

RADIO BASARABIA- THE ECHOES OF RADIOPHONIC COMMUNICATION FROM THE RETROSPECTIVE OF THE UNSEEN WAR

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Abstract

The formation of the Romanian Unitarian State opened large perspectives for economic, social and cultural development. Territorial expansion and the increasing number of population led to the establishment of the Romanian Radio Broadcasting Company, which uses modern mass communication technologies, both at a national and regional level. In 1938, in Chisinau, the construction and installation of the transmitter was finished as well as the building and studios of the regional radio station, Radio Basarabia. In the first few days of January 1939, the experimental shows began. The transmitter had a power of 20 kw, which, through technical manipulations, could reach 200 kw, covering the whole Republic of Moldova and stretching up to Moscow and Leningrad, in Soviet Russia, Helsinki, in Finland, and in some days, up to London, in Great Britain. This radio station broadcasted for a short period of time – 300 day up to June 28, 1940, when the old Romanian province was invaded by the red army. The Soviet liberators occupied the studios, where they brought some emissaries from Radio Tiraspol, and at the beginning of the war, when withdrawing, they blew up the buildings and the antenna and they destroyed the transmitter. Radio Chişinău preserved its place in history as an expression of some well thought development practices of the local radio station, a school without holiday for the culturalization and spiritual education of the people, on the basis of traditions and national perennial values.

Keywords: *radio station, Bessarabia, editorial politics, literary shows, musical programmes, traditions, humanism, radiophonic broadcasting, audience, propaganda, communism Bolshevik, hate, understanding, war, division.*

1. INSTEAD OF FOREWORD

After the unification of Bessarabia, Bukovina, Transylvania and Banat in 1920, Romanian's surface reached 295 049 square km, and the population was 15 541 924 inhabitants, therefore being the sixth country in Europe in size and the second in Central Europe according to the number of inhabitants. From a demographical point of

view, Romania represented a state with few ethnic minorities. Romanian represented 71,9% of the population, followed by Hungarians - 7,9%; Germans - 4,1%; Jews - 4,06%; Ukrainians - 3,2%; Russians - 2,3%; Gypsies - 1,56%; Turkish -1,06%; Gagauzian - 0,6%; Czechs and Slovaks - 0,3%, Serbians, Croatians and Slovenians - 0,3%; Polish, Greeks, Armenians – 0,6% (CONSTANTINESCU, 1997). With this human capital, the society started a broad process of creating the Romanian Unitary State in a world of transformations. The economic and social modernisation offered large perspective for cultural development in science, literature, arts and media communication. In 1921, following a governmental initiative, a network of radio stations was developed, which covered the area of the entire territory, and on November 19, 1925, the first show in Romania was launched – an entertainment program. This was followed by the foundation of the Radio Romania station, which included the editorial and technical service, which had its first radio broadcasting on November 1, 1928. At that moment, the people passionate about wireless communication already possessed radio-reception devices and they were able to listen to the first officially broadcasted show on November 1, 1928, which was declared the Romanian Radio Broadcasting Day.

Following the Great War, the Russian Empire was crushed, but it didn't completely die. On his ruins another one appeared "that of the proliferate" – the SSSR. The communist (Bolshevik) from the Soviet Russia and its offspring – The Communist International considered that the proletarian revolution does not have either a beginning or an ending and it has to be comprised of all the countries of the

world. The territory of Romania become the target of their hybrid and propagandistic attacks. The actions to destabilize the social and economic life identified starting with the formation, on October 12, 1924 of the Soviet Socialist Autonomous Republic (SSAR), who had a diversion mission, methodically executed against the Romanian state and people, clearly presented in the "Memorandum regarding the necessity of creating the Soviet Socialist Autonomous Republic", developed in Moscow, on February 4, 1924: "... the union of the territories on both banks of the Dniester river would serve as a strategic breach of SSSR in relationship to the Balkans (through Dobrogea) and Central Europe (through Bukovina and Galicia), which SSSR could use as bridgehead for military and political purposes [...] this fact will jog the unity of "Great Romania," nationally consolidated and will hit the moral authority of the bourgeoisie, which still defies up to the present with the achievement of the of the Romanian national ideal [...] it will serve as a supplementary impulse in the tendency of the new annexed provinces (to Romania) for their national self-determination..." (LISTER, 2019). The radio proved to be the shortest and cheapest way of spreading the Bolshevik ideas. Using the radio, the soviet propaganda systemically influenced the population, cultivating the peoples' mistrust for the authorities and a feeling of hatred with the purpose of forming some diversion structures aimed at inspiring insubordination, violence and riot up to regional rebellions in the Romanian space. On October 30, 1930 from the headquarters of the postal service in Tiraspol the first radio show from SSSR was launched, and starting with 1936, when the radio station M. Gorki started to work, it began to penetrate Romania's cross-border space, becoming a promotion tool for the interest of SSSR at the gates of the Balkans towards the constraints of the Black Sea. The first radio shows from Tiraspol were called "The Collectivist of Moldova" and "the working newspaper" (MARIN, 2016).

