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PHENOMENON OF TARAS SHEVCHENKO IN THE 1960^{ES} DISSIDENTS' CREATIVE DESTINY

The article deals with the process of Ukrainian national and cultural rebirth in the course of which new relevant reading of Taras Shevchenko's works and new treatment of his personality were emerging. The author shows the counteraction of the Soviet system to these tendencies.

Key words: *dissident, ideological propaganda, art nonconformity, creative intelligentsia, men of the sixties movement.*

The creative work and ideas of Taras Shevchenko have the ability to be extremely actual century after the death of Kobzar. The struggle for freedom, human dignity and national identity have been and remain sensitive for the Ukrainian people. A real person, not "formatted" Taras Shevchenko acts as the conductor of the Ukrainian national movement not only in XIX but also XX and XXI centuries. It has a lot of confirmations.

A shift in policy was initiated by the Twentieth Party Congress in 1956. A relative liberalization of social and political life significantly influenced the postwar Ukrainian intellectuals. As in the period of "Ukrainization" of the 1920s the weakening of the political regime contributed a surge of talents, has generated a creative emancipation and faith that it is possible to democratize the Soviet system.

The interest to the foreign and Ukrainian folk culture, the repressed and hushed activists of the Stalinist regime was awakened on this wave. Finally, it is important that the opportunity to join together to discuss urgent problems and seek solutions became possible. During that period the creative intellectuals of Ukraine appealed to the personality of Taras Shevchenko.

Thus, in the 60–70 years of the twentieth century in the national movies was made a screen version of a number of works of Ukrainian classics (M. Kotsiubynskyi, V. Stefanyk, M. Gogol), which became a kind of protest against the Soviet ideology to make movies primarily of modern themes. In the context of this wave in 1964 Olexander Dovzhenko Film Studio in Kyiv released the biographical movie "Dream" (directed by V. Denysenko) to the 150th anniversary of the birth of the Great Kobzar. The movie authors set a goal to erase the imposed formality of Taras Shevchenko, to make him a real person, a sensual man, convey the inner world of his hero, his sacrifice, relationship with the people. The modern understanding of the image of Taras Shevchenko made this film as the achievement of Ukrainian Movies.

The success of the film is due to Ivan Mykolaichuk who brilliantly played the leading role of young Taras. The artist got the role because he looked like a young T. Shevchenko. It was actually the debut of 23-year-old actor, who later would be called the face of Ukrainian poetic cinema. His old dream was to play Taras Shevchenko too. His wife Marichka Mykolaichuk said: "To play the role of Taras Shevchenko, Ivan was ready to crawl from his village to Kyiv on his knees" [1]. The actor himself always proud of his famous role. At the meeting with the spectators of the film in the metropolitan cinema "Zhovten" March 4, 1965, he frankly confessed: "To play the role of Shevchenko, which I admired at school was a great honor and responsibility for me. During the movie shooting I was part of his image, I had never thought that would play a slave who dreamed of desired and suffered freedom not only for himself but also for all miserable and oppressed people" [1]. After this role the fame came to Ivan Mykolaichuk. Critics pointed out that not only in this but also in the next roles, he

managed to convey the unsurpassed nature of Ukrainian person, his philosophy and character.

In general, the fate of movies and the actor turned out quite difficult. In particular, the poet Dmytro Pavlychko mentioned that the film "Son" was not put on the "shelf". It was thanks to the efforts of V. Tsvirkunov, the director of the Film Studio, named by O. Dovzhenko. He was forced to stand on his defense, when the Secretary of the Communist Party of Ukraine on Ideology A. Skaba shouted: "This is Petliurism! Where do you have these Cossacks!" And Vasyl Vasylovych said that Taras Shevchenko, while being in Warsaw, witnessed revolutionary events, when the Poles fought for their independence, and were fired by Russian Cossacks:

"So why do you think that it is Petliurism?!" – he asked the Secretary of the Central Committee. It was possible to defend the movie only by V. Tsvirkunov" [5].

However, the successful implementation of the image of Taras Shevchenko was the reason that Ivan Mykolaichuk was not approved for the role of Orest Dzvonor in "White bird with Black Mark" (1973), which he wrote for himself as a screenwriter. Actor charisma could cause sympathy for the negative character and therefore this role was invited to debutant Bogdan Stupka. Thus the debut role of Taras Shevchenko in a certain way influenced the creative destiny of Ivan Mykolaichuk. The image of Kobzar and his creative work were very differed in the official interpretation and in the interpretation of nonconformist intellectual environment.

One of the most prominent art actions was the creation in 1964 and later destruction of stained glass in the lobby of Kyiv Taras Shevchenko University.

It was shown the angry Kobzar whom snuggled clung a woman – the symbol of Mother of Ukraine. Taras Shevchenko uttered lines: "Praising of small, of those mute slaves, I put the word on guard of them!" The stained glass window was broken immediately after the completion of work on it as "a work profoundly alien to the principles of socialist realism" [9, p. 77–78]. Shestydesiatnytsa M. Kotsiubynska remembers "the main pogrom-maker is Shvets, the rector of the University. Personally, without waiting for the committee's findings, smashed ideologically harmful... stained glass window..." [2, p. 183].

In a few days in the Union of Artists of the Ukrainian SSR there was a discussion of stained glass, fragments of which were lying stacked on the floor. Speakers found faults and errors, ideological failures. This act of vandalism caused generally a silent protest in the circles of Ukrainian creative intellectuals. At the Fourth Congress of the Union of Artists of Ukraine (23–25 April 1968) the artist I. Lytovchenko openly protested against extermination of stained glass of Viktor Zaretskyi, Liudmyla Semykina, Alla Horska, Opanas Zalyvakha who called it as barbaric act [9, p. 77–78].

