

Governorate was a part of the RSFSR for a long time and by the impossibility of a quick transition to the Belarusian language due to the inadequate material, technical, and personnel resources. In accordance with the “On Youth Outreach” section of the above-mentioned resolution, special attention was to be paid to periodical publications for youth and ethnic minorities [1, s. 18]. Thus, the “Young Bolshevik” section appears in the newspaper from time to time, and since 1925 a weekly Jewish page has been published [2, 3].

“Zarya Zapada” had a well-defined structure, covering worldwide events on the first page, then nationwide and republican events. The remaining pages of the publication were devoted to the news of the Vitebsk okrug. And advertisements and announcements were printed on the last page.

The thematic scope of the newspaper articles was determined by the tasks of the Party and Soviet ideology. Thus, the main message of the publication was organizing and consolidating the population, engaging it in public and party work. An important feature in giving the worldwide news was its presentation in comparison with the situation in the BSSR, which was always fed optimistically, with an emphasis on achievements in socialist construction. This became a powerful argument in strengthening in the minds of readers of the idea of the Soviet development path as the only true.

**Conclusion.** Therefore, “Zarya Zapada”, being part of the republican system of periodical publications, played an essential role in informing the local population about events of various scales. Being an advocate of socialist ideology, “Zarya Zapada” newspaper became an effective tool for forming the collective identity of the citizens of the Vitebsk okrug, which contributed to the gradual formation of the keystones of Soviet society.

1. The CPSU on the mass media and propaganda: a collection of documents and materials. – Moscow: political publishing house, 1987. – P. 608.

2. Young Bolshevik // Zarya Zapada. – 1924. – November 30. – P. 4.

3. Zarya Zapada. – 1925. – 9 May. – P. 4.

## RELIGIOUS MOTIVES IN THE POETRY OF Y.A. YEVTUSHENKO

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The article considers sacral onomastic in the poetry of Yevgeny Evtushenko. The interest in religion, spirituality, God, in one way or another, appeared in the works of many poets and writers from antiquity to the present day. This is due to the special role that religion plays in society. Besides, research of literary works is relevant from the linguistic point of view. Sacral onomastics (words united by the idea of sanctity) makes up a significant layer of vocabulary, and Yevgeny Evtushenko is a very famous poet, winner of the Nobel Prize for Literature, so it is difficult to ignore his creativity.

**Material and methods.** The research materials were: Great Soviet Encyclopedia, Dictionary of Russian onomastic terminology, reference literature, collections of poems

by Y.A. Evtushenko. The following methods were used: classification, analysis, descriptive and comparative.

**Findings and their discussion.** First of all, it is necessary to clarify the meaning of the term «sacral onomastic» - it is a vocabulary reflecting religiosity, that is sacred. Sacred onomastics in linguistics is also called the term «agionym». I.V. Bugaeva identifies the following groups of agionyms: theonyms, agioanthroponyms (names of saints), agiototonim (cities, villages, streets named after agioanthroponyms or ecclesionyms), eorthonims (names of church holidays), ecclesiastical icons (names of temples and monasteries), icons (icon name) [3]. But it is important to study sacral onomastic not only as a vocabulary, but also in a narrower sense: either in a certain religious (ethnic) group, or on the example of the work of a certain writer or poet.

Yevgeny Evtushenko was chosen as such a poet. Y. Evtushenko has a lot of poems where God is mentioned, there is even a poem «God bless!». In this poem the poet asks God to do a lot: to «blind people to return their eyes and straight humpbacks», and «not to get involved in power», and «to be worn out», and «less torn wounds», etc. But what is remarkable about this poem is that, first, the word «God» is spelt with a small letter (in a poem it is only once written with the capital letter: «God help, at least a little God!)), secondly, that the sacred word «God» is not used here in the literal sense. The poet does not turn to God, and the word «God» is a synonym of the word «Let». That is, it is undoubtedly a sacral onomastic, agionym, namely theonym (the name of his own God, because he does not have such a name as the ancient gods, it is called God, or god). But, despite belonging of the word «God» to theonyms, in this poem the poet does not turn to God, but uses this word as in the combination «God willing». That is why «god» is written with a small letter.

