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Topographical Poetry by M. Syngayivsky in the Context of the Literature of the Sixtiers

Abstract: Mykola Syngayivsky is a little-studied Ukrainian writer of the Sixties. It is difficult to call him little-known because his poetic lyrics are songs that, without exaggeration, are known and sung by the whole of Ukraine and all Ukrainians both on the territory of the national state and in exile. The study aims to analyse the landscape lyrics of M. Syngayivsky. Its tasks are to characterise the features of implementing the landscape genre in the work of M. Syngayivsky, determine the specificity of the author's writing style and outline a special type of lyrical hero. M. Syngayivsky turns to the genre of classical landscape. In this way, he demonstrates his difference from the majority of the sixties, who actively turn to related genres of philosophical, love, patriotic and other lyrics. Instead, M. Syngayivsky escapes from the scientific, social, political present in the timeless Ukrainian national landscape with its traditional rural elements. According to the creative concept of M. Syngayivsky, a person is inscribed in the world of nature, consonant with it. Nature helps us know, analyse, and discover additional levels in the human consciousness, cultivating the best feelings in it. The author emphasises separately that the vast majority of the writer's landscape lyrics are connected with the village, rural landscapes and localities as a component of a certain Eden. In this ideal space, a person feels protected. The guiding principle of M. Syngayivsky's creative manner is the simplicity of poetry, the play on parallelisms, comparisons, well-known, recognisable images. The author does not seek to confuse the reader or pose overly complex philosophical questions to him. Still, through simple images and well-known words, he conveys crucial thoughts to the audience, reminds them of universal human values, emphasises the beauty and value of our life, and proves the need to look into the details. The writer emphasises visual images in most of his landscape lyrics, but some poems also appeal to auditory images.

Keywords: topographical poetry, sixtiers, theme, issues, genre, text, context, fiction, author.

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Пейзажна лірика М. Сингаївського в контексті літератури шістдесятництва

Анотація: Микола Сингаївський — малодосліджений український письменник-шістдесятник. Назвати його маловідомим важко, оскільки на його поетичні тексти написані пісні, які, без перебільшення, знає та співає вся Україна та всі українці як на теренах національної держави, так і в еміграції. Мета поданого дослідження — проаналізувати пейзажну лірику М. Сингаївського. Його

завданнями стають охарактеризувати особливості реалізації пейзажного жанру в творчості М. Сингаївського; визначити специфіку авторської манери письма; окреслити особливий тип ліричного героя. М. Сингаївський звертається до жанру класичного пейзажу. Цим він демонструє свою відмінність від переважно більшості шістдесятників, які активно звертаються до суміжних жанрів філософської, любовної, патріотично та іншої лірики. Натомість М. Сингаївський демонструє ескапізм від наукового, соціального, політичного сьогодення у позачася українського національного пейзажу з його традиційними сільськими елементами. Відповідно до творчої концепції М. Сингаївського людина вписана у світ природи, суто лосна йому. Саме природа допомагає пізнавати, аналізувати, відкривати додаткові рівні в свідомості людини, виховує в ній найкращі почуття. Окремо хочеться наголосити на тому, що переважна більшість пейзажної лірики письменника пов'язана із селом, сільськими пейзажами та місцевостями як складової частина певного едему, ідеального простору, де людина почувається захищеною. Провідний принцип творчої манери М. Сингаївського – простота поезії, обігрування паралелізмів, порівнянь, загальновідомих, пізнаваних образів., Автор не прагне заплутати читача чи поставити перед ним надскладні філософські питання, а через прості образи та загальновідомі слова доносить до аудиторії важливі думки, нагадує про загальнолюдські цінності, підкреслює красу та цінність нашого життя, доводить необхідність вдивлятися в деталі. У переважній більшості текстів своєї пейзажної лірики письменник робить наголос саме на зорових образах, але деякі поезії апелюють і до слухових образів.

Ключові слова: пейзажна поезія, шістдесятники, тематика, проблематика, жанр, текст, контекст, художня література, автор.

