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## EXISTENTIAL FOCUS OF REALITY IN “SILENT POETRY”

Ukrainian literature of the 1960-80s is notable for the creative achievements of the Sixtiers, the hermeticism of Kyiv school poetry, Samvydav activity, and dissident nonconformism, which was aesthetically enriched by the poetic movement of “silent poetry”. His creative practice involved a latent rejection of the political state, which imposed its ideological criteria on the culture. Poets continued to defend the right to creative self-realization, which gave impetus to the ideological and artistic formation of “silent poetry” by the efforts of I. Zhylenko, S. Yovenko, A. Kychynskiy, V. Pidpalyi, L. Skyrda, L. Talalai, P. Movchan, D. Cherednychenko and others, whose aesthetic dominants of creativity are characterized by existential, cordo-centric and natural philosophical motives. This generation was in search of an individual manner, expressed national consciousness and recognized the autonomy of the poet and art.

*Keywords:* “silent poetry”, silence - naturalis silentio, silence - homo silentio, existentialism, aestheticism, time, loneliness.

### Introduction

Lyrical depiction of reality through the prism of existentialism philosophy revealed the desire to understand the development of mankind and the laws of its existence, the effects of civilization on nature, that was represented in the “silent poetry”. The author’s ontological reflections focused on the formation of a self-sufficient personality in the context of time to comprehend the perfection or imperfection of human existence in society.

The search conditions attention to the depiction of temporal categories for existential truths and time unity in the human experience, which prompted the “silent poets” to describe the silence concept (silence/naturalis silentio and silence/homo silentio). His lyrical interpretation revealed the general cultural tendency of the 1970s, demonstrating not only the civic position of the lyrical hero and his psycho-emotional state but also the tendency to the natural-philosophical “lyrical “silence””.

The purpose of the study is to reveal the existence of humans, his age periods, accompanied by positive and negative loneliness in the context of silence/naturalis silentio and silence/homo silentio, through the prism of the temporal category of time in the works of the “silent poets”.

### The Analysis of Sources and Recent Researches

Among the important Literary Studies, in which the worldview dominants of the literary process of the second half XX century were comprehended, its poetic currents and conditional division into “loud poetry” and “silent poetry”, as well as the existential focus on reality in “silent poetry”, collective monographs “Dialectics of artistic search: the literary process of the 60-80s” and “Human in Time”, books by E. Solovey “Ukrainian Philosophical Lyrics”, L. Tarnashinskaya “Ukrainian Sixties: profiles on the generation background”, V. Morenets “Oxymoron”, T. Pastukh “Kyiv School and Its Environ-

ment (Modern Stylistic Trends of Ukrainian Poetry of the 1960-90s)" and A. Tretyachenko "“Was it in vain to live the life, as there is a bridge between us on earth... ”: the creative profile of Volodymyr Pidpalyi", etc.

The literary concept of silence, which was popularized among the representations of "silent poetry", is professionally analyzed in the scientific works of M. Zubrytska "Homolegens: reading as a sociocultural phenomenon" and O. Slyvynskiy "The *Phenomenon of Silence* in the Literary Text (based on the material of the of Bulgarian prose of the 60 – the 90s of the XX century)".

Among the Ukrainian literary critics cited in our article are marked N. Anisimova, J. Hnatiuk, T. Kremen. The theoretical and methodological basis of the article is based on philosophical researches dedicated to the existentialism problems of M. Epstein, M. Movchan and E. Frome and others.

Understanding human existence in the temporal space of age categories, the search for harmonious existence in a totalitarian society and the realization of oneself as part of the world of nature became the basis of the ideological and figurative system of "silent poetry". Internal reflections in the ontological perspective of the lyrical hero explained his formation as a self-sufficient person. Therefore, the literary concept of silence was focused on the philosophical categories of time, movement and space, which comprehended the moral and aesthetic perfection of the lyrical hero. It is significant in "silent poetry" the fact of the use of life experience, it absorbs the experience of previous generations, placing psychological tension into the emotionally saturated concept of the moment, which has an internal amplitude of perception and is equal to eternity in the context of historiosophical time perception. This position testified to the organization of timeless unity, an appeal to the human individuality formed under the influence of the predecessor's experience.

In the context of life circumstances, "silent

poetry" described the time, which revealed the consequences of society's influence on human formation as a person. Time is an organic form of existence in the L. Talalai (2004) poetry: "*We are all guilty ahead of time. /Each of us /Has light-blue and blue, /And black time. /There is a time of golden summer /And young thoughts, /It is finished, and unfinished, /Not splashed in a line*" (p. 51). The author's impressions are expressed by polysyndetone and anaphora, literarily describing the states of age that affect human behaviour and existence in different situations. The "unfinished line" elliptically emphasized the ambiguity of the artist's position regarding social reality.

