

USC 1(091) (477) “19”

## **A PHENOMENON OF THE SIXTIES AS AN EXPRESSION OF UKRAINIAN IDENTITY**

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The causes of the sixties as a phenomenon of Ukrainian culture, cultural and historical specificity of this phenomenon, its impact on the national and spiritual life of Ukraine are analyzed. Cultural activities of L. Kostenko, V. Symonenko, V. Stus, who attracted the attention not only by talent, but also by their courageous civil position are singled out. All of them were united by non-indifference to painful problems facing society at a crucial time, trying to change for the better future of Ukraine. The ideas of the sixties, the national idea, dignity, identity, aesthetics, historical past of Ukraine are outlined.

*Key words:* sixties, culture, identity, Ukrainian language, literature, traditions.

Paradoxically, the Soviet repressions generated a sincere desire to create an independent high culture, eager quest for spiritual and aesthetic values, unknown to most of the free world. Immorality official policy developed its own “moral antibodies” – that’s whole era Ukrainian culture as writes British historian Norman Davies [11, p. 1134]. Sixties – the name of the new generation of Soviet and Ukrainian intellectuals who entered the culture in the second half of the 50-s, during the “Khrushchev thaw” that fully manifested itself in the first half of 1960-s. Khrushchev’s liberalization freed up creative energy intelligentsia surviving older generation. However, it also spawned a new generation that, in the words of the poet Nikolai Vinogradovskiy “accrued from small, thin mothers garden hacked”. After decades of terrible destruction, the Sixties – a fresh wind in outlook Ukrainian man. With its eye drops veil of official propaganda, she feels hurt national image.

The relevance of the phenomenon of the sixties caused the revival of national and spiritual life of Ukraine. Literature of this period is called the second national revival after the modernist era of 20-s and 30-s. Common signs of a “new wave” – the artist’s ideological emancipation from the rule of a totalitarian ideology, strengthening humanistic worldview awakening national pride, national identity, a sense of the uniqueness of modern existence, urgency unbiased art, freedom of creativity, aesthetics cult.

The purpose of the article – to analyze the era of the sixties, when there was a lot of underground bands that stimulate implementation of the national idea peacefully. Sixties active social work trying to revive national identity, contributed to the democratization of political life in Ukraine.

The study of the period covered Ukrainian culture in the works of L. Kostenko, A. Zaretsky, V. Briukhovetsky, O. Pachlowska, E. Sverstyuk, I. Dziuba, B. Ovseyenko, I. Kalynets, M. Kotsyubynska L. Tarnashynska et al.

Khrushchev's "thaw" was officially declared closed doors of the Twentieth Party Congress (1956), does not mean the destruction of the totalitarian system. At the collection "True Calling!" (1958) Dmitry Pavlichko describing the political situation in the Soviet Union, wrote: "... croaked tyrant, but there is a prison". These words caused the awakening of national pride and a positive attitude Ukrainian participants liberation struggle. Power disturbed young generation that had complex bondage, free thinking within it not only the present but also the past and future of Ukraine. Young declared itself primarily revival of language and traditions of Ukrainian culture. The consciousness of the young generation that has witnessed the fall of the cult of Stalin suffered a smaller influence of Soviet ideology. In the value system of this generation were unexpected for the Soviet moral code of individualism, the cult of freedom of expression, skepticism, humanism without surrogate contaminants class approach.

The cultural movement that emerged in the late 50-s – early 60-s soon turned into the authorities and the opposition has gained national importance. Most fully proved his claim in the literature, which was updated art forms *neonarodnytskyh* trends and enhance awareness of the continuity of national values, pathos romanticized humanism.

In the work of the sixties was the subject of the history of man, and lived a seemingly unshakable tenets: aware, ironic, criticized, cursed and loved, she could believe it, but refused to accept on faith eventually lived and was not afraid. In a society that *zadyhalosya* in hypocrisy, the naturalness of the irony of this criticism, love was undeniable courage. And if the system is required unconscious obedience, the artists of this period she opposed the idea of conscious rebellion. Individual voice of the new man, the personification of youth and extremism, there was a conviction and sentence to life wake creators era of freedom. In the literature, there is a new understanding of time. In contrast, official time as a steady, solemn, walked to the vague "bright future", indifferent to the needs and concerns of the individual, alienated from a particular flow of life, there is an existential time Sixties – personal. He reveals the uniqueness of each moment of human existence, its individual cost.

