

ἐλέησον” influenced the appearance in the Russian language of the verb “kurolesit” – that is, doing something meaningless and mysterious.

Conclusion. Thus, the study of Greek inserts in Church Slavonic worship allows us to come to the conclusion that they are part of history and remind us about the times when the Russian Church was ruled by Greek bishops. Due to the fact that these phrases were incomprehensible to ordinary people, some of them were translated into Church Slavonic for frequent use. Thanks to some of the listed Greek inserts, new Russian words appeared.

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“LITERARY INQUISITION” IN QING CHINA

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Keywords: “literary inquisition”, literature, censorship, ideology, Qing dynasty.

The Literary Inquisition is the official persecution of the intelligentsia for her works in the Chinese Empire. It was present in every ruling dynasty, however it was particularly widely practiced in Qing rule (1644–1911). Persecution could be carried out in one phrase or even a word that the ruler found offensive.

The purpose of the study is to identify the main methods of the "literary inquisition" in China during the reign of the Qing dynasty.

Material and methods. The main material was research on the Chinese perception of imperial ideology. During the study, both general scientific (analysis, synthesis, comparison, generalization, deductive, logical) and special historical methods were used. The main methods used in the study were the method of comparative analysis, the descriptive method and the method of historical retrospection.

Findings and their discussion. Manchu rulers could not count their power in security without establishing severe control in the field of ideology. The Chinese patriots, having been defeated in the armed struggle, continued to fight against the Manchus by other means. Scholars, writers, simply educated people created works that contained anti-Manchu appeals, condemnation of foreign rule and free-thinking thoughts. Manchu emperors punished with death the champions of free thought, exiled

their relatives, confiscated property. Many people were tortured, executed and exiled. Some had to spend their entire lives wandering to escape their pursuers. All this did not stop the flow of anti-Manchu works, although it made the authors more cautious and the language of their works allegorical.

In the XVIII century, under Qianlong, the persecution of Chinese authors reached a special sophistication. This emperor considered himself a poet and philanthropist, which did not prevent him from brutally cracking down on monuments of Chinese culture. On his orders, special commissions were drawn up, the duty of which was to revise all books. From the texts of ancient and new works, it was ordered to remove everything that might seem offensive to the Manchus or the conquerors of China of previous eras. They also crossed out what seemed to be an expression of free-thinking thoughts, reform requirements or did not correspond to Confucian morality. Works recognized as seditious were subject to burning. Living authors were subjected to cruel punishment, as were those who kept banned books. The "Literary Inquisition" and terror continued for about 20 years.

In the words of writer Lu Xin, Chinese writing was put behind bars. Chinese scholars and writers were intended to compile, rewrite and interpret old works, compile collections and dictionaries. As a result, Chinese writing, science, any area of knowledge remained at the same medieval level [1].

The mass executions of 1663 ended the high-profile "case" of the scholar-historian Zhuang Tinglong. The Manchus had just completed the conquest of China, and historians were at the forefront of the spiritual resistance to the "northern barbarians." It was they who raised their voices before others. With their true description of the bloody epic of the fall of the Ming empire and the formation of the rule of the Qing dynasty, historians seem to deprive the "northern barbarians" of the moral right to the Mandate of Heaven, that is, to the right to rule over the Middle State. Zhuang Tinglong's guilt was not only in the true description of events. The Manchus were most outraged by the fact that Zhuang Tinglong and his co-authors designated the persons of the Qing Bogdokhans not by the motto of rule, but by personal names, which meant that they were not recognized by legitimate sovereigns. During the proceedings, Zhuang Tinglong died and was convicted posthumously. His grave was dug, the corpse was cut into pieces, and the bones were burned. According to the religious ideas of the Chinese, this kind of desecration of the grave was terrible sacrilege, heavy punishment and shame for both the deceased and his relatives. Zhuang Tinglong's father died in prison, his younger brother was executed, the female half of the family was sent into exile, and property was confiscated. Everyone who was somehow involved in the publication of this work was declared seditious. In total, more than 70 people were executed [4].

The "Zhuang Tinglong Case" opened a strip of "literary inquisition," or "written trials" (wenzi yu). Only since the time of Bogdohan Xuanye (the motto of Kangxi's reign, 1661–1722) have twelve large "literary proceedings" been held in court with sad consequences for the authors. A person could be executed only for storing unofficial works on the history of the Ming era, for posthumously publishing the works of a previously executed scientist or writer, for changing the text of the highest approved edition. They could be sent into exile for writing sad poems, for mentioning tears, which was regarded as grief for the overthrown Ming dynasty. The writer could pay with his life for a free or involuntary play on words. In Chinese, this is a common occurrence, because the same character often has several