A time in the poetry "Reflections" by P. Movchan (1999) depicts the philosophical depth of the lyrical hero's thoughts, the comprehension of the ups and downs: "*In a new circle, in that figure /I can not understand anything about time: /is it a lump of sugar or salt in the mouth, /melted in the mouth and hardened more than once?*" (Vol. 1, p. 124). The author aptly stated these functions of Chronos, emphasizing the variability of emotions with the binomial "sugar-salt", and with the help of rhetorical questions, deepened thoughts of the lyrical hero about the past. The moral appeal of the point (stylistic reception) of the poetry actualized the ideal of a dignified existence of human on earth: "*Oh! Here it is, the time, here, at your fingertips, it measures /your gait, your run, your sleep, your silence. /Tuk-tuk-tuk-tuk... This is the source, will not shake the conscience...*" (Movchan, 1999, Vol. 2, pp. 105-106). The leading temporal category of meditation was the time, which is focused on the mental experience of the lyrical hero, which is concretized by ellipse, tautology and onomatopoeia, encouraging the reader to think about his own life.

The time in "silent poetry" appears in the transcendent aspect. It is considered to be sacred in the sense of a dramatic understanding of eternity, for example, in the poetry of "Permanence" by P. Movchan (1999, Vol. 2): "*There is not*

*enough time for us, but not enough eternity, /that is why the moment is small, the paths are torn, /the wind tears our eyes – we press on the pedal, /and at the ground, the heavens cut us off”* (p. 299). In the literary projection of the poet’s worldview of the 1960 – the 80s, the motive of the shortness of life is present, which passes in everyday worries, functions, emphasizing its incompetence. In the poetry “Concert for the Violin” by I. Zhylenko (2017): *“The clock spoke in the twilight /about how time passes through a person /and there, behind her – it becomes eternity. /And the mind has no way there. /And only the melancholy look of the soul /will see everything when the clock strikes”* (p. 72).

“Silent poets” thought about the literary concept of time in the existential plane of the childhood age categories, youth, adulthood and old age, the description of which poetized the lyrical hero’s emotional appeal to memories, strengthening his love to native home. Poets appealed to the sacramental space of the human inner world as the basis of sensory perception of the environment at a particular life stage.

In V. Pidpalyi (2011) poetry: *“Spring has passed so quickly, /like childhood. /Summer – burned out in the hot work /it was warm /and warmed others). /Hello, autumn, /balanced /by ripe fruit and vegetables, /short-day rains /and reflections at night! ... /Stay with me: /as long as you can, /I have no place for winter /– let it walk /behind the gates!...”* (p. 116). The cyclical nature of philosophical reflections over the literary concept of time and its essence symbolizes the seasonal and age figurative categories “spring-childhood”, “summer-youth”, “autumn-maturity”, “winter-old age”, which act as condensers of experience, factors of moral and aesthetic enrichment of the lyrical hero. His peace of mind is replaced by a sense of anxiety, caused by awareness of the shortness of joyful existence and understanding of responsibility for the lived years.

Youth in the poetry by V. Pidpalyi (2011) is associated with happiness and carelessness, but

its short duration causes negative emotions: *“It passes quickly, /that when you understand, /you have /only memories, /from which /you build /the illusion of happiness /to death...”* (p. 93). Evening thoughts about the past are inscribed in the “wailful landscape” (Epshtein, 1990, p. 130), which is accompanied by “lyrical “silence””.

P. Movchan’s (1999) lyrical hero with nostalgia remembers his youth in the poetry “From the November of Everyday Life”: *“Take away the snow, fate! /The leaves on the mirror of water /shade the deep cold /and testify: you were young, /like a maple that faded slowly”* (Vol. 1, p. 246). The comparison of youth with a tree philosophically actualizes the role of nature, explaining the motif of the poem. The winter is expressed by effective means of artistic syntax – rhetorical figures depicted the emotional instability of the lyrical hero caused by approaching senility.

In the poetry by I. Zhylenko (2017), farewell with the youth is accompanied by anxiety, which is identified with the autumn: *“And at a time when, like late autumn, /the pettiness of feelings will besiege me – /I will wave my hand at the troubled adulthood /and will release my childhood from my sleeve”* (p. 89). Children’s immediacy allows perceiving life positively, what the lyrical heroine wants, returning to the adult world.