Movement of the Sixties initiated writers: I. Drach, M. Vinogradovsky, V. Symonenko, L. Kostenko, V. Shevchuk, E. Gutsalo, I. Kalynets; artists: A. Horska, V. Zaretsky, G. Sevruck, L. Semykina, V. Kushnir, G. Yakutovych, I. Ostafiyuk, I. Marchuk; literary criticism: I. Dziuba, E. Sverstyuk, M. Kotsyubynska; filmmakers and theater actors: L. Tanyuk, S. Parajanov, J. Illyenko, L. Osyka, I. Mikolajczyk; interpreters: G. Kochur, M. Lucas, a young – A. Perepadya and A. Sodomora; journalists and human rights activists: V. Chornovil, L. Lukyanenko, V. Marchenko, V. Moroz, O. Tyhy, Yu. Litvin, M. Osadchiy, Michael and Bohdan Horyn, M. Zvarychevska and many others. Eugene Sverstyuk in his memoirs says that his friends were typical "young idealism, the pursuit of truth and fair position, opposition, resistance, opposition official literature and apparatus builders around the barracks. However, philosophical and ideological program of the sixties mostly included all masks and aliases humanistic socialism and passed around the edge of philosophical idealism and religion, that is not really extend beyond legality" [7, p.25–27].

Initiated primarily by poets of the sixties soon became universal scale socio-cultural phenomenon: literary and artistic, philosophical and ideological, scientific, social and political. Sixties opposed themselves to the official dogmatic, professing freedom of creative expression

and cultural pluralism, the priority of human values over class. The most important factor in the formation of the sixties was a Ukrainian folklore, including artists actively borrowed and rethink folklore motifs and images. Equally important was the influence of Western humanistic culture that different paths, mostly through translations of works by E. Hemingway, A. Camus, A. Saint-Exupery, F. Kafka and others, fell into the Ukraine. Do not remain unnoticed achievements of Ukrainian culture, including "executed Renaissance". Sixties resumed the tradition of the classic pre-national intelligentsia, which has been characterized by the pursuit of spiritual independence, political alienation, the ideals of civil society and serving the people, and developed active, which extend beyond the officialdom: provided informal readings and art exhibitions, parties memory repressed artists, put hushed theater plays, made a petition in defense of Ukrainian culture. Creative youth club "Contemporary" in Kyiv and "Snowdrop" in Lviv became real alternative centers of national culture.

In "Contemporary" acted experimental drama school where the principal was set designer Alla Horska – one of the leading diyachok resistance movement, the chief director – Les Tanyuk, artist and moral leader – Marian Krushelnyskyi who wanted to put poetry readings Maksym Rylsky, early Paul Ticino dreamed of staging Ukrainian folklore, folk songs [12, p. 235].

From the 1964 launch of the sixties tradition honoring Taras Shevchenko on his reburial in Kano. "This day was going to force people to park – recalls Oksana Mieszko. – On a bouquet of flowers zhromadzhuvalysya mountains. May 22, 1966 in the company of active fans at the monument to Taras Shevchenko was my son" [4, p.17–18]. "Then several people, including Olesya arrested for 5 days, and then expelled from medical school. He got a job as a teacher of drawing in school, but for the funeral speech on December 8, 1970 slaughtered artist Alla Horska him fired" [4, p. 43].

Cultural activities that do not fit into the framework of what is permitted, caused dissatisfaction power. "So do not throw grenades sixties and defendant flowers or chocolate (as Lina Kostenko in Lviv courts). But the system of fury he trampled chocolate, perhaps sensing that his explosive power is not terrible. Those flowers and chocolates while not undermining the walls. They were forced to break the soul" [6, p.71]. Sixties failed to maintain the official ideological and aesthetic boundaries. Therefore, since the end of 1962 there was a massive pressure on the non-conformist intellectuals. Sixties were unable to publish their work in journals, because they were accused of "formalism", "unprincipled", "bourgeois nationalism". In response to the oppression they spread their ideas in samizdat.