2. INTRODUCTION

The launching of the Radio Romania radio station represents the result of the actions of the Romanian Broadcasting Society (RBS), which

was established in 1927 and it proved clear methodical preoccupations regarding the modernisation of the production and broadcasting technologies used in radiophonic programmes. The access of the population to imported radio-reception devices and their periodical price deduction, on the one hand, and the intensification of the informational, propagandistic, manipulative and aggressive external flux submitted permanent requirements to the society. Therefore, the conceptions for the development of the studios and territorial broadcasting stations in Chişinău, Iaşi, Cluj and Timișoara. The most important achievement was the launching in Chişinău of the "Radio Basarabia" station, which, the day of its first broadcast officially called itself "Radio Chişinău" (DENIZE, 1999). In 1938 in Chişinău, the construction and installation works of the transmitter were finished, the building was also finished and starting from 1939 some experimental shows started. The transmitter had a power of 20kw, which, by means of technical manipulations, could be amplified up to 200kw. The broadcast was done on 212,6m wavelength, which covered the whole Moldova up to Moscow and Leningrad, in the USA, Helsinki, in Finland, and sometimes even in London, Great Britain. The official opening of the radio station took place on October 8, 1939. Radio Chişinău had its own broadcasting programme at the beginning between 14.00 - 14.45 and 21.00 - 22.15, and later on between 14.00 - 15.15 and 21.00 -23.00, the languages used being Romanian and Russian. Radio Chişinău broadcasted for only a short period of time, 300 days, up to June 28, 1940, when the old Romanian province, almost half of Medieval Moldova was invaded by the red army. "The liberators" took over Radio Chişinău and they brought emissaries from Radio Tiraspol". At the beginning of the withdrawal war, the Soviets blew up the buildings, the antenna, and they destroyed the transmitter.

The purpose of this research was to re-establish some pages forgotten by the radiophonic communication, that of perennial culture at the regional radio station from Bessarabia.

We used the hypotheses that, through the radiophonic communication, based on editorial

policies for culturalization and perpetuation of the historical and spiritual traditions, the Romanian Broadcasting Society has educated people for over many generations, preserving the love for the people beyond the country's borders.

3. ORGANISATIONAL STRUCTURE AND EDITORIAL POLICY

According to the work instruction for the operation of Radio Chişinău, it represented a radio broadcasting unit under the administration of the headquarters in Bucharest. The station's organisational chart was comprised of: manager, secretariat, technical service, programme service, administrative service, disputed claims service and commercial service. Being co-interested in the elucidation of the editorial policy we shall analyse the activity of the programme service, which was comprised of the musical service, literary service, musical library and the presentation and control of the show. The musical and literary services were in direct contact with the audience. During those times, most programmes were broadcasted live. The exceptions were represented by recording on vinyl disks, which presented musical creations and sometimes advertising. The live broadcasts required supplementary efforts, rigorous planning over time, order at work and the meticulous observance of the production technology. Although it activated for a short period of time in the capital, Radio Chişinău was able to mobilize the intellectuals, to bring a new spirit in the cultural life of Bessarabia, to promote the perennial human values, social cohesion and understanding among individuals. The instruction for the functioning of the station clearly states that the spoken language has to integrate the current needs of the Romanian soul. The chief of the literary service was responsible for the quality of the spoken programme. He organised and monitored verbal communication in such a way that the word had to be connected to reality or updated according to the requirements of the times, to bring facts and ideas about the past, current issues, to initiate and inform. He was one of the guards of Romanian language in

radiophonic communication and he took care that the sentence was short, with a neat vocabulary, since, according to the instruction, the radio represented "the cassation of Romanian grammar." The chief of the Literary Service carefully supervised the correct broadcasting, and ensured that the conferences, chronicles and microphone lectures did not contain any trivial, immoral or aggressive moments, which might have led to hatred against the order of the state or damaging connections between Romania and other foreign countries.