Introduction

Mykola Syngayivsky is a little-studied Ukrainian writer of the Sixties. It is difficult to call him little-known, because his poetic lyrics are written songs that, without exaggeration, are known and sung by the whole of Ukraine and all Ukrainians both on the territory of the national state and in exile: “Chornobrivtsy”, “Immortelle”, “Polisyanochka”, “In the Land of Childhood”, “The Sun in the Palms”, “Our Field Has Spread Out”, etc. The artist’s imaginative, poetic, patriotic lyrics deeply sink into the soul and remain in the memory for a long time. At the same time, scientific works devoted to the work of M. Syngayivsky as a separate author are not so much, despite all the prospects of research on this topic. This is primarily because the generation of artists of the sixties was highly gifted and polyphonic, against the background of a large number of artists of this level, the creative figure of M. Syngayivsky is lost. It does not cause either great resonance or broad scientific interest.

As already noted, M. Syngayivsky belonged to the generation of the Sixties, respectively, the subject and problems of his work are connected with this literary direction. The corresponding direction determines the presence of humanistic tendencies, environmental problems, love for Man, nature, and the native land in M. Syngayivsky’s poetry. The artist spent most of his creative life working under strict censorship, which led to a limited theme of his work. At the same time, the powerful use of the genre of landscape lyrics, active singing of the beauty of the native land, falling in love with the Ukrainian nature become for the writer a way to demonstrate love for the native land and Ukraine, a way to foster patriotic feelings among readers of different generations. The Soviet ability to read and write between the lines is fully realised in the poetry of M. Syngayivsky.

The study aims to analyse the landscape lyrics of M. Syngayivsky. According to the purpose, the study has the following tasks:

- characterise the features of the implementation of the landscape genre in the work of M. Syngayivsky;
- determine the specifics of the author's writing style;
- outline a special type of lyrical hero.

Materials and Methods

The Sixtiers as a general artistic movement has been studied quite thoroughly in the Ukrainian scientific field. The works of scientists are devoted to the analysis of the phenomenon as a whole, as well as the study of individual figures of writers, their defining texts, and creativity in general. Among the most famous works are the scientific developments of A. Pakhlevskaya, B. Kravtsev, I. Koshelovets, A. Bazhan and many others. The study of this literary phenomenon took place both in Ukraine and in emigration science, and the latter lack of censorship and external pressure allowed us to start talking about this phenomenon immediately, boldly and sharply. While in Ukraine itself, the actual study of the work of the Sixties began only after the country gained independence. During the study of the Sixties, many different types of works were written: general cultural, historical, with political accents, and so on. The Sixtiers were interpreted very broadly, from a general philosophical phenomenon ("invisible spiritual supports, philosophers who gave this phenomenon a semantic dimension" (*Pakhlevskaya, 2000, p. 67*)) to a revolt against the Empire of living people with their destinies and characters (*Mokrik, 2003, p. 12*).

The very same work of M. Singaevsky came to the attention of a few researchers. First, contemporary artists reacted approvingly to his work: Mikhail Stelmakh, Dmitry Pavlychko, Ivan Dzyuba, etc. Ukrainian dissident human rights activist, literary critic and translator Valery Marchenko even received a verdict, including for considering the work of M. Singaevsky. Separately, we can distinguish several critical and analytical works, with a general assessment of the life and work of the writer, as well as his influence on the development of Ukrainian literature and culture in general.

The author uses comparative, biographical, historical and cultural, problem-thematic, and typological methods of comparison, among other methods. These methods allow us to see the author's work in the context of the era, the work of contemporaries, the general totality of the writer's works, and so on.

Results

Although landscape lyrics or landscape verse are defined as "a lyrical genre, the works of which depict aesthetic experiences of humanised, animated or spiritualized, mostly personified nature" (*Landscape poem..., 2007, p. 193*), many sources, presenting the definition, immediately specify that it is a mistake to reduce landscape lyrics exclusively to depicting nature, since writers always try to put a little more into their texts, expressing their views, beliefs, feelings, thoughts, etc.: "landscape lyrics are not limited to mimetic sketches of the environment or a reflection of the inner state of the lyrical hero, they can acquire intimate, civil, sacred motives. Often the image of nature is combined with a psychological portrait. or identified with the soul of the lyrical

subject.” (*Landscape lyrics*, 2007) For some authors, even the landscape may fade into the background, obeying a different goal.