Nashtovhnuvshys by fierce resistance of the party apparatus, part of the Sixties in Ukraine had to compromise with the government, while others have evolved in a political dissident, human rights activists and open opposition to the regime. Not scared Sixties arrests, which began August 25, 1965 (in jail was 21 people). In contrast, there were letters in defense of the accused. Gained much publicity fundamental polemical treatise Dziuba "Internationalism or Russification?".

The first spokesmen of the sixties were Lina Kostenko and Vasil Simonenko – acute nonfiction authors of poetry against national oppression and Russification of Ukraine. They spoke out against hypocrisy, yeelynosti in revealing reality, defended national and cultural revival of Ukraine, Ukrainian ideas of national identity. Reader's interest aroused collection of poetry by Lina Kostenko "Earth rays" (1957), "Sails" (1958), "Journey of Heart" (1961), where the author is startling in its intimacy, warmth, sincerity amazing. Любовна лірика поетеси наділена чистотою і ніжністю. Проте найвагоміше у творчості поетеси це – приклад шляхетного служіння нації,

що стало нормою її життя. All the thoughts and intentions of Lina Kostenko – the fate of the people, who dropped out to go heavy liberation Hong historical and stay at the same spiritually indestructible. However, it is extremely demanding of his people, he sees his faults and infirmities, and in spite of everything – restless and faithfully loves it. In an interview with Lina Kostenko said, “Ukrainian soul was not comfortable ever! This I tell you ... a great meal Ukrainian born ... It’s just a great meal ...” [10, p. 141].

She was destined to be the forerunner of a whole cohort of the sixties, which led to the first fresh wind of change caused by the de-Stalinization of society, its aspirations for self, finding new forms of artistic expression have tried to break the ideological chains escape from the socialist-realist custody and return of Ukrainian literature, art and aesthetic dimension [13, p. 288].

Focusing on determining the value of human life, the sixties, young and daring, sought to modernize constrained dogma of socialist realism Ukrainian society. Voice of Lina Kostenko was distinguished among all: do not change it or the years of repression that occurred shortly after Khrushchev thaw or censored or bitter disappointment. She remained by itself – uncompromising, consistent, courageous and sharp word. “I chose the fate Alone” – said the poet, conscious of their choices. “Ukrainian writer, coming in literature, at first did not know in which area of the troubles he went. Then comes a guess and protests: this can not be! But I have to work. This is the fate of my people, so – and my destiny” [3].

Contemporary meeting secretariat Writers’ Union councils were young Sixties (so often created conditions for arrest by excluding from the Union). On the one of these massacres Lina Kostenko explained his choice and his friends Camus said: “The world is divided into plague and its victims. And people should do only honest choice: not to side with the plague. And the color of the plague, brown or red, this is a minor issue” [6, p. 71].

Uneasy developed the creative life of the poet. After the brilliant success of the first three books – heavy sixteen period of silence. Her name disappeared from the literary process from 1961 to 1977 not published one of her books. Party ideologues blocked all channels of communication poet of the people. But the brave woman, original poet and withstood persecution of power and unfair accusations criticism and passive silence “crowd”. Today L. Kostenko – one of the most beloved poets whose verses leave no one indifferent, because full of real, genuine love – to a man, the nature of his native land. Sharp pain echoed in the heart of Lina Kostenko Chernobyl tragedy. From under her pen came full of bitterness, misery and frustration poetic verses.

Creativity Kostenko truly unique phenomenon of the spiritual life of the Ukrainian nation. “Without her poetry books – from the first “Earth rays” (1957) and then “Sails” (1958), “Journey of Heart” (1961), “On the Banks of the Eternal River” (1977), “Maria Churai” (1979), “Uniqueness” (1980), “The Garden netanuchyh sculpture” (1987), “Вибране” (1989) and up to “Berestechko” (1999) – humanitarian aura Ukrainian nation no longer possible, because it nourishes the spiritual energy universe Ukraine, is our understanding esteem – that which is indispensable to understanding ourselves a nation without which there can arise a state such as we dreamed” [13, p. 292].