Radio-Chişinău started to exist when, in the cultural environment of the region, and also in the whole country, the "Viaţa Basarabiei" journal had already proven itself, having Pantelimon Halipa as its manager, an important figure of the political life. He is a constituent member of the "Holy country", that, on March 27, 1918 voted the union between Romania and Bessarabia, and between 1919-1934 fulfilled various executive management positions in the Parliament of Romania and he was also the president of the Writers' Society from Bessarabia. The "Viaţa Basarabiei" journal had become a centre of the literary life in the region, having Nicolai Costenco as its editor-in-chief, a young and gifted writer, who was in charge of an ample and diverse group of writers, supporters of traditionalism in literature, and modernists whose were not unfamiliar with the tendencies and the ideas of the foreign literature of that time and the elements of the political life. Time proved that the writers from Bessarabia during the interwar period formed some groups who supported some completely opposing ideologies, but determined the entire literary politics of the region. Among them one can mention: the regionalists, the Jews, "the illegalists". The regionalists represented the most numerous group informally led by Nicolai Costenco, who was intrigued by the populist ideas of the current formed by Constantin Ctere. They shared ideas and some of them were members of the National Peasants' Party, while others were in favour of Marxism, since the aspirations of the soviet socialism were not foreign to them. On June 28, 1940, when Pan Halipa proposed his nephew Nicolai Costenco to leave an occupied Bessaria, he answered: "I cannot leave my Bessarabia!" So did some other

writers of the regionalist group. After the invasion on Bessarabia, the NKVD (the soviet security) took some people to the Stalinist re-education camps (GULAG), where they never came back, while others were sent during the first days of war to fight without any military training, and therefore they got lost with trace. Nicolai Costenco, a survivor of the Gulag wrote that: "I soon realised that working with the Soviets was not that simple, since it affects your superiority and the bourgeois aristocracy" (NEGURĂ, 2016). Jewish writers from Bessarabia came from very different literary environments: avant-garde, socialists, writers of Yiddish language. Some did not realise that they were Jews and they felt offended when, in the second half of the '30s they were labelled as "Judaism" by the Romanian authorities. They become the target of the propaganda launched by the Communist International, which, with the help of the Tiraspol radio station, cultivated disagreement and lack of satisfaction among ethnic minorities. The number of "illegal" writes is not a significant one, Emilian Bucov and Andrei Lupan being the ones who manifested the most. They both studied at Romanian universities: E. Bucov at the Faculty of Letters from the University of Bucharest and A. Lupan at the Faculty of Agronomy, the Chisinau branch of the university of Iasi, a period in which they published under a pseudonym, being members of the communist youth organisations. A. Lupan makes his literary debut in the pages of the *Literary and artistic truth* newspaper, and starting with 1993 he assumes some secret work in the illegal communist movement. Becoming a member of the Romanian Communist Party, he participates in the creation of the antifascist groups: "The block for defending democratic liberties" (1935 - secretary of the Committee for Bessarabia) and "the democrat students' front" (1936 - president). The small number of writers from Bessarabia, influenced by the uninterrupted fight for truth, were not only permanently familiarised with the ideological materials of the soviet socialism, but they also interpreted them, including them in left-side newspapers. We therefore notice, that the majority of Romanian writers from Bessarabia had some convictions which were not compatible with the editorial

