

**LITERARY PORTRAIT OF IVAN NYZOVYI.  
THE FEATURES OF “TRANSPLANTATION”  
OF JAPANESE POETIC TRADITION IN THE PLANE  
OF UKRAINIAN LYRICS (ON THE EXAMPLE OF HAIKU)**

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**INTRODUCTION**

Regional literary creativity is an integral component of the all-Ukrainian national and cultural heritage. Some of its best examples have not been able to become national property for a number of reasons, such as the lack of broad public response, which is a powerful means of influence in modern cyberspace – a key component of today’s information space, due to low circulation and financial insecurity of the authors, lack of proper support from government agencies and patrons, rejection of the works of regional writers because of the differences in worldviews and ideological beliefs with the needs of the mass reader.

Literary creativity of Donbas area in wartime acquires special importance and requires not only acquaintance of a narrow circle of recipients with artistic achievements of the region at lessons of literature of the motherland, at courses of literary of the local region and at separate actions on honoring memory of creators of the artistic word require scientific rethinking of the literary heritage of talented artists, whose work has not only an inherent aesthetic value, but also contains a high functional potential. The creators of the literary word of a particular region are direct participants in the socio-cultural process of their region, eyewitnesses of historical and political problems of regional and national significance.

I. Nyzovyi is an outstanding Ukrainian writer, whose work is especially relevant today. The genre, problem-thematic and ideological-content diversity of his works are impressive. However, at present the literary heritage of the multifaceted writer remains out of the focus of scientific attention. In this study we aim to acquaint recipients with the biography of the writer and the importance of his personality not only in the literary context, but also in the development of cultural and artistic life in Luhansk region. Also, in our exploration we will reveal the features of small poetic forms of the writer on the example of his haiku.

## 1. Desperate citizen and escapist artist: the figure of I. Nyzovyi

Ivan Danylovyeh Nyzovyi (1942–2011) – an outstanding master of the word: poet, novelist, publicist, journalist, editor, translator and active public figure. The poet-citizen played a huge role in the formation of the national cultural space of Luhansk region. The author's artistic heritage consists of 103 collections of poetry for people of different ages, prose, journalism and translations.

The years of the poet's life and creative growth correlate with important events in Ukrainian history. I. Nyzovyi was born on January 3, 1942 in the village of Rudka, Sumy region, in the midst of World War II.

I. Nyzovyi described his life in his memoir-journalistic work "It troubled me from inside. About "like-minded", "dissenters" and much more" were symbolically compared with walking on the loose edge of the "pit", which started to being dug in the early thirties, when drunken "activists-tugs" liquidated collective farms of the writer's lineage from the mother's side<sup>1</sup>: "But I survived. On the black crumb and on the mother's tears. But I still survived, although death was hunting and watching me. In the year of 1943 I was taken out of the fire by an unknown soldier (while retreating the Nazis set fire to the village with flamethrowers). In the year of 1947 human kindness did not allow me to starve to death (the metal-stuffed earth did not produce a single spikelet). In the year 1949, one-legged uncle Yashko snatched a fascist mine dotted with shiny copper from my hands, threw it with all his strength into the beam, where it exploded (there was a huge amount of such "toys" all over my village and not only one of my peers lost their lives because of their carelessness)"<sup>2</sup>.

At the age of one and a half, I. Nyzovyi became an orphan: his father, Danylo Trokhymovych Nyzovyi, who had disappeared before his son's birth, was a communist, "was in the party but this did not save him from a tragic end: somewhere he went missing – no grave, no glory, no help for orphans from the side of the country"<sup>3</sup>. Mother – Anastasiia Hnativna Nyzova – a collective farmer from a wealthy family of Velykorod – died under a landslide, fulfilling the instructions of the collective farm management – a whim of the forewoman, who, indulging her own whims ("just decided to renovate her house"<sup>4</sup>), sent to death not only Nastia Nyzova, but three more women with many children and an orphaned teenager: "Of a good will, no one wanted to go for clay, because it was a sin

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<sup>1</sup> Nyzovyi, I. D. (2004). *Lost Echo: Journalism, Criticism and Bibliography*. Luhansk. P. 13.

<sup>2</sup> Ibid. P. 119.

<sup>3</sup> Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 79.