meanings. Thus, the poet Hu Zhongzao was arrested for only one line from the poem. Because of the double meaning of the hieroglyph, instead of "vice and virtue," here one could read the "dissolute [Qing dynasty]." The poet was beheaded, and all property, including land, was confiscated from his family. Another poet, Xu Shukui, paid for stanzas that had an allegorical connotation. In the phrase "I push aside a jug of wine, wanting to see you again the day after tomorrow," the sedition hunters saw otherwise: "I push aside the Manchus, I wish to see the Son of Heaven [from the Ming dynasty] again." In the stanza "tomorrow morning I will spread my wings, with one wave I will reach the capital [of the Qing dynasty]," zealous faithful people have seen a hidden meaning: "when the Ming house spreads its wings, he will sweep away the Qing capital with one wave." The author was thrown on the block so that others would be discouraged to play with words. Linguist and writer Wang Sihou neglected the ban on the personal names of the Qing emperors, actually questioning their legality, for which he ended up on the scaffold, and twenty of his relatives in prison. Seven of his sons and grandchildren were turned into slaves [3].

Bogdohan Hunli decided to put all creative thought - and past and present - under his constant control. By order of the emperor, special commissions of officials revised the entire written heritage of China since antiquity. Even from the works of Confucius, the phrase was crossed out that the tyrant ruler has no right to count on the loyalty of his subjects. The general censorship covered the whole country. It was impossible to mention the personal (taboo) names of the Manchu rulers. From the texts, everything was "offensive" for the Manchus and former conquerors – "barbarians" (Huns, Khitan, Tanguts, Jurchen and Mongols). It was forbidden to write about the protection of China's borders from these "barbarians." Any mention of opposition political unions and groups of the Ming era was excluded. Anything that contradicted the teachings of Zhu Xi (1130–1200) was eradicated. Works containing the above types of "kramola" were subject to either complete destruction and prohibition, or reduction by the removal of dangerous chapters or passages and phrases. The special commission created by Hunli compiled the first index of prohibited books in 1782. Under pain of heavy punishments, they were seized from the population and burned. Anyone who continued to keep them, much less secretly reprint them, indulged in the death penalty. Officials staged a real hunt for disgraced publications and their owners. Banned books were destroyed everywhere. Bonfires were dusty in the city squares. From 1774 to 1782, almost 14 thousand prohibited books were thrown into the fire. People silently and judgmentally looked at this barbarism, for in China the cult of a hieroglyph written with a brush or printed from wooden boards has long been established. Paper with hieroglyphs was generally considered sacred [2].

In addition, the "black lists" were included as "corrupting" some epic legends that sang the national heroes of China, as well as a number of novels, many short stories and novels of the everyday genre. The Manchus declared "immoral" such remarkable works as "River Backwaters," "Jin, Ping, Mei" and "Western Outbuilding." In addition to the indices of prohibited publications, huge lists of books were compiled that "did not deserve attention," but were not subject to burning. Such works were not recommended to be studied, published and used in teaching. Of the works allowed for reprint, the imperial commission and local officials threw out chapters, paragraphs and phrases that were dangerous to the Manchus or dubious, from their point of view. Falsification of historical documents and works was widely practiced. A vivid example of such

"reorganization" was the "History of the Ming Dynasty" compiled in 1739, where the invasion of China by the Manchus and related events were presented in strict accordance with the government order. All this has done great damage to historical science. This kind of spiritual terror continued under Hongli for about two decades. Creative thought turned out to be constrained by fear. The intellectual sphere touched on the endless interpretation of ancient monuments and trampled on the medieval level, which was one of the goals of the "literary inquisition."

Conclusion. Qing rulers used literature, including scientific literature, as a means of forming "correct" socio-political views. The Qing rulers were not limited in their censorship only to burning "wrong" books and controlling the behavior of the elite, but also destroyed the intelligentsia and their relatives, as well as desecrated the graves of long-dead writers. Chinese literature during this period was a convenient and effective means of forming the socio-political views necessary for the government and introducing imperial ideology into the social environment.

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DEVELOPMENT OF VETERINARY SCIENCE DURING THE GREAT PATRIOTIC WAR

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Keywords: veterinary medicine, veterinary science, advanced development, diagnosis, prevention, treatment.

The study of the work of veterinary scientists and practitioners during the Great Patriotic War of 1941–1945 is of paramount importance for the young generation of veterinarians striving to know the state of art in the profession in the course of history closely connected with the history of the country. Though there are many works devoted to the history of veterinary medicine, it remains relevant to unveil new details and mark new names of veterinary practitioners and scientists who made a great contribution to the glorious victory.

The purpose of the work is to trace the development of veterinary science, to study the major activities of veterinary educational and research institutions and advanced achievements in veterinary medicine, veterinary science, best veterinary practice during the Great Patriotic war 1941–1945.

Material and methods. The research was carried out based on the study of the content of the journals "Veterinary Medicine" 1941–1946, newspaper articles, works