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## VISUAL IMAGES OF POSTERS IN THE BELARUSIAN STATE MUSEUM OF THE HISTORY OF THE GREAT PATRIOTIC WAR

Vladislav Khirkovskiy

Mogilev Institute of the Ministry of Internal Affairs, Mogilev, Belarus

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Visual images of the Great Patriotic War in Belarus continue to be comprehended both on scientific level [1], and on the level of mass consciousness and public practice. However, in this problem field, there are only sporadic examples of historians turning to artistic visual sources to answer the question of how the Great Patriotic War was presented to contemporaries. No less important is the question of how the Great Patriotic War is seen today. The Belarusian State Museum of the Great Patriotic War history does a lot of work in preserving the memory of 1941-1945. What we see on the museum tour creates a picture of the war for the current generation. The aim of the study is to identify the features of visual images in the collection of posters of the Belarusian State Museum of the History of the Great Patriotic War.

**Material and methods.** On the example of the posters presented in the catalogue of the Poster Collection of the Belarusian State Museum of the History of the Great Patriotic War [2], a range of visual images used by the poster artists has been defined. To clarify a range of images used, it is necessary to identify the main visual marker: gender, age, uniform for the image of a soldier, a red tie for the image of a pioneer, etc. Naturally, the attribution of the person depicted on the poster to a particular image can be subjective. In this case, the researcher is in the role of the viewer and perception of art is a very individual process. However, due to the specificity of the source, this approach seems to be correct.

**Findings and their discussion.** Printed sheets most often feature images of heroic and dramatic content. The poster sheet usually contained one or two figures, their action was emphasized by a characteristic movement. In total 27 categories of visual images were identified: Soviet soldier (78), generalised image of the Soviet armed forces (46), generalised image of the enemy (39), Hitler (29), child (21), girl (17), worker of the rear (16), partisan (15), woman-mother (14), Soviet sailor (12), images of the heroic past (11), USSR allies (7), militia man (6), Motherland (5), villagers (5), young man (4), Stalin (4), Komsomol member (3), political worker (3), Lenin (3), teenager (2), generalized image of writer (2), pioneers (2).

In general, the images of the Soviet soldier (the soldier and the generalized image of the Soviet armed forces) and the enemy (his generalized image and the personified image of Hitler) as opposing forces are the most common. This is not to say that these images are stereotypical. On the contrary, the image of the soldier is almost always

unique, full of psychology. The viewer behind the lines was supposed to see him as a hero, but not as a cliché, and as realistic as the poster allows.

We should also note the particularity of the image of the enemy - it was almost always grotesque and caricature. The main purpose of such posters is to ridicule the Nazis. After all, only those who are afraid of the enemy do not laugh at him. And Hitler failed to intimidate the people of the Soviet Union. It would seem that evil images showing the atrocities of the invaders, calling for resistance, for revenge, to destroy the fascists would be more appropriate. But the caricaturists immediately adopted the right tone of ruthless exposure of the enemy in a wide range from caustic humor to murderous irony and virulent satire.

Female images were also frequent, inspiring soldiers to fight and win without sparing their own lives (the sum of the images is the Motherland, the woman-mother, the worker on the home front). Looking at all these posters, the soldiers should have felt the responsibility to their family and homeland embodied by the authors of the posters.

**Conclusion.** Thus, the analysis of the collection of posters of the Belarusian State Museum of the History of the Great Patriotic War reveals that the printed sheets most often contain images of the opposing forces. At the same time the image of the defender is almost always unique, filled with psychologism, while the image of the enemy is a caricature. It is important to note that it is these posters that will still influence viewers' emerging images of the Great Patriotic War today, decades after the war.

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2. The Motherland Calls! Posters of the Great Patriotic Army: catalog of the collection of the Belarusian State Museum of the History of the Great Patriotic Army / comp. G. P. Pavlovskaya; Photos by K.L. Drob, V.A. Sibrikov. – Minsk: Literature and Art, 2010. – P. 224.

## SOCIAL AND LAND-TAX REFORM IN THE MEIJI PERIOD IN JAPAN

**Ekaterina Kovaleva**

VSU named after P.M. Masherov, Vitebsk, Belarus

Keywords: Japan, the Meiji era, restoration, reforms, Emperor Mutsuhito, modernization.

The reign of Emperor Meiji (1868–1912) opened a new page in Japanese history: fundamental changes took place in all areas of society. The first two decades of the Meiji period were especially important, during which there were cardinal changes in the country's economy: the transition from the Japanese version of the traditional "Eastern" system to the market-capitalist system of the Western type, from an agrarian society to an industrial one. The reforms carried out at that time determined the nature of the subsequent development of Japan.

The purpose of this study is to identify the results of reforming the social structure and land tax system in Japan during the Meiji period.

**Material and methods.** The main material for this study was the legislative acts adopted by the Japanese Meiji government (Land Tax Reform Notice). During the research, both general scientific (analysis, synthesis, comparison, generalization, deductive, logical) and special historical methods were used. The main methods used in