policy of Radio Chisinau. This is why, although they were quite numerous (approximately 60 writers of different ethnicities and political orientations), there were few who collaborated with Radio Chisinau. However, writers were present at the microphone. We can refer to Petre Ștefănuță, ethnographer and pedagogue, director of the Social Institute from Bessarabia, Alexandru Lascarov-Moldovanu, law obeying politician and writer, born in Tecuci, who wrote about the villages from Bessarabia, Dimitrie Iov, originating from Flămânzi village, Botoșani county. He dedicated 20 years to Bessarabia, also being the prefect of Soroca, dedicated to the literary activity. He wrote, on April 13, 1940, in one of his most wonderful memories, 76 days before the invasion of Bessarabia by the red army: "N. I. Herescu, I. A. Bassarabescu, I. Minulescu, Eugen Boureanu, G. Gregorian, N. Dunăreanu, Mihail Sorbul, Ion Buzdugan came. In the Floresti station I welcomed them with military music and all the authorities (...). On our way to Gura Camenca we met peasants, school children, priests and the choir of the Cultural Hostel. The villager Profirița Manolache sang so beautifully that I. A. Bassarabescu and I. Minulescu started to cry. I would like the others to remember what Soroca was like. I was extremely happy that I could dine in my own home and my extremely distinguished guests." (STERBATE, 2017) World War II had already begun and the clouds of a big disaster were gathering at the country's horizons. In situations of uncertainty, feud, fear or social stress, Radio Chisinau offered broadcast space to balanced voices, humanist messages of hope and consolidation. Significant in this respect is the official debut of the station, which broadcasted the mass from the Metropolitan Cathedral in Chisinau. There will be frequent live broadcasts of the religious services from the Metropolitan Cathedral. The literary service offered the public a permanent rubric entitled "*The religion class*", where theology professors from the Theology Academy in Chisinau and priests from Bessarabia preached and hosted religious conferences.

The musical service formed the resistance field in the editorial policy of Radio Chisinau. In 1938 Gheorghe Mugur, programme director of the Romanian Broadcasting Society came to Chișinău to establish the final programme of the

Radio Bessarabia station. He visited the Strășeni village, where he heard the peasant choir of the Unirea cultural hostel, which impressed him significantly. Before returning to Bucharest, Gh. Mugur told the journalist from *Gazeta Basarabiei*: "For a week, while I stayed in Chisinau, I noticed that Bessarabia has valuable musical elements. I listened to the choirs of the Eparchial girls' high-school, the Seminar and some other religious choirs, as well as the fanfare of the Commercial high-school. All these auditions made a nice impression on me."

The musical programme from Radio Chișinău represented a mosaic of genres, harmoniously arranged and proper to their broadcasting time. The work instructions of the radio station obliged the programme to include various musical genres, therefore reconciling all types of listeners. For the existence of the station, the format of the shows was strict, determined: a symphonic concert did not have to be longer than one hour; a choir should not sing more than 30 minutes, and a soloist wasn't supposed to sing more than 20 minutes. The programme was developed 5 weeks before its broadcasting and every musical transmission was preceded by studio rehearsals in the presence of the musical control, which prepared the musical bands and the soloists for the achievement of a perfect show. On January 30, 1939, Professor Alexandru Boldur, in the *Timpul* newspaper wrote that: "In the past Bessarabia had many valuable musical elements, who left the country due to the lack of a proper development environment. They settled down either in Russia, America or in other parts of our country. Not long ago, a Romanian from Bessarabia, the singer Cebotari, left Bessarabia to become the prima donna of the Opera in Dresden." For the artists and musicians, who played in the studios of the radio station, according to the modern preparation and broadcasting technologies of those times, Radio Chișinău had become an outstanding school for organisation and discipline, for dedication and maximum concentration, suitable for obtaining a qualitative product. Radio Chișinău created all the premises for the appearance of a new type of culture in the region. Its musical shows were heard in the soviet space far away from the Romanian borders. The good quality music

reached the hearts of the listeners from the Soviet Union, who were only used to radiophonic propaganda newspapers. During its entire existence, starting with the first days of broadcasting, the musical programme included popular Russian songs, opera areas from famous Russian composers, interpreted by well-known musical ensembles or soloists. Therefore, on October 20, 1939, it presented the concert of the mandolin orchestra, led by Nicolae Braga, on October 21 the programme included a soloist concert from the arias of Russian composers, executed by the famous mezzo-soprano Lidia Lipcovscaia, accompanied at the piano by professor E. Eričovsghi, and on October 29 there was a varied music: Slavic march by Tchaikovsky; music in bemol major by Chopin, piano A. Brailovshy; Indian song Rimski-Corsacov, voice Amelina Galif Gurei, programme recorded on disc. Usually, the musical programme was followed by the informative journal, developed by the literary service, which also broadcasted in Russian. The programme grid and the editorial policy was strictly respected until June 28, 1940, when the Soviet troops invaded Bessarabia. They were brought by the journalists from Radio Tiraspol, vigilantly supervised by the Bolshevik commissars, they become the owners of radio Bessarabia, also bringing a new editorial policy, where the symphonies, operas and operettas were considered productions of the bourgeois culture and were silenced. In stead of Romanian music and literature the broadcast space was filled with radio newspaper developed in a Bolshevik, propagandistic style and it was translated from Russia in an archaic Moldavian language, according to a primitive grammar, developed in Transnistria and filled with Russian neologisms, difficult to read on the microphone by the Romanian speaker, and also difficult to listen. Due to their content, the radio shows were radically different from those of Radio-Chișinău. The accents were used according to the Bolshevik, communist ideologies, the broadcasted materials presented the horizons of proletarian power, where the audience was filled with images from the days of the enlighten communist future. The community was in the foreground, the enthusiasm of the common work, and the individual, the humanism did not present any values, the