The real soul of the sixties, his conscience was the poet Vasyl Symonenko (1935–1964). His work influenced public opinion and awakened national consciousness. His creative manner and position in life has been characterized by moral maximalism, intolerance of all totalitarian deception, which was closely shrouded life and culture. According to the poet’s life came only two collections: “Silence and Thunder” (1962) and “King Plaksiy and Loskoton” (1963). Collection “Silence and Thunder” theme permeated the national consciousness, so that it has become an event

not only in literature but also in the social life of Ukraine. In it the author reveals the tragedy of the situation:

“Уже народ одна суцільна рана,  
Уже від крові хижіє земля” [8, с. 23].

In the poem “Swan mother” poet in a symbolic way of representing the Ukrainian mother who dreams about the fate of his son:

“Можна все на світі вибирати сину,  
Вибрати не можна тільки Батьківщину” [8, с. 64].

In this poem, the poet’s mother symbol extended to Ukraine, giving it a patriotic sound, emphasizing filial love, not only for the mother but also to the motherland. Referring to his homeland, he proclaims the word of Ukraine:

“Ради тебе перли в душі сію,  
Ради тебе мислю і творю.  
Хай мовчать Америки й Росії,  
Коли я з тобою говорю” [8, с. 184].

Growing Vasil Symonenko among Ukrainian and Ukrainian songs of nature, which reflects the ritual calendar, employment, agricultural cult, wedding and funeral customs. All this led to the poet’s love to man, the worker and the Ukraine, with whom he shares the “joy, sorrows and worries”.

A thorough understanding of their genetic roots, constant feeling of power that comes from his native land, a sense of joy and duty to their own people – it was all he is an elementary strong as the words:

“Щось у мене було  
І від діда Тараса  
І від прадіда –  
Сковороди” [8, с. 141].

The glorious historical past of the Ukrainian people from the time of the Prince, Cossack and a new era, according to V. Symonenko shall serve the younger generation not only pride but also stimulus to the creation of new ideas in the present day .

Ukrainian land, with all its history, the poet gives not only an inspiration to work and struggle for national rights, but also keeps it at the Ukrainian nation, despite all the misery and suffering. In the poem “Ukraine” V. Symonenko defends the homeland, accuses all who serve the regime and recklessly takes his orders he calls them “spiritual garbage”, “Boots”, “worthless” because they destroy Ukrainian historical achievements. In a number of poems by V. Symonenko in symbolic form states that the Ukrainian traditionalism inherent in freedom of spirit and true words. I failed once, and can not now either drown or be replaced by the Communist spirit, because in Ukrainian is an eternal truth that express and express poets, writers and cultural figures, scientists, politicians all forms of art. Because V. Symonenko anyone who tries to kill the spirit of freedom in Ukraine, all those who are trying to replace the word truth lies throwing terrible words:

“Тремтять убивці, думайте лакузи,  
Життя не наліза на ваш копил,  
Ви чуєте? На цвинтарі ілюзій  
Уже немає місця для могил” [8, с. 104].

“Apostles of iniquity”, the poet contrasts the apostles of truth and the spirit of freedom of speech, Ukrainian prominent figures from ancient times up to the present time. Belief in the moral and ethical strength Ukrainian man traditionalism of its national and social liberation of ideas – a philosophy V. Symonenko and contemporary young people in Ukraine, where for years held denationalization and Russification of the Ukrainian people by the communist regime. This new generation has grown up that is looking for a way to continue their family, tradition, preservation of language, culture and distributes Ukrainian national liberation ideas. The ideal young man in Ukraine, according to V. Symonenka is an independent country and freedom. Immortality of the Ukrainian people to his world of ideas V. Symonenko expressed in the poem “Where are you katy my people”:

“ Народ мій є! Народ мій завжди буде!  
Ніхто не перекреслить мій народ!  
Пощезнуть всі перевертні й прибуди  
І орди завойовників-заброд!” [8, с. 147].

Realizing all his poetic talent to the love of Ukraine, the poet has not changed either truth or beauty, and that is what raised the level of civic lyrics clean as a tear, poetry. In his work a strong and unique talent joined with exceptional civic courage, which he exalted above all his contemporaries:

“Ти знаєш, що ти – людина.  
Ти знаєш про це чи ні?” [8, с. 97].

