytsia region. The theme of love can be explained by human desire to survive when they are totally desperate and desolated, in difficult times of discouragement. Specific peculiarity of that period is some philosophical topics: good and evil, life and death, spirituality, morality, life choice, etc. Most poets stand to the liberation of the motherland from any occupants and calls on Ukrainian people not to lose faith in the future of their own country.

The verses by Mykhailo Sytnyk ("On the Field", "The Inscription on an Oak") are dedicated to childhood memories about the native land, where the main hero used to walk along the field, forest, river — all so pretty:

The inscription on an oak

*... I see my dreaming childhood,
And first cowardly love,
Apparently, the heart is restless
Because all this I remember again... [6]*

Travelling to the past, he occasionally tells about what happened to Ukraine. He tells his desperate thoughts. But we need to be strong to survive, the Ukrainian people never give up, they have their own future.

Petro Karpenko-Krynytsia addresses to the reader through his verses "Man", "Spring is Coming", "At Dawn", etc., trying to describe changes (in nature, in the environment, etc.) which occurred with the beginning of war. The poet describes the daily life of the occupied city, focusing on bombing disappearing, even though life is hard. It has faded waiting for something terrible and unknown.

At dawn

*No sound, no whisper of trains,
No sound from the clouds of threatening bombs,
Only day-springs lie like tears
And bending alarmed stone
Someone's lying on curb all in purple blood.
Wind noise, gun thunder has come from
the Dnipro side.
He lies, he won't stand up
Although it's already morning and it's time
to wake up... [7]*

Borys Oleksandriv's (Hrybinskyi) poetry is also represented in periodicals of the occupied Vinnytsia. Myron Levitskyi, the artist, spoke about him: "Borys' poetry is not a spontaneous and emotional expression. His work is a deeply experienced and deliberate lyrics, full of quiet wisdom and made from poetic form of filigree paintings in compliance with all terms

to poetic and literary language. The main motive of his poems is the longing after the sun, that means after home. The poet knows that he will never return to Ukraine. That's why his mind is on the same verge, which he can't overcome."

After the battle

*Purple fields... the sun has died somewhere...
Vast forests were overflown with shadows...
Night kept silent... Guns we ready to shoot
Heralded the storm, heralded inexorable death...
The storm is heard somewhere closely...
Clouds over the steppe...
Fire thunders were crying again: "Goodbye!..."
I cried that night... Under the glowing sky
My homeland was falling asleep is silence... [7]*

Dreams about people's better future, about the beauty of native land, about Carpathian nature prevail in poetic works by Maria Pidhiranka. She has written many works for children and about children. The author generously uses folk tunes, her verses — gentle and easy — which often resemble Ukrainian folk songs ("Songs", "Evening", "What do I do"). Mykhaylo Mochulskyi wrote the following about Maria's creativity: "Her song reflect freshness, the smell of flowers on the fields, noise and longing after our fir forests. Her songs, even patriotic ones, do not have clichés reclamation, pathos. She sings only what is in her heart, that sounds sweet. In short, she is a sincere talent, pure as gold, breathtaking, like a spring morning lark prayer."

Valeriy Tarnohradskyi's poetry of the occupation period include pure publicity. The occupation authorities decide to dig out graves of people, repressed in 1930s. Tarnogradskyi responds to this act with the following poem: "Recollect the Buried sons", which has subsequently circumvented foreign Ukrainian speaking press. In 1943 the author makes "Poetry" collection out of his works published in the "Vinnica News".

Shevchenko in exile

*The singer of people torment and misery.
You are immutable, alive among us.
Your image is not pale for us,
As precious as a life gift.
A wonderful sound of kobzar strings.
The grandfather knows them.
The grandson sings them.
These thoughts...are angry and beautiful.
Kobzar is the singer, the hearts lord,
Well known in folk ballads!... [8]*

Bohdan-Ihor Antonych is a bright and original artistic figure in Ukrainian literature. He is a poet and innovator, whose creative life convincingly

proves his talent. Dmytro Pavliuchenko said: "Boghan-Ihor always breaks through thorns and thickets of ideological vacillation on the path towards advanced ideas of his time; the path, which combines artistic heart and the heart of his nation." Antonovych's poetry, written in prewar period, inspired the Ukrainian intelligentsia. This fact explains his works, published in occupation periodicals such as the "Vinnica News" newspaper, well-known for editorial staff.

Forgotten land

*Like a candle, smoked cherries
In God's hand
Return from vechirnilemki
Back home, all in thoughts.
My gorgeous country —
I can't forget your cherries,
Over the sky and moon,
Made of oat cake!... [9]*

Mykola Zhulynskyi, well-known Ukrainian scholar, studied Bohdan-Ihor Antonych literary heritage, and described him as: "...A person, who followed the idea of indivisible, harmonious unity of man and nature, man and open space. He sought to know and to play the immortal movement of matter in the infinite variability of its forms and manifestations, eagerly devoured all colors, tones and sounds of the world. Being a creator of folk metamorphosis and poetry myths, he was attracted to only by the relationship between human and nature. Antonych sensitively reacted to social reality, on fantastic images — like on symbols of capitalist city — octopus." "The Rotation" collection enlists particularly impressive urban patterns with skillful showing of moral and psychological atmosphere of the night city and musty corner of secondary souls.