L. Skyrdy (2000) aestheticized the philosophical idea: the time of childhood and youth is characterized by dynamism, which is lacking in maturity: *“Being young you have a living leap /Over the abyss, over the hearth of love. /You take a step more and more carefully, /And the voice of fate or blood is quieter”* (p. 90). Wisdom, acquired over the years, encourages prudent actions that may not always be right under certain circumstances. However, in the meditation “I was met by a tree...” the emphasis is on the inexperience of a young person: *“And the tree, seeing me /and recognizing my essence and temperament, /Said: “Dove, be patient. /Beauty will pass, and youth will pass, /And only that will*

remain forever, /What a person nurtures in his soul" (Skyrda, 2000, p. 105). The parable plot in dialogue with the tree conveys the wisdom of nature. The desire to improve the world and oneself testifies to the dominance of the moral foundations in the lyrical heroine's atmosphere, which is aphoristically expressed by means of lexical and syntactic means of poetic speech expression.

The literary description of adulthood is transmitted to the analysis of experience in the poetry "Evening View" by A. Kychynskyi (1982): "I believe that you, /like the experience, /grow, /becoming sharp, /and vigilant, /and wise, not bad. /You can see everything: /and how I stumbled, /and how /I stepped over a stone, /and how I was frightened by that /thunder, /and how I overcame this fear, /learning to pronounce the loud "er" /in thunder. /In this study /I overdid it, apparently. /Saving ears, /some have already resorted to cotton wool. /Becoming tribune /words of my form and essence /forced some /to learn not to hear" (pp. 6-7). The style of polysyndetic connection of new features and states of the lyrical hero also sincerely and self-critically described the poet's way. The author resorts to metalanguage and *verlibr* form as the most suitable for allusions to the general social condition. The verbal opposition of loud slogans with the concept of voicelessness (*homo silentio*) is objectively identified with the main literary tendencies of the second half of the XX century. The lyrical hero positions himself as a marginal, recognizing the part of his literary heritage as the order of the authorities, but the ability "not to hear" indicates the implicit resistance of "silent poets" to the system.

The poetry by I. Zhylenko (2017) is characterized by a refined culture of thinking about the past in old age. The autumn, which is equated to this age with the help of simple metaphors, symbolizes wisdom and deliberateness in the poetry "Already have time at nights": "When the fruits are finished /and there is nowhere to hurry, /when the traces /of the fallen leaves of the days

lived are covered, – /then you go out of the village, /and the reflection of the sad autumn /falls on your forehead. /And you call it – grey hair. /You become a judge for yourself. /And you commit a strict self-judgment" (p. 52). The golden season causes philosophical reflections over earthly existence, helps to determine the mission of humans in the world. The system of rhetorical figures, in particular interrogative sentences, encourages the reader to meditate, enhanced by *aposiopesis*.

Reflections on the arrival of old age in the autumn are represented in the poetry "Sonnet of the Thirtieth Summer" by V. Pidpalyi (2011): "Grow – years. Grow old – faster. /And where is the line between the summer and autumn? /Will everyone achieve their goal? /Will everyone sign leave a mark? /Both questions and silence /came together as if on knives in response. /And the days do not stop, run, /dissimilar and agile surprisingly..." (p. 59). In these elegiac intonations, which remind the sonnet "O kosmos" by M. Zerov, the poet thinks about the shortness of physical existence and professional self-realization. The quoted poetic lines, as in I. Zhylenko, attracted by the semantic richness and the beauty of form, the figure of silence. It should be noted here also a masterful presentation of *naturalis silentio*: there is a search for answers to life's questions.

In the poetry "Memento mori" by L. Talalai (2004), an old age is also associated with deliberateness: "And I will feel at dawn, /And I will feel in quiet, /How many years older – /How much wiser". Autocommunicative reflections arise at night silence, which contributes to a deep understanding of the human essence and its reproduction by the static principle of "lyrical "silence"".

The concept of time in the existential vision of "silent poets" acquires the features of polysemantic modelling. Understanding the existence of a post-totalitarian society contributed to reflections over the place of the conscious member on it. The opportunity to improve spiritually was lost, the personality depreciated, which prompted



the poet social isolation in the literary world of “Aesop’s” lines. As a result, the existential image of loneliness acquired a special philosophical significance in the temporal aspect of “silent poetry”, which reflected the psycho-emotional state and the lyrical hero’s reflections over the shortness of human existence, focused on the binomial of “harmony-pain” expressed by “existential loneliness”.