In the poem «Gratitude» there is again a theonym «God», but already with a capital letter: «my God!». Although the phrase is «my God» or «My God!» It is often used simply as an exclamation to express various emotions, that is, for expression. In this poem this is only partially true, but it is also true that the poet as it were, asked God, turned to him for confirmation of his right.

In the poem «When a man is forty years old» Y. Evtushenko also uses the theonym «God», but writes this word with a small letter: «before himself and before god». There is already a clear reference to religion, but the word «god» is written with a small letter. Similarly, the poet uses the word «God» and in the poem «What takes life»: «Their god will judge». Once again, a small letter, that is, Yevtushenko believes in God or at least takes his role in human life. In the same poem there is another theonym - «false Christ». Christ is the name of the son of God, recognized in the Christian religion, so it must be written with a capital letter.

But in the poetry of Y. Evtushenko there are not only theonyms. In the poem «Church of Koshueta» there is a fixed ecclesionim (name of temple).

In the poem «Prayer» there is another theonym - «The Supreme». This is one of the names (or rather the name) of God. But in the same poem Y. Evtushenko several times uses the theonyms «Lord» and «God», and each time with a small letter. Throughout the tone of the poem, one can see some irony in the poet's attitude to prayer. Especially interesting are the last lines: «Bread slice - Pigeons on crumbs». It is also seen that the stanza ending with this line is repeated twice, in the middle and at the end of the poem.

In the poem «Torments of conscience» you can find two theonyms: God and Madonna. The appeal to God can also be found in the poem «Loss»: «God, stop punishing us». Although the main theme of the poem is Russia, its difficult path, its suffering people, the poet found a place for God, and he believes that this fate of his homeland is in some sense God's punishment for wrong life. The line «We burned our icons» can confirm it.

The same theonym «The Lord» is in the poem «Hymn of Russia». But the expression «God protect you» is common, native Russian and is used not only by deeply religious people, but also by all those who recognize the existence of God and do not consider themselves atheists.

And again the typical use of the theonym «God» in the poem « This is what happens to me»: «tell, for God's sake». This poem, dedicated to Bella Ahmadulina, became known throughout the country for the classic film «Irony of Fate», where these poems turned into a song.

In the poem «School in Beslan» there are two theonyms «Mohammed» and «Christ»: «as brothers, Mohammed and Christ wander» (Mohammed is a prophet with Muslims, and everyone who knows a little about the history of religions, is familiar with this name).

**Conclusion.** It is possible to draw two conclusions from the materials of this article: 1. In the verses of Y. Evtushenko, sacral onomastic (agionym) is very limited. This vocabulary consists mainly of theonyms in the poet's work (names of gods); rarely can we meet icons and ecclesionym. There may be two reasons: firstly, the poet's very restrained attitude towards religion, secondly, the fact that a significant part of the poems (except the collection «Verses of the XXI Century» was written in the Soviet era, when talking about God was first prohibited, and then simply not accepted, as the Soviet Union promoted atheism. 2. The majority of agionyms in Y. Evtushenko's poems do not carry a semantic load and do not refer to religion. Often there are expressions «God bless», «for God's sake», «God's judgment», «God's creature», but these are already stable, typical phrases that can even be called template phrases. In many cases, their use is due to the need to achieve expressiveness, show strong emotions. Therefore, it can be said that there is no sacrality in Y. Evtushenko's poems, although sacral onomastic is present. Although any literary work, if it is not of a documentary character and is not a biography (autobiography) is an artistic fiction, it is possible to trace the image of the author. And Y. Evtushenko's poems depict a person who believes in God but who is far from religion and church, as well as all Christian rites and rituals.

1. Great Soviet Encyclopedia. In 30 t. – M.: Soviet Encyclopedia, 1974. – Vol. 18. – P. 1021.
2. Podolskaya, N.V. Dictionary of Russian onomastic terminology / N. V. Podolskaya / Sr. ed. A.V. Superanskaya. – M.: Science, 1988. – P. 192.
3. Bugayeva, I.V. Agionyms in the Orthodox environment: structural and semantic analysis / I.V. Bugayeva. – M., 2007. – P. 138.
4. Regional onomastics: problems and prospects of research: a collection of scientific articles / under the guidance of. Ed. A.M. Mezenko. – Vitebsk: VGU named after P.M. Masherov, 2018. – P. 327. URL: <https://rep.vsu.by/handle/123456789/14621> (date accessed: 3.11.2022).