Vasyl Kolodii started writing poems in early age. Even before the war the boy's verses were published in local, regional and even capital newspapers. Vasyl Kolodii wrote a lot and in easy way. Occupation of Vinnytsia region brought changes to fate of the young poet, but even in such difficult enslavement conditions he kept on writing. Kolodiy was interested in local history: he wrote about his village, childhood, about the time when there were no bombs' sounds but girlish laughter and noise of kids. He wrote touching poems about his mom, about the plight of contemporary women in villages. a special attention is paid to the poems about difficult times of war, about the feat of his compatriot Vasyl Poryk in the French Resistance movement.

Kharyton Borodai, Yurii Buriakivets, Yaryna Vitiuk, Yevhen Yavorivskyi, and Fedir Dudko encouraged people's faith in difficult times of Nazi occupation. They sermonized that the Ukrainian national spirit will help them to survive in difficult times. They sermonized to keep striving for freedom and their traditions. Their poems were full of patriotic sounds thus they encouraged the Ukrainian peoples' faith in the independent nation future.

The occupation poetry reflected the aspirations, expectations and spiritual experience of the Ukrainian people who lived in occupied cities and villages. Therefore, this expression of people's everyday life, occupied by Nazi army, remains essential to study a number of issues of the Second World War. Verses and poems, written in time of Hitler occupation, can truly be eloquent historical sources. Their comprehension will give opportunities to many researchers to understand main events which took place on the occupied Ukrainian lands. In our opinion, the works of talented poets, represented in this article, should belong to a group of famous Ukrainian artists. Their names should be remembered by the contemporaries.

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Оксана Салата

ТВОРЧИСТЬ УКРАЇНСЬКОЇ ІНТЕЛІГЕНЦІЇ НА СТОРІНКАХ ОКУПАЦІЙНОЇ ПЕРІОДИКИ 1941–1943 РОКІВ

У статті висвітлюється діяльність творчої української інтелігенції, зокрема поетів, в умовах нацистської окупації; їхнє бачення ситуації, що склалася на захоплених територіях, відображення повсякденного життя пересічних українців; підтримка патріотичного духу місцевого населення та його прагнень до свободи.

Ключові слова: творча інтелігенція, нацистський окупаційний режим, періодичні видання, поетичні твори, преса Вінниччини.

Оксана Салата

ТВОРЧЕСТВО УКРАИНСКОЙ ИНТЕЛЛИГЕНЦИИ НА СТРАНИЦАХ ОККУПАЦИОННОЙ ПЕРИОДИКИ 1941–1943 ГОДОВ

В статье освещается деятельность украинской творческой интеллигенции, в частности поэтов, в условиях нацистской оккупации; их видение ситуации, сложившейся на захваченных территориях, отражение повседневной жизни рядовых украинцев; поддержка патриотического духа местного населения, его стремлений к свободе.

Ключевые слова: творческая интеллигенция, нацистский оккупационный режим, периодические издания, поэтические произведения, пресса Винницы.

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Степан Виноградов

ФОРМУВАННЯ АНТИНАЦИСТСЬКОЇ ПОЗИЦІЇ ОУН ТА ЇЇ ІНФОРМАЦІЙНО-ПРОПАГАНДИСТСЬКА РОБОТА

У статті розглянуто діяльність Організації українських націоналістів із формування антинацистської позиції та розгортання інформаційно-пропагандистської роботи. Автор аналізує послідовність реалізації антинацистської пропаганди ОУН та її наслідки.

Ключові слова: Організація українських націоналістів, Українська повстанська армія, інформаційно-пропагандистська робота, антинацистська пропаганда.

Провідною метою Організації українських націоналістів (ОУН) протягом усієї їхньої діяльності була боротьба за створення Української Самостійної Соборної Держави (УССД). Якщо розглядати боротьбу ОУН проти гітлерівського окупаційного режиму з історичної перспективи, то треба визнати чимале політично-пропагандистське значення цієї організації. Адже вперше в історії України було розгорнуто боротьбу з переважаючими силами ворога.

Антинацистська інформаційно-пропагандистська робота оунівців була могутнім засобом для боротьби з німецькою пропагандою. Вони мали на меті, з одного боку, об'єднати і підготувати населення для спільної боротьби проти окупантів, а з іншого, донести правду про український визвольний рух, його цілі та програму.

В історії України ХХ ст. діяльність ОУН посідає досить помітне місце. Дискусії довкола того, чи вела ця організація антинацистську боротьбу під час радянсько-німецької війни, чи ні, тривають і до сьогодні. Те, що ось уже впродовж двох десятиліть ця тема обговорюється істориками, свідчить про її високий рейтинг у суспільстві й водночас про значний конфліктний потенціал (щоправда, це більше пов'язано з певними політичними процесами й, насамперед, виборами).

У роки незалежності України сучасні вітчизняні історики зробили вагомий внесок у розвиток досліджень історії національного руху Опопу: П. Брицький [3], В. Кучер [10], О. Лисенко [11; 12], І. Муковський [16; 17], В. Сергійчук [23; 24; 25; 26], І. Патриляк [19; 20; 21] та ін. Праці цих авторів характеризуються наявністю широкої