The genre of landscape lyrics has been widespread in Ukrainian poetry since its formation. A special place in the landscape lyrics of Ukrainian fiction is occupied not just by depicting nature, but by depicting rural areas. Love for the native village, perception of it as an ideal space, a carrier of extraordinary beauty, a place of strength and peace for the Ukrainian begins with Taras Shevchenko: “The village! And the heart will rest. // Village in our Ukraine – / / like a pysanka village!” (*Shevchenko*, 1939, p. 7) The established tradition allows writers of the 20th century to return to depicting the village as a Lost Paradise, an unattainable paradise or a conditional paradise that can at least temporarily lead out of the problems of the present.

For the Sixtiers, landscape poetry becomes one of the defining genres, as it makes it possible to discuss various important problems of the humanistic direction. Thus, the genre becomes complex and combined, acquiring features of other genres.

In his work, M. Syngayivsky adheres to the classical landscape genre as much as possible, which demonstrates a certain escapism from the scientific, social, and political present to the timelessness of the Ukrainian national landscape with its traditional rural elements.

In his poetry, the author demonstrates to readers such a concept of the world and Man, where man is wholly inscribed in the world of nature, consonant with it. The natural world helps analyse and discover additional levels in the human mind, and brings up the best feelings. Man in the poetry of M. Syngayivsky is inscribed in the world of nature, both living and inanimate.

Separately, the author would like to emphasise that most of the writer’s landscape lyrics are associated with the village, rural landscapes and localities as components of a confident Eden, an ideal space where a person feels protected. Poetry’s philosophical and patriotic nature is light and unobtrusive, without pressure on the reader, the need to make difficult choices, and sympathy with suffering.

The apparent simplicity of poetry, when writers use the simplest parallelisms and comparisons, well-known, recognisable images, does not seek to confuse the reader or put super-complex philosophical questions in front of him, allows M. Syngayivsky to convey essential thoughts to the audience, remind universal values, emphasise the beauty and value of our lives, and prove the need to look into details.

In the vast majority of texts of his landscape lyrics, the writer focuses on bright and familiar visual images of the Ukrainian eye. However, some poems also appeal to auditory images. As an example of such a text, we can call the poem “Voice of Nature”. The text contrasts the plant and bird world. Plants have voices of different timbres and colours: “every tree in the forest // has its voice,” (*Syngayivsky*, 2024¹) forming a real Polyphony together. The voice of each plant depends on its character. Aspen obeys the wind-conductor and has a voice like an alarm: “tremble like an alarm, // aspen leaf.” (*Syngayivsky*, 2024¹) However, the mighty oak does not obey, resists the wind: “only the wind is against // the oak, like a giant, becomes.” (*Syngayivsky*, 2024¹) Accordingly, his voice has an entirely different intonation and timbre: “velvet voice // dark leaf gives.” (*Syngayivsky*, 2024¹) The voices of birds are compared with musical instruments, in particular, the thrush correlates with the flute: “and it will play in silence // the gentle flute of the thrush.” (*Syngayivsky*, 2024¹)

The writer depicts the seasons through direct naming, description of leading features, and a certain philosophical, psychological characteristic. They emphasise the consonance of human feelings and landscapes of their native land, showing their interdependence. Appealing to traditional images of the seasons makes it easier for a character to express their feelings and thoughts.

Winter, mentioned in the rhyme “and the garden fell asleep,” is conveyed through the image of a garden that sleeps under the snow: “and the garden fell asleep, // as if submerged in snow.” (*Syngayivsky, 2024a*) At the same time, Winter is not depicted as an element, without negative connotations, the author emphasises that winter is a time of peace: “under the snow, silence warms up silence.” (*Syngayivsky, 2024a*) Behind this external calm, life continues: “but the eternal cycle has not stopped: // everything born grows and matures.” (*Syngayivsky, 2024a*) Winter Sleep is traditionally considered a time of fading, death, emptiness, etc. Syngayivsky interprets as a favourable time of change or preparation for them: “and we grow with lust and good, // and tomorrow our growth will arrive.” (*Syngayivsky, 2024a*) Such winter becomes a time of inner growth for a person: “Winter enchants the garden with a frosty dream, // and in dreams both gardens and people are more generous.” (*Syngayivsky, 2024a*)