Nonconformism of Artists cost them orders and opportunities for creative realization. It is known that the authors of stained glass

has been excluded from the Union of Artists of the Ukrainian SSR. Later, the fate of some of them will develop even more stringent: in 1965 Opanas Zalyvakha would be accused under paragraph 1 Article 62 of the Criminal Code of the Ukrainian SSR in 1960 against anti-Soviet agitation and propaganda and convicted up to five years for strict regime colony in Mordoviia. In jail his paint were confiscated and even he was prohibited to draw in spare time. When Zalyvakha protested against such restrictions on rights, they said that he was sent to the camp to correct but not to draw. The situation is very similar to the prohibition of writing and drawing to Taras Shevchenko who was exiled to Orenburg steppe as a private soldier. This caused indignation of Opanas Zalyvakha artists colleagues who appealed to higher authorities and first of all raised the question of lifting of the ban for an artist to draw. However, these appeals did not bring results. The artist Alla Horska December 2, 1970 would be found with signs of violent death at the cottage of her father-in-law in Vasylkiv, Kyiv region. The result of intimidation was that people from her circle could not soon recover from obtained shock.

One of signs of political dissent of the denoted period was the anniversary celebration of replacing the ashes of Taras Shevchenko from St. Petersburg to Kaniv that was going to happen on the 22nd of May. This action turned from cultural and educational into a national political event. The poems by Taras Shevchenko, contemporary poets, including those who were persecuted, were being read for those who were present in Shevchenko park, the chorus "Echo", that was out of favor, was traditionally singing, the attenders were delivering their speeches and sharing the current problems, sharp debate were beginning, an informal exchange of views was holding, then. Under conditions of total officialdom and supervision, it was an unprecedented meeting.

In this regard, the Head of the Department of Science and Culture of the Central Committee of the Communist Party, the first secretary Yu. Kondufor sent the information to P. Y. Shelest, where he noted: "Some people try to present this day, as if, so to say, the Ukrainian once and for all took away the Kobza-player from Russian" [6 p.104]. Thereby, in the secret information of CC CP of Ukraine, January 18, 1967 it was stated: "We think, in order to prevent wilfulness of a separate group of nationalist-minded intellectuals, in this regard, a separate group of nationalist-minded intellectuals, who also provoke a part of young people, we need to carry out explanatory arrangements either among the intellectuals and young people at the universities and other educational institutions. The Kyiv city committee of the CP of Ukraine, party organizations of separate universities, also party organizations, the CC of the all-USSR LCUM, and party organizations of writers, composers and artists unions are proposed to implement it. On the impact of the notified Comrade. Nikitchenko V.F. (Chairman of the KGB of the USSR – author) has been personally informed about the consequences" [6, p.157–158].

In spite of carrying out "explanatory work", People continued to gather near the monument to Shevchenko in Kyiv, on May 22. It was noted by the Secretary of the Kyiv Regional Committee of the Communist Party F.Rudycha in the information on May 26, 1970 that "about 11 p.m. some young people were reading tendentiously chosen poems, they attempted to interpret some writings as if some relations in past should be transferred into the Soviet reality (...). The party bodies are taking arrangements to identify persons involved in the action of this group of young people, they are also working at their place of work, study or residence" [8 p.20].

The participants of this actions were the active youth, the students. At the article of the State Kyiv university to the CC of Communist Party of Ukraine signed by the rector M. I. Bilyy and the secretary of party committee M. V. Duchenko from May 22, 1974 had been noted, that there were shown postcards wich "invited Kyivites to come in the park of Shevchenko on May 22 in order to take part in the Kobzar honouring", "to sing merry and sad songs», "to speak in Ukraine». In the postcards are invited the citizens of other nationalities – Jews and Russians "[7, p.145]. After that there had been found the first postcard (there were shown 14 postcards at all), the representatives of administration, party committee had arrived to hostels and "had led the investigation of buildings, strengthening duties in the hostels, strengthening attention in order to preventing and nipping such facts. There are taken measures strengthening attention in the hostels, educational buildings and service institutions». As you know, Taras Shevchenko was officially honored (although was submitted with significant corrections), was raised on a pedestal. However informal, alive Kobzar honouring was persecuted and perceived as ideological sabotage.

In order to lead away an attention of public from this assembly, there was launched the festeval of komsomols and youth "Kyiv spring" (from 21 to 24 of May). These measures did not achieve the desired result and in May 1967 several members of celebrating the anniversary of reburial of Taras Shevchenko in Ukraine were being arrested.

The participants had been organized the demonstration to the house of the CC of Communist Party to release students, who had been arrested by the police. Such practices for the entire Central Committee of the Communist Party had not been yet there, the Republican party shocked leadership had been released detainees later.

However, the collection had continued in subsequent years, and the power recovered, resolutely had set about eradicating this arrogance in the capital of Soviet Ukraine. Priventions were quite diverse: from warnings to expulsion from universities, deprivation of work and others.

Thus, the figure of Taras Shevchenko during the activation of social, educational and creative activity of Ukrainian intelligentsia has generated a new perception of the Great Poet in the actual time. This had been resulted interference and persecution from the government as contrary to official figures and interpretation of Taras Shevchenko as a poet-revolutionary – in that context he had been filed by the Soviet ideology. Therefore, the struggle for the reproduction true reading of Shevchenko became the one of the important ideas of Ukrainian patriotic intellectuals sixties generation.

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