In “silent poetry”, loneliness, acting as a marker of the introverted type of personality, depicts a positive type of solitude, which consists in deliberately choosing a remote way of life and gives a person the opportunity to deepen into the most remote and secret corners of his soul, to analyze the past, to cleanse his soul from the influx of insignificant, to get pleasure, inspiration for creativity, to establish moral ties with people of different eras or contemporaries, to cultivate independence, confidence. The lyrical heroine by I. Zhylenko (2017) thinks about this in the poetry “Light of Autumn”: “*And loneliness is golden /it has become since autumn days. /In loneliness with loneliness /so lonely! /And I, saddened by years, /smiled to my loneliness: /“Well, what will you tell me again, /O my eloquent friend?”*” (p. 110). Alliteration reinforces the state of desired solitude, and the rhetorical question emphasizes the relevance of auto communication in the transcendent dimension of the lyrical heroine’s soul.

In the poetry by L. Skyrda (2000), such emotional state, accompanied by silence, contributes to the professional realization of the poetess: “*I am alone in the room /Behind the typewriter, like a woodpecker. /The room is warm and quiet. /Harmony around the breath ... The moment comes in time, /And humanity says: “You are beautiful”*” (p. 97). Calmness and inner balance of the lyrical heroine arise alone with oneself in the condition of voicelessness “lyrical “silence””. In the aesthetic aspect, beauty is associated with creative achievements. The comprehension of the living truth and the pleasure of being among the deserted nature are combined in a lyrical

monologue: “*To walk alone on a frosty path, /Freedom feels the lungs, /To drink the air like the stagnation of ginseng, /And feel that you are immortal*” (Skyrda, 2000, p. 137). We read this state, according to the term system of J. Hnatiuk (2010), as “voluntaristic cordocentrism”, where the dominant place is occupied by “the will to loneliness, unity with nature” (p. 147), which contributes to self-exclusion from society.

In the poetry by S. Yovenko (2010), the pleasure of being alone is due to thinking about a loved one: “*I love hours of loneliness! /She alone unites me with you – /silence of pity, breath, thoughts /with the light /that your gaze lit up...*” (p. 415). Words are superfluous in the woman’s memory, who expresses feelings in an inner monologue – silence, characteristic for “lyrical “silence””.

The existential image of loneliness in “silent poetry” reflects the conscious life position of the individual as a response not only to the positive but also to the negative factors that cause disharmony in his physical existence. The isolation is caused by intimate experiences and separation from a loved one, was metaphorically and skillfully described by V. Pidpalyi (2011) in the poem “Somewhere there”: “*From a crystal glass of silence /I drink loneliness – /myself. /From the snow-covered valley /I look at you – myself*” (p. 171). The archetype of the Self is marked by an exaggerated demonstration of negative human’s emotions. The image of silence is positioned here as a component of existentialism, which concretizes the tragedy by alienation. Pauses reproduce the depressed state of the lyrical hero’s existence, caused by inseparable feelings and the rhetorical means of psychologism – the tragedy of his soul.

Loneliness universalizes the image of the inner devastation of the lyrical hero in the poetry by P. Movchan (1999), outlining the pain of his soul: “*Oh sister, love, do not believe a word! – /the chaff flies towards the palms, /and the splinter grow cold, and the look hurts: /through you I see a pale face... /Nothing... Nobody... Never...*”

*Nowhere...*" (p. 52). The expressive feeling of inner drama meant total isolation, which is expressed by the gradation of negative pronouns and aposiopesis, psychologically deepening disappointment due to the nonreciprocity of feelings.

P. Movchan (1999), in the poem "At the boundary stone", successfully resorted to the reproduction of loneliness through the prism of the ontological existence: "*What do you know about the sun and the rains? /Is the whole world in your head? ... / And I touch the stone – hot... /I kiss, burning my lips, /as if I marked myself with eternity, /I taste what loneliness is ?!*" (Vol. 1, p. 523). The personification of human's ups and downs in the images of the sun, rain and stone actualizes the isolation of the lyrical hero. This condition occurs in old age: "*And having strayed from the direction, I wander alone, /blinded by many white mirrors, /and the snow, baked in the palm of my hand as a stone, /hand throws into the sky like into a pit*" (Movchan, 1999, Vol. 2, p. 39). The white colour symbolizes old age – behind its resemblance in the mirror is hidden another dimension of existence, which reflexively reaches eternity, and the multifaceted image of the mirror appeals to self-knowledge.