<sup>4</sup> Ibid. P. 88.

to work on Holy Sunday. Lysykha threatened to starve the stubborn women and all their offspring. Dozens of tons of clay fell on the poor collective farm-Stalinist serfs! Until the news reached Rudka, and then the Commune, while relatives and friends tried to dig up their loved ones, all five suffocated in the clay – wet, sticky, heavy”<sup>5</sup>. I. Nyzovyi will repeatedly mention this horrible case in his memoirs and poetic works, in particular, he will skillfully depict it in a distinctly anti-Soviet poem-allegory “Rowan Night”.

Little Ivan and his older sister Liuda were cared for by their grandmother from the mother’s side Uliana (Ulyta) Oleksiivna Velykorod-Pyhul, a woman who lost her masterful husband Hnat and five young children during the terrible genocide – the artificial famine of 1932 – 1933, and later in 1943 the rest of the children: the already mentioned Anastasiia – the mother of I. Nyzovyi and the son of a cavalryman Ivan, the last veteran in the village, thrown “under German tanks in a field near Shtepivka (villages in Sumy region)”<sup>6</sup>.

The surviving drop of the Velykorodov-Nyzovyi family bravely endured the rest of the physical and spiritual trials. The family was forced to live in someone else’s house, because in 1941 the “adobe house under a thatched roof”<sup>7</sup>, where the poet’s family used to live, was burned down from an incendiary bomb, by the end of 1943 the family lived in a cold, cramped and dark cellar, and only after the retreat of the Germans from the village grandmother Uliana, little Ivan and Liuda settled in two small rooms of a three-apartment house of the former estate of local nobles Kramarenko. Only about 10 years, after the death of Soviet dictator Stalin, the head of the family “managed to buy a clay house under a thatched roof, an old one, already sloping and sunk into the ground”<sup>8</sup>.

“The war went through my heart”<sup>9</sup> – the writer called so one of his autobiographical essays. Indeed, throughout his life the author repeatedly returned to the theme of war and related topics of “cold, hungry, occupation”<sup>10</sup> times: postwar orphanhood, fascist and totalitarian regimes, famine, exile of disadvantaged compatriots and others.

The sudden transition to adulthood took place when I. Nyzovyi was forced to leave the sixth grade due to a “critical perception of the world

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<sup>5</sup> Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 79.

<sup>6</sup> *Ibid.* P. 79.

<sup>7</sup> Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 3.

<sup>8</sup> Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 55.

<sup>9</sup> Nyzovyi, I. D. (2004). *Lost Echo: Journalism, Criticism and Bibliography*. Luhansk. P. 118.

<sup>10</sup> *Ibid.*

around him”<sup>11</sup>, which did not fit into the framework of the Soviet system of patriotic education. Following in the footsteps of his then-beloved hero Martin Eden from the novel of the same name by the American writer J. London, teenager Ivan decides to seriously engage in self-education in the only way available to him at the time – visiting the library.

The famous American science fiction writer R. Bradbury wrote: “I was educated in the library. Absolutely for free”<sup>12</sup>. This principle was followed by the Ukrainian writer I. Nyzovyi, whom his fellow villagers mockingly called a “student” and a “blind professor”<sup>13</sup>: “I was a shy village boy, reluctant to work on various collective farm jobs, and spent all my free time, especially in winter, on books. The library in Markivka was quite good, so I was able to read almost all the classics: from Kotlyarevskyi to Sosiura, from Homer to Sincler. Also the fifty-volumed “Great Soviet Encyclopedia” was studied. What I couldn’t find in the village book collection I got in the district library in Ulianovka – I went there on foot for eighteen kilometers”<sup>14</sup>.

However, intellectual development is impossible without meeting basic physical needs. In his autobiographical essay “I am such a...”<sup>15</sup> the artist says that until he came of age, in order not to die of starvation, he had to work hard: to graze collective farm cows, to take humus to snowy fields, to work as a blacksmith in a smithy, as a guard on a watermelon field, as a digger, as a loader, to work with the straw and carry threshed grain to the conveyor. Thus Markivka period ends in the writer’s life (“with from time to time “falls” in the Donbas, Kazakhstan, the Russian North ...”<sup>16</sup>), according to his own periodization, proposed in the autobiography “Instead of Confession”.

Adding four years to his age, at the age of fourteen, I. Nyzovyi went on a Komsomol permit to build mines in Donbas. In his autobiographical work “I’m from such a hinterland” the artist recalls how he rafted wood in northern Oneha, built Karahanda GRES-2 in Kazakhstan and one of the largest thermal power plants in Ukraine – Zmiiv GRES, built Balakliia slate plant in Kharkiv region, and during the service in the Soviet army he took

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<sup>11</sup> Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 20.

