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## СОЦРЕАЛІЗМ В УКРАЇНСЬКОМУ ГРАФІЧНОМУ ДИЗАЙНІ 1945– 1989: РЕАЛЬНІСТЬ І ФІКЦІЯ НАЦІОНАЛЬНОЇ ФОРМИ

*Косів В. М. Соцреалізм в українському графічному дизайні 1945–1989: реальність і фікція національної форми. На матеріалах українського радянського плакату, а також декількох прикладах із діаспори автор статті з'ясовує способи відображення національної ідентичності у графічному дизайні 1945–1989 рр. у рамках творчого методу соцреалізму. Ідеологічна вимога «національної форми» знайшла вираження у «типових» образах радянських українців та алегоричних зображеннях «республіки», «народу», «врожаю» тощо. Національно-ідентифікуючі елементи — вишита сорочка, колоски пшениці, червоно-сині барви прапора — були своєрідними аксесуарами, котрі додавалися до типових схем радянського плаката. Пропорція поєднання національної і комуністичної символіки міняється впродовж чотирьох десятиліть, у повоєнні роки переважас національна, у 1980-х рр. — комуністична. Утім, потреба ідентифікації Української РСР залишається постійно, тож її візуальні елементи присутні завжди. За умови відсутності комуністичної символіки та наявності національних ідентифікаторів, подібні зображення могли використовуватися (а також створюватися) в українській діаспорі.*

**Ключові слова:** графічний дизайн, соцреалізм, національна ідентичність, радянська Україна, українська діаспора.

*Косив В. М. Соцреализм в украинском графическом дизайне 1945–1989: реальность и фикция национальной формы. На материалах украинского советского плаката, а также нескольких примерах из диаспоры автор статьи выясняет способы выражения национальной идентичности в графическом дизайне 1945–1989 гг. в рамках творческого метода соцреализма. Идеологическое требование «национальной формы» нашло выражение в «типичных» образах советских украинцев и аллегорических изображениях «республики», «народа», «урожая» и др. Национально-идентифицирующие элементы — вышитая рубашка, колоски пшеницы, красно-синие цвета флага — были своеобразными аксессуарами, которые прилагались к типичным*

*схемам советского плаката. Пропорция сочетания национальной и коммунистической символики меняется на протяжении четырех десятилетий, в послевоенные годы преобладает национальная, в 1980-х гг. — коммунистическая. Впрочем, потребность идентификации Украинской ССР остается постоянно, поэтому ее визуальные элементы присутствуют всегда. При условии отсутствия коммунистической символики и наличия национальных идентификаторов, подобные изображения могли использоваться (а также создаваться) в украинской диаспоре.*

**Ключевые слова:** графический дизайн, соцреализм, национальная идентичность, советская Украина, украинская диаспора.

**Kosiv V. Socialist Realism in Ukrainian Graphic Design of 1945–1989: Reality and Fiction of a National Form.**

**Background.** “National in form, socialist in content” — this formula from the 1930s refers to the method of socialist realism, proclaimed the only correct in Soviet literature, theater, cinema, and fine arts. Graphic design of political propaganda (posters in particular) searched, emphasized, or artificially created a certain national form until the end of 1980s. Through the years of Stalinism, Khrushchev’s “thaw”, and Brezhnev’s “stagnation”, pre-war doctrines gradually diminished, but the basic principles remained unchanged. Focusing on national identity expression in graphic design of socialist realism poses a few questions. What were the artistic methods of such communication? To what degree national visual messages reflected socialist reality, and how much did they create it? Soviet Ukrainian posters from 1945–1989 present a complete picture of the time allowing to find the answers to these questions.

**Objectives.** The objective of this study is to find out ways of national identity expression in graphic design of 1945–1989 within the framework of socialist realism. Based on the Soviet Ukrainian posters, as well as several examples from the diaspora, this study is looking for the constructions of an ideal Ukrainian reality.

**Results.** Socialist realism posters produced composition schemes and images that could be used with any slogans. Messages related to the Soviet Ukraine and Ukrainians were fully integrated into these schemes. National identity elements — red and blue colors of a flag, embroidered shirt, wheat field and spikes — were the accessories added to the main scheme. Not only in the Soviet republics, but also in the Warsaw pact countries, Vietnam, and North Korea, similar posters were printed.

Image of a main character in the Ukrainian Soviet posters appears in two versions. First is an allegory of a worker, a peasant, a people, a republic, and other general concepts. Here we find idealistic female and male portraits wearing “national” dress, combined with state or professional symbols. The second version shows real persons — the heroes of socialist labor. Most of them, especially collective farmers, are working or posing with a crop dressed in embroidered shirts. Obviously, in real life, such clothes were not seen in the field or farm. However, in many cases, clothing looks real, embroidery fits the region and particular time of a poster. These portraits could be painted from nature or from a photograph. Whether the collective farmer was preparing for the arrival of an artist or

photographer and dressed up in “holiday clothes”, or the authors asked them to do so while seeking regional “truth” and emphasizing national “atmosphere”, we are dealing with a kind of theatrical performance. Although ethnically, most of the characters were actually Ukrainians, we see a special emphasis on the national identity. In both cases, they are not just heroes, but heroes-Ukrainians.