Due to the lack of interaction between the Ego and the world around us, loneliness leads to the so-called "moral loneliness" (Fromm, 1990, p. 25), the aimlessness of life in society. P. Movchan (1999), in the poetry "Wisdom", pessimistically states that a person is doomed to isolation from birth: "*For the day of sorrow always mourns over everything, /and you alone will carve your tablets... /Your voiced hearing will seek silence, /and the weary spirit quenches the urge*" (Vol. 1, p. 295). The panacea for the despair caused by total loneliness, according to the poet, is silence, in which you can find the desired peace. "Silence" should be regarded as an opportunity for dialogue with oneself", and therefore, to find an inner interlocutor in non-verbal communication. In the poetry "Imprint II", the author at the same time recognizes this

state as fatal: "*Therefore, you are also doomed to loneliness, /for oblivion in the pedigree: /the soul returns to the bosom of loneliness, /unclasp the creature, to settles there crookedly...*" (Movchan, 1999, Vol. 2, p. 412). Loneliness is synonymous with oblivion in human life, does not generate optimism.

"Silent poetry" added nuances to the descriptions of loneliness, which negatively affected the emotional stability of a person because it was the loss of self Ego: "I" was transformed into "WE". This was the most relevant in the 60 – the 90s of the XX century, when the citizen-"automaticus", having become a political hypocrite, no longer felt discomfort or anxiety about loneliness. Therefore, the lyrical hero of P. Movchan (1999, Vol. 2), not perceiving the public falsehood, prefers to be isolated from it than to justify the vileness of such a life: "*And invisible in the crowd, as if forgotten by someone, /I am silent, because the sounds are all dumb, on the tongue – poison... /Pushed, trampled, ground, rubbed /and shatter the rags...*" (p. 120). The author calls for deliberate removal from the collective system, appealing to self-analysis, philosophical reflections over the worldviews of the cultural process.

Silence manifests confusion and apathy towards what is happening in the state ("ideological silence" and "apolitical alienation"). Therefore, in the poetry of "Impenetrable World" by P. Movchan (1999, Vol. 2) unfolds before readers a whole aesthetic program of "silent poetry": "*Do not shrink a lonely personality to the point, /bodies are calculated, blood is taken into account, /and your head is fitted under a hat, /and a forked feather is taken under control*" (p. 405). The author dramatically recreated the total control over the Soviet oppositionists, which led to the emigration of the "silent poets" to the cabinet "underground", as well as the hidden world of resistance, which suggests a sense of abandonment.

Thus, the polysemantic concept of loneliness became a marker of the usual human condition

in Soviet society of that time, causing a situation of both voluntary solitudes from society to restore the harmonious state of the lyrical hero's soul and alienated "existential loneliness". The description of the temporal category of time – the age periods of human life, and the existential understanding of the shortness of human existence formed the basis of "silent poetry".

### Conclusion

Critical philosophical reflections on the universal existence in the STC society and beyond it took the dominant place in the worldview of poets. Reflections the lyrical hero over his own existence and age gave rise to thoughts about time. In the context of "creative marginalism" was nominated by social ("Time" by L. Talalay), "existential loneliness" – individual (empirical) ("Beginnings" by P. Movchan), "lyrical "silence"" – sacred ("To the mother" by V. Pidpalyi). There was a desire to reconsider the past marked by a deep understanding of human existence in its various age and emotional states in a certain chronological segment of life in the interaction of nature and the urban world.

Lyrical description of childhood, youth, maturity and old age in I. Zhylenko, S. Yovenko, A. Kychynskyi, V. Pidpalyi, L. Skyrda, L. Talalay, P. Movchan, D. Cherednychenko recreated a diverse range of joy and peace feelings, which were opposed by despair and anxiety, just as hedonistic perception – a feeling of total loneliness and abandonment.

The versatility of life understanding on earth in "silent poetry" was characterized by a representation of the polysemantic concept of loneliness. The desire of lyrical hero to merge with the environment and thus achieve peace and inner harmony caused a state of positive solitude ("Light of Autumn" I. Zhylenko, "I love the hours of solitude!" S. Yovenko, "Loneliness" V. Pidpalyi, "Yellow Leaf" L. Skyrda, etc.). The deliberate alienation of the lyrical hero "silent poets", caused by social and personal factors,

acquires states of total loneliness ("Elegy on the Past" V. Pidpalyi, "Autumn Flow" L. Talalay, "Traditional" P. Movchan, etc.), description of which is partly accompanied by voicelessness.

Therefore, "silent poetry" is read as an unprecedented and original poetic movement of the 60s – the 90s of the XX century, the ideological and aesthetic direction of which under the influence of the Ukrainian literary tradition was characterized by meditation and existentialism. The "silent poets" poetry became a symbolic marker of the rejection of the cultural and censorship blockade Era of Stagnation.

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