Premature Death V. Symonenka at age 28 was regarded as the sixties tragic event in Ukrainian culture. Back in Kyiv after the funeral of the poet in Cherkassy, friends held a memorial evening in which literary critic Ivan Dziuba stressed that V. Symonenko acutely aware of the relationship of the national idea of all human values, with the concept of human dignity, honor and conscience, personal and social ethics and justice. Ivan Dziuba's speech at the Republican House of Writers January 16, 1965 to mark the 30th anniversary of his birth (deceased) Vasil Symonenko – an open call to all of us to understand ourselves as a people, disrupt shower and hand chain.

Among the sixties stood and Vasyl Stus – poet, teacher, literary critic, a graduate student of the Academy of Sciences, Fellow of the State Historical Archive, and then – unemployed, was dismissed from all his posts in 1968. He martyr of twenty camp experience (Mordovia, Magadan, Perm), he died in the torture chambers in Perm, showed a model of invincibility Sixties. In the West, the name of Vasyl Stus was known in 1968 as the author of “Open Letter to the Presidium of the Union of Writers of Ukraine” sharply criticizing hooligan adversity O. Poltoratsky on detainee V. Chornovil. Publish his poems and works of Ukrainian Vasyl Stus magazines began another 23 year old. However, the first collection of poems, “Winter Trees” was published in the West in 1970, the poet turned to the cosmos, to nature, which has its own moral laws and power. He reflected on the essence of human existence, on ways of life and fight for the truth. Much love for Ukraine, its past and future, memories of the family – leading to the lyrics V. Stus:



“Сто років, як сконала Січ...  
Сто років мучених надій,  
І сподівань, і вір, і крові  
синів, що за любов тавровані” [9, с. 95].

His life and struggle, thoughts, feelings and thoughts, every image and every poem is not only linked with Ukraine, its destiny, past, present and future, but also full of it. The poet seeks to bring people to goodness, justice, humanity, the true ideals for which it has not lost to Ukrainian identity. Vasyl Stus in all circumstances was a man who has consistently adhered to the principles of goodness, justice, loyalty to friends and a circle of interests. He was a poet, an optimist. And in his life optimistic, cheerful perception of its existence, is not departed from the traditions of Ukrainian people and Ukrainian art in all its forms:

“Даруйте радощі мої  
І клопоти мої –  
нещастя й радощі мої –  
весняні ручаї...  
Блажен, хто не навчився жити,  
блажен, хто зна – любить. ...” [9, с. 53].

V. Stus as a poet and citizen was never indifferent to the historical fate of Ukraine, its tragic past. In the poem “In Witness Chronicles” shows the time of ruin. Poet, referring to the distant historical past of Ukraine, one of the darkest and most tragic pages, years later turns to contemporary, calls for appropriate conclusions, not to repeat the terrible pictures that survived the Ukraine in the seventeenth and twentieth centuries. Eternal values for the poet was Ukraine and its people. Therefore, the spiritual form of life, his work and heroic feat he devotes to them:

“Народе мій, до тебе я ще верну  
Як в смерті обернуся до життя  
Своїм стражденням і незлим обличчям.  
Як син, тобі доземно уклонюсь  
І чесно гляну в чесні твої вічі  
І в смерті з рідним краєм поріднюсь” [9, с. 169].

The movement of the sixties definitely lasted nearly a decade. Rocking machine gathered momentum and August 26, 1965 was a black day for the city. On this day, was arrested Bohdan Horyn, Michael Kosiv, Michael Osadchyi, Ivan Gel, Mirosłava Zvarychevska, Michael Mysyutka, Teodoziy Staraka. Subsequently, these arrests have been called “the first swath”. The arrest has caused wide public resonance. The trial of human rights has become a charge mode, as there was at the courthouse demonstration: to support the prisoners came not only their relatives and acquaintances, but also a group of writers (Lina Kostenko, Ivan Drach, Vyacheslav Chornovil, Nicholay Moroz, Lviv writers), they throwing flowers, cried “Glory”! Sixties was driven into the inner “spiritual underground” arrests 1965–72-s, and some representatives of the sixties without much resistance switched to official positions.

*Author's translation of the article*

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*An article received by the editorial board 13.11.2013*

*Accepted for publication 25.11.2013*