<sup>12</sup> In Sumy region the library was replenished with new books. (2021). *SumyToday*. URL: <https://sumy.today/news/society/15987-na-sumshchyni-biblioteka-popovnylasia-novymyknnyhamy.html>

<sup>13</sup> Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 20.

<sup>14</sup> Nyzovyi, I. D. (2003). *Meetings without farewells: literary memories*. Luhansk : Luha-print. P. 40.

<sup>15</sup> Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 51–52.

<sup>16</sup> *Ibid*. P. 96.

part in the construction of strategic bridges across the Dnister and the Tysa and electrified the railway on the Krasne-Zdolbuniv section<sup>17</sup>.

Army service (1961 – 1964) became fateful for the artist, because it was the time he began to be actively formed as a poetic nature, his works were published in national newspapers and magazines, and in 1964 the first collection of poems by I. Nyzovyi “Flowers are born” was published.

After military service I. Nyzovyi continued his secondary education at the Busk Evening School (Lviv region), while working as the director of the City House of Pioneers, and after graduating in 1965 he entered the University of Lviv in the correspondence department of the Faculty of Journalism, while working as an editor in Kamianka-Buska district newspaper “Avangard”. Such creative, professional, as well as national self-determination the “Transcarpathian-Galician” period was marked in the writer’s life, “to which the university professors, local writers and journalists, as well as former UPA soldiers, contributed”<sup>18</sup>.

In addition to realizing his potential in the educational and professional fields in the Lviv region I. Nyzovyi arranges his private life – he gets married for the first time and becomes a father. Family happiness did not last long: due to divorce with his wife Liudmyla in the spring of 1966, the artist was forced to leave his son Ihor and leave Lviv region forever.

At this time the third, last, the longest period of the writer’s life begins (“with two years in Moscow”<sup>19</sup>) – Voroshylovhrad-Luhansk. In his memoir “I never became my own”, the artist recalls: “I never thought that fate would leave me in Luhansk forever, and not once, but six months later, after the loss of his young Lviv family. However, at first I got to Novoaidar, to the editorial office of the district newspaper. For five months I was the secretary there <...> and had to speak only Russian; local party members, in contrast to Lviv, were overly rebellious, uncultured, and often quite brutal. But ordinary people, my colleagues at work, residents of nearby villages, especially Ukrainian ones, turned out to be kind, friendly and hospitable”<sup>20</sup>.

In November 1966, I. Nyzovyi was invited to work for two newspapers, in the first of which, “the Victory Flag”, he was not accepted because of his non-partyship, although he had every reason to take the position. This was the first signal of what trials are waiting for the pro-Ukrainian artist in the “hostile uncoziness”<sup>21</sup> of the pro-Russian region. Instead, he got a job as a deputy executive secretary in the newly created newspaper

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<sup>17</sup> Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 5.

<sup>18</sup> Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 97.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid. P. 21.

<sup>21</sup> Ibid. P. 22.

“Molodohvardiets”, where his Komsomol age, good level of the Ukrainian language, and distance learning at the Faculty of Journalism of Lviv University came in handy<sup>22</sup>. The new work gave the writer new acquaintances, many of which became key acquaintances in his life, in particular in 1967 he started a second family with the translator Lina Drobnyska. Later, the couple will have a daughter, Lesia, who to this day tirelessly promotes the heritage of the father.

The poet lived by the call of conscience, by the truths that he prescribed in his lyrics and prose. This was reflected in his active civic position, which the author showed even in unfavorable times in an unfavorable location, where “from left and right there are only enemies; / not personal, but enemies for Ukraine...”<sup>23</sup>.

The daughter of the poet L. Nyzova recalled: “Even when the father had not entered into an open confrontation yet, having moved to Luhansk region in his early years, he was still told: “You are suspicious! You are not who you pretend to be! <...> You seem so... intelligent! We see your Bandera and Petliura soul under your shirt!”<sup>24</sup>

Bilohub emphasized that I. Nyzovyi’s professional surrounding consisted of writers – adherents of communist ideology, its active propagandists, who after the fall of the status of the ruling party refused to take responsibility for the genocide of the Ukrainian people and atrocities against other nations that were part of the former The USSR, declaring itself non-party person, and on occasion they returned to Marksist-Leninist status. The researcher wrote: “the poet didn’