technical achievement were the ones that mattered, the sacrifice and the heroism for the cause of the community. In the chaos of the collective enthusiasm lies the class struggle, the hatred and the feud, the Bolshevik principality and lack of tolerance towards the oppressors of the people. Therefore, new social convictions were formed, a new culture and a new individual – the soviet individual, maker of the global communism. Radio-Tiraspol proclaimed itself as the founder of the broadcasting in the Moldavian Soviet Socialist Republic, established in Bessarabia and it declared the beginning of the radio-broadcasting in the region on October 30, 1930. This is in fact a lie because when a radio station appeared at the post in Tiraspol, the Romanian Broadcasting Society (RBS) already existed in Bucharest and Radio Romania station was broadcasting radiophonic programmes which existed also in Bessarabia, where the population had radio-reception devices. The RBSS established strategies and policies for the development of regional broadcasting and the government of Romania allocated the money necessary for its implementation, forming and implementing with the help of the broadcasting cultural environment the culture the existing situation. Radio-Tiraspol did not do anything else than to use for revolutionary and aggressive purposes the goods that it did not belong to. However, the Romanian Broadcasting Society, between the two world wars, supported the creative activities in the radio stations from Bucharest, Chişinău and the whole Romania. Moldavia radiophonically created an environment for radio Romania, Bucharest and Chişinău. Moldavia created a radiophonic environment of culture and Romanian spirituality, which went beyond the borders of the country into a foreign, modernized world.

The programmes of the Romanian Broadcasting Society created vibrations which remained in the memory of generations. The increase and cultivation of the public – an issue of great significance for the Romanian broadcasting was resolved during those times following a collaboration with the cultural foundations, schools and cultural hostels. The historian Vasile Dumbravă, in an article entitled “Pages from the Romanian popular culture in

Bessarabia” (1918-1940)”(II), mentioned: “The first initiative of the “Prince Carol” Foundation, which offered an incredible impulse to the cultural movement had an echo first in Bessarabia and then in other parts of the country. On the territory of Bessarabia, the first cultural homes were established in 1923, in order to take people out of hatred and lack of knowledge. The “Astra Basarabiei” Foundation, founded by Onisifor Ghibu, exerted its cultural activity starting from Chisinau. Therefore, the number of cultural hostels in Bessarabia was 508, in 1936. Each third village in Bessarabia had a cultural hostel.” The cultural hostels had radio-reception devices at their disposal. The educational and training programmes, on agricultural, cultural or literary topics were usually heard by 15-20 people, students and other youngsters, and then teachers developed various talks on the basis of these shows. During 1930-1935, according to some simple calculations, people noticed that every 10th inhabitant of Bessarabia had access to radio show.

After they retreated in 1941, the soviets came back to Bessarabia in 1944 together with the former employees of the radios station, which was to completely be reconstructed from a technical point of view. From the point of view of the radio creation and of its editorial policy, the station did not request interventions, but on the contrary, it promoted the soviet ideology, with the acrimony of the winner and the power of force. The technical and creative staff remained faithful to the Stalinist mass information principles, of training the communist/Bolshevik individual. The critique brought to the regime set up by Joseph Stalin and the cult of his personality led to a general social defrost. A number of employees from Radio Chisinau, being influenced by the culture and the training they received during their youth, when they formed themselves as human identities in a social environment based on love and respect towards the individual, on feelings of national pride and truth and on creative liberty, tried to promote, in a dignified and patient manner, their way of perceiving culture and the individual in relationship to himself and to the others. Some people tacitly opposed to the totalitarian Bolshevik regime, expressing their disapproval