In the rhyme “Rainbow in the Snow,” the writer also refers to the image of winter but interprets it more ambivalently. On the one hand, winter in this text is already presented as a difficult, cold time that causes unpleasant feelings in a person: “Snow hurts the eyes, // Light is like a tear. // The Frost-Scarecrow will dry up and burn.” (*Syngayivsky, 2024f*) Adhering to the tradition of his style, the lyrical hero compares such winter freezing with an undesirable celebration of the soul: “I care // when the soul becomes callous.” (*Syngayivsky, 2024f*) At the same time, the lyrical hero offers a recipe for preventing such harmful and undesirable changes. The way out is to observe the world, its knowledge, love for it: “I greedily absorb // the white world, // and, as myself, I must know it.” (*Syngayivsky, 2024f*) Accordingly, a conclusion is drawn about the need to live, feel, seek, experience: “you live as long as you are on earth – your footprint. // You live as long as the pain permeates the soul.” (*Syngayivsky, 2024f*)

The rhyme “Thyme Land” immediately plays on the contrast of expectation and reality. Seeing the name, the reader immediately expects summer landscapes, warmth and other relevant elements and associations. However, M. Singaevsky again draws us to winter. The author again returns to the associative series “winter”—“dream” but in a different emotional and logical context. Winter is shown in an ideal, picturesque plan: “snow-covered windows are kissed by tits, // and silver branches breathe Frost. // And you can hear how easily the wells sigh.” (*Syngayivsky, 2024k*) Its purpose is to give time to rest, to gain strength: “The father’s land is gaining strength.” (*Syngayivsky, 2024k*) Along with the Earth, a person should also gain strength from the Earth: “and I was courageous here, // I did not wander in roundabout ways, // and I absorbed the juices of the Earth drop by drop.” (*Syngayivsky, 2024k*) The unity of Man and the Earth helps to bring spring closer, awaken the Earth and the soul: “it will also warm thyme from under the snow // and confuse the soul with herbal infusions.” (*Syngayivsky, 2024k*)

In the rhyme “March dreamed”, he continues to use the motif of sleep as a premonition of warmth and change: “March dreamed: // he is still in the Birches, / still under the bark // the juices are asleep.” A detailed spring landscape with a list of all future changes, a premonition of a new time, the writer simultaneously saturates the desire for movement: “I want to take // the

path by the hand // and lead, // like a child, to the grove.” (*Syngayivsky, 2024d*) The author does not ignore the contemplative element: “stand in the birches // and listen longer, // as the Ant talked // with Spring.” (*Syngayivsky, 2024d*)

The poem “It Was an Eloquent Day...” also addresses the theme of parallelism between man and nature. The anticipation of positive changes in the world around us coincides with the author receiving pleasant news. Creating the appropriate mood, M. Singaevsky first describes nature, among which events take place: “there was an eloquent day, // colourful, // hops from the fragrance of Spring.” (*Syngayivsky, 2024e*) And then, through parallelism, he proceeds to describe the joy of the news received, while comparing the news received with birds that are symbols of Spring: “good news has come to me, // like the early swallows of spring.” (*Syngayivsky, 2024e*) The situation of double spring, when the joy of the awakening of nature coincides with the joy of the news received, enhances the feelings of the lyrical hero, hints at the great joy that awakens the lyrical hero: “and everything that has long been a slogan in the heart, // instantly stirred up, // bloomed...” (*Syngayivsky, 2024e*)

The author refers to spring in his rhyme “White Cherries Walked in the Garden.” Poetry about spring is written according to the same scheme as texts about winter. At first, the author describes a beautiful spring landscape, cherry blossoms at night: “white cherries walked around the garden, // and the night bloomed under the cherry crowns.” (*Syngayivsky, 2024m*) After that, he proceeds to describe the inner state and thoughts of the lyrical hero. His inner happiness is due to his connection with his native land: “I thought a happy thought then, // that it was in this land that I could have been born.” (*Syngayivsky, 2024m*) From the spring that takes place on his native land, the soul of the lyrical hero also blooms: “and my soul aspired to bloom, // as if on a holiday, with its love.” (*Syngayivsky, 2024m*) Accordingly, the moment of the highest happiness comes when Joy and spring from outside and inside intersect and are combined in one feeling: “what else can I wish for when I // merged with you, my beloved land.” (*Syngayivsky, 2024m*)