In the everyday Soviet environment, characters from the posters would definitely look different, but the main argument of the authors and ideologists of socialist realism was a creation of so-called “typicality”. A typical image is not the one that actually exists, but an exception which serves as the ideal model. The ideal Soviet Ukraine and Ukrainians in socialist realism posters are the dream of tomorrow, a future that is already depicted today. What were the means of this transition, and what is the Ukrainian future? Usually, it was a combination of national and communist symbols. In different proportions, we see the domination of the first or second. From a new accessory on the national costume (e. g. the Soviet order) to the tiny strip of embroidery on the collar of one of the party activists – Ukrainian posters represent a wide range in the hierarchy of these symbols. However, in all the cases, national elements are clearly linked with the “past” (including those where they visually dominate), while the communist symbols are the “future”. In the evolution process, the national past does not show any signs of modernization, for some time it just coexists with the communist future.

Ukrainian socialist realism posters featuring national identity had their counterparts in the Ukrainian diaspora. Despite the opposition to the Soviet regime and communist ideology, some Ukrainian designs from the USA and Canada were stylistically close to the Soviet ones. Images of ideal heroes committed to a certain ideology, loyalty to the state, church, or some national institution, almost religious reverence of state symbols, endless optimism – all these features of socialist realism are inherent in many works of the diaspora. Mykhailo Dmytrenko, Vadym Dobrolizh, Myroslav Shkavrytko, prior to their careers in emigration, were educated in the Soviet system and showed its principles even in the context of opposite ideology. The loyalty and unity offered by socialist realism happened to be useful for the propaganda of nationalism. The spirit of communist power was transformed into the strength and dedication of the “idea of Ukraine”. Another paradox was the direct use of Soviet works in the publications of the Ukrainian diaspora. If the design did not contain communist symbols, all other elements were acceptable. So, while in late Soviet Ukraine it was possible to use Western styles for the “socialist content”, in Ukrainian diaspora it was possible to keep Soviet style for the “national idea”.

**Conclusion.** Folk art in socialist realism posters was conditioned neither by the tastes of the authors, nor by the documentation of a reality, but as a response to the requirement of “national form”. A certain theatrical reality was created for the posters, dressing main characters as “Ukrainians”. This was not just a construction of a reality of today. Since socialist realism shows the future, where an exception will turn into the majority, these posters represent a reality of the Ukrainian future.

**Keywords:** graphic design, socialist realism, national identity, Soviet Ukraine, Ukrainian diaspora.

## Постановка проблеми. «

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1945–1989

## Історіографія проблеми.

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## Мета статті —

1945–1989

## Виклад основного матеріалу дослідження.

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2. 1930- «Beams» (« ») 1963 . ( . 4) 1967 . « » ( . 5).

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<sup>2</sup> 1939 . « »

### Висновки з даного дослідження.

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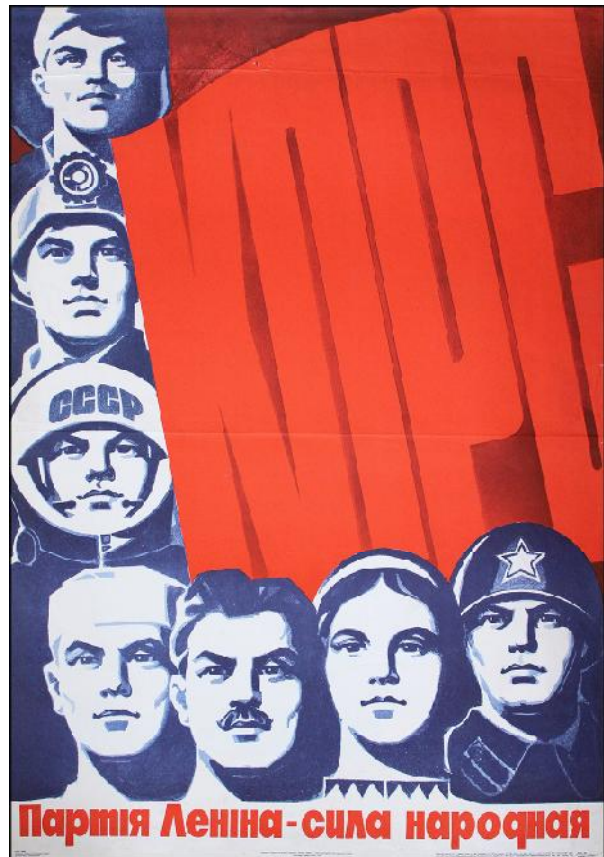
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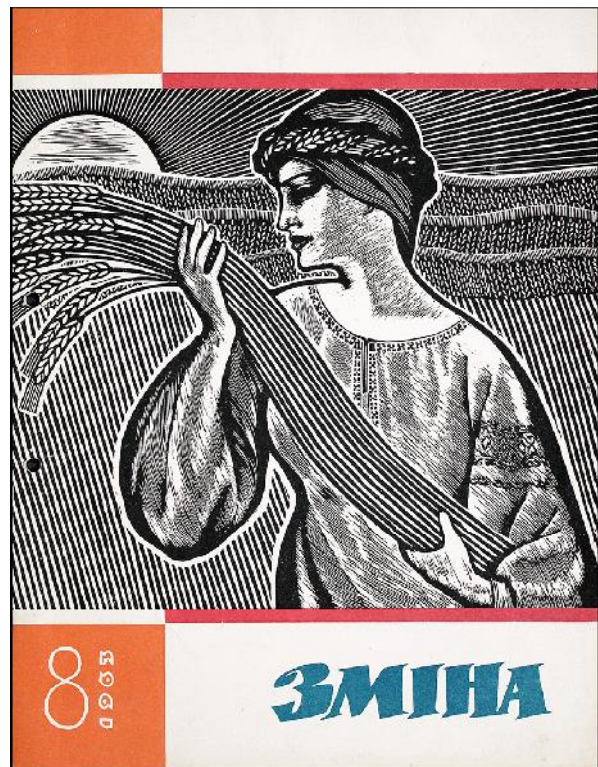
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