at home or in their kitchens. Others, being more attracted by the socialist component of the communist politics, expressed in medical and teaching services free of charge for everybody, tried to change the regime from the inside, to make it more humane, to get it closer to the spiritual requirements of the individual, so that he does not become eluded from his cultural, historical and natural context. The latter mostly made it. One example of internal resistance belongs to Nicolae Lupan, the man of the communist nomenclature, the first editor-in-chief of the Moldavian Television, who asked a high official from the Central Committee of the Communist Party in Moldova, his direct propaganda superior, the permission to broadcast a number of films in the Moldavian language. He offered economic and social arguments for this. Following the use of films in the Moldavian language on TV, the sales of television sets increased considerably in the rural area, where most of the population spoke Moldavian. His boss, a Russian who came from the Ural Mountains, had no idea about the language of the people he was sent to and asked Lupan whether or not he knows how many television sets were there at the disposal of Russian speaking citizens. Since he did not know the answer, he was sacked from the position of editor-in-chief of the television and transferred as chief of programme 2 of the Moldavian broadcasting station, one the he was to later to found - the "Luceafarul Radio for Youth." He managed to gather a group of enthusiasts: poets, publicists, theatre, music, picture and cinema enthusiasts. "Luceafarul" was a sort of euphoria for the youth of Bessarabia, Bukovina, Transnistria and even the whole Romania. First and foremost, for the studying youngsters. And letters started coming in every day." (LUPAN, 1984). The Cerberus of the party did not tolerate Nicolae Lupan's nationalist approaches for a very long time. In October 1970, "for the excess of musical, literary and training shows in the detriment of those socio-political, for the promotion of the western culture and for the use of dangerous Romanian sources during the shows for youth", he was excluded from the party, fired and devoid of his right to practice journalism. After some time, Nicolae Lupan and his family emigrated in France, and later on he

became a commentator for Radio Free Europe, the Romanian Department. His followers remained at Radio Chisinau and preserved, in one way or the other, his conceptual line regarding the literary and musical programmes within the traditional Romanian radio spirit (LUPAN, 1984).

4. INSTEAD OF AFTERWORD

The Romanian Unitary State, following the end of the Great War, put in some tremendous efforts to develop radiobroadcasting - as a modern mass communication, education and culturalization means. The Romanian Broadcasting Society performed extensive activity both to ensure the engineering, technical and technological existence of the Romanian radio and to achieve high quality artistic, cultural, training and education programmes, in the spirit of the national and humanistic traditions. With the support of the Romanian governments a lasting network of regional and broadcasting radio stations is implemented in Chişinău, Iaşi, Cluj, Timişoara. Radio Chişinău remains in history as the expression of some well-thought development practices of the local radio in Romania. Being a radio station, which activated in a polyethnic region, populated by Ukrainians and Russians, their shows were also targeted to a numerous Soviet audience. The Literary and Musical services broadcasted the news and musical programmes, in Russian, with high audience is a space exposed to the communist propaganda, which was related to the principles of promoting a certain vision, through the new, working, peasant culture, which lacked traditions and which was targeted to factories and yards, collective enthusiasm and not to the individual-being of the nature with all his problems. It was only natural for Radio Chişinău to be considered hostile to Radio Tiraspol and the entire Soviet people. In 1940, when they reached Radio-Chişinău with the armed combat vehicles of the red army, the presenters for Radio Tiraspol and their instructors from Moscow discovered here a modern radio station, equipped with the latest technologies, which they valued into an invisible wave-war up to the beginning of the armed war between Hitlerist Germany with its

allies and the Stalinist Soviet Union. In withdrawal, the red army blew up the buildings and the antenna of Radio Chişinău. The material part of a cultural thesaurus was destroyed, but not its spiritual potential, which regenerated. The significant work of enlightening and training people on the basis on traditions, perennial and humanistic values, could not be destroyed by the explosive material, no matter how large its quantity was. The Radio Broadcasting in today's Republic of Moldova is rhythmically developing, and its programmes preserve the spirit of radiophonic communication, continuous vibe of the humanist traditions of the Romanian Radio Broadcasting Society. A memory preserved from the time when Radio Tiraspol freed Radio Chişinău is the celebration of the Radio Broadcasting in Republic of Moldova, on October 30, a date in which, from the building of the post in Tiraspol, the first radio broadcast was launched.

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