Autumn is also mentioned in M. Syngayivsky’s poetry. This is a sad time of year for both the Earth and man. Their consonant feelings become a general reflection of what is happening around them. Thus, in the poem “Autumn,” the lyrical hero, having enjoyed the sad autumn landscape, merging with his native land, feels that he has fallen leaves in his heart: “I still walk with autumn sadness, // as if I move leaves in my heart.” (*Syngayivsky, 2024b*) However, sad feelings can be contrasted with the feeling of the arrival of spring, the joy of waiting for the awakening of nature: “to be spring again // and complete everything started // in time.” (*Syngayivsky, 2024b*)

M. Syngayivsky’s poetry has a rich figurative range of plants, especially flowers. They are part of the landscape, part of the soul of the lyrical hero. Flowers act as symbols of life, love, and memory, embodying thoughts and hopes in material things. So, for example, in the rhyme “The Sun Stood in Warm Sunflowers,” the main image is the poppy. Beautiful, but delicate and fragile, the poppy gets a certain chance for longevity in the hands of its mother, who turns it into patterns: “the mother removed the patterns from the poppies, // the colour, like a flame, // played in her hands.” (*Syngayivsky, 2024i*) Then these patterns are transferred to towels and become part of the Material Memory of a person: “and the poppy stars bloomed, // embroidered by the mother on towels.” (*Syngayivsky, 2024i*)

In the rhyme “Chornobrivtsy” flowers become an association of native home, Childhood, mother, homeland, which accompany the lyrical hero all his life: “as I look at those Chornobrivtsy, // I see my old mother, // I see your hands, my mother, // I hear your affection, dear.” (*Syngayivsky, 2024c*) And the poem “Song in the Dew” offers a meadow chamomile, which is familiar to the lyrical hero from childhood, I accompany him all my life, although in my memory as part of a happy childhood, as a loyal girlfriend: “that chamomile-zhurlivka, // that she looked at the meadow. // That I was rewarded // until autumn bloomed, // foreshadowed the weather, // as a harbinger of summer.” (*Syngayivsky, 2024g*)

The lyrical hero is inscribed in nature, consonant with it. However, the author never details landscapes. It dispenses with small details, general descriptions, hints, and appeals to feelings. It does not put pressure on the reader, allowing them to reproduce pictures as each person imagines them, based on their personal experience.

Discussion

The lack of research on Mykola Syngayivsky's poetic works requires further study of his texts as an independent artistic unit. In the context of the literature of the Sixtiers and Ukrainian literature in general, since the writer is a continuation of the traditions that were laid down in our national literature from the moment of its formation, in his legacy he preserved and developed the traditions of Ukrainian writing.

The writer's landscape and intimate lyrics can be compared with those of other Ukrainian authors who have worked in the relevant genres. In particular, comparative analysis can be performed with the works of such authors as Lina Kostenko, Vasily Simonenko, Vasily Stus, Dmitry Pavlychko, Alexander Oles, Viktor Cherednichenko, Nikolai Vorobyov, Vladimir Sosyura, Nikolai Vinogradovsky, Maxim Rylsky, Andrey Malyshko, Nikolai Lukov, etc.

Special attention can also be paid to analysing tropes and various language tools used by M. Singaevsky since the artist's lyrics are quite poetic and song-like, full of various artistic decorations and vivid poetic images.

Thus, despite its wide recognition, M. Syngayivsky's poetry has significant research prospects and is worthy re-evaluating as a significant component of Ukrainian literature.

Conclusion

Mykola Syngayivsky occupies a significant place in Ukrainian literature. This writer, during the Times of strict Soviet censorship, managed to find ways to affix his native land, foster love for it, and portray its beauty and wealth. The leading place in his work belongs to the genre of landscape lyrics. This genre direction is primarily because the writer wrote during the time of strict Soviet censorship, respectively, he had to look for ways to cover complex topics of patriotism, love for his native land and people.

M. Syngayivsky's poetry is rich in visual and auditory images, with the help of nature in landscape lyrics, which gives the lyrics sound and embodiment. The writer creates a special type of lyrical hero who is consonant with the nature of his native land and connected with it on many levels. Nature helps him express and experience his feelings and visualise emotions.

Conflict of Interest

The author declares that there is no conflict of interest.

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