

pension insurance only the leaders in the market: «MetLife», «Uniqua», «PZU», «Jupiter» [3].

Conclusion. The development of private pension insurance is strategic for Ukraine, especially in terms of integration into the European Union. In conclusion we can mention that, given the characteristics of private insurance funds and insurance companies, citizens of Ukraine today use both methods of pension insurance simultaneously. The task of professional financial advisors working for clients is to calculate and make the best plan of accumulation, because the private pension system is now regarded as an effective tool to achieve the balance of interests between the state and the citizens in the sphere of their pensions on reaching retirement age and also provide stable payment of pensions to the citizens of Ukraine.

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HISTORICAL STUDIES

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CARICATURE IN THE CONTEXT OF SOVIET PROPAGANDA

Introduction. The core of the Soviet propaganda was based on controlling what the society thinks, enforcing the “Soviet Type of Thinking” on the common citizen at every point. Posters, radio, television, all types of media – it all followed the Soviet person throughout his or her life. The Department for Agitation and Propaganda of the USSR accentuated the influence of visual communication methods on the human consciousness, for it is through the visualization of information on any issue, or any

image of “the Enemy”, that the people would accept the message easily, and then, because of its simplicity, would quickly spread it among themselves in the society.

The objective of this piece of research is to discuss caricature in the context of Soviet propaganda. Caricature (Italian “*caricare*”) was among such visual methods. It is a depiction that contains the merging of fantasy and realism; a genre of art that is the main form of artistic satire, focused on criticism towards specific people, social-political events or everyday occurrences. A caricature shouldn’t be too overloaded with information, but easy to understand for the common masses [2: 31-32].

Two main groups of caricature are known: a humorous and a satirical one. The first group includes harmless jests in form of pictures and comic books; the other concerns political-religious-societal satire, morality-related satirical imagery. Here come the two tendencies: a humorous caricature has but harmless, jest-like message; its goal is parody and ironical jokes, characteristics, self-fulfillment (in the cases of professional and self-made caricature); on the other hand, satirical caricature attacks the object of ridicule aggressively, without any semblance of pity. Its goal is political-religious-societal struggle, the depiction of morality, satirical jests and even outright ridicule of its target [5:10]. It is the satirical-political caricature that is of special interest for the research of Soviet propaganda and its influence on Soviet citizens’ consciousness. The political caricaturists followed every order of the Party and ridiculed any way of life that was in opposition to the Soviet one. In itself, political satire can be divided thematically into the internal group and the international group [4: 41].

Since the very start of their reign, the Soviet leaders used caricature as the main form of propaganda art. Unlike the European cartoon propaganda, the caricature in USSR had a communicative function connecting the government and the people. The Bolsheviks paid a great deal of attention to the development of satirical drawings in various media, as the state understood the effect of the propaganda cartoons. For example, the Commissar of Enlightenment Lunacharsky noted that “Now, our laughter, which is directed against the enemy, is malicious, because the enemy is still strong. In this struggle, we may portray the enemy as laughable... Through such implausible grounds, the caricature cartoon brings out the inner truth brighter and sharper than any other method.” [3: 68-69].

Additional steps were taken to create a purely “Soviet” style of political cartoons. But, eventually, the idea was rejected [1, 80]. Along with being communicational, the caricatures served a societal function, the goal of which was to control public opinion, and a manipulative function (which was used by the media to create “the enemy” as required by the totalitarian state, or for the sake of coverage of international events while forming people’s specific attitudes to these issues) [1, 93].

The Soviet political cartoons reflect the events of their time period, accurately conveying the spirit of the era. It was like a tool of some kind, shaping and correcting the thoughts of Soviet citizens. During the times when truthful information of any kind almost never reached the Soviet citizens, the propaganda machine created a picture of the “correct” actions of the state through the use of simple imagery [6: 122-123].

Conclusion. Thus, from the earliest days of the Soviet state, the political caricature, along with other satirical genres, evolved from a free art form into the means of control and an instrument of totalitarian propaganda. The cartoonists (in most cases prepared by the Department of Agitation and Propaganda of Central Committee of the Communist Party of the Soviet Union) were aware of almost all the pressing domestic and international issues and would timely take on all the missions from the Party, praising the Soviet way of life, exposing the everyday problems, interpreting the “peaceful policy” of the USSR in the foreign affairs, etc.

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THE FUTURE OF THE POST-REFORM PERIOD RUSSIAN NOBILITY IN THE WORKS OF RESEARCHERS BEFORE THE REVOLUTION

Introduction. The results of revolutionary moments in the history of mankind are always a kind of uncertainty in the society regarding its own future. Special attention should be given to the study of the nobility in the Russian Empire, which had to adapt to the post-reform state of things in the country. This issue is interesting as the research on the status of the nobility occurred simultaneously with its continuous activities in the Russian Empire, allowing us to track the changes in attitudes of the researchers. Russian opinion journalism during the boundary of the nineteenth and twentieth centuries proposed the three scenarios of a looming future for the nobility.

The objective of the paper is to discuss the future of the post-reform period Russian nobility in the works of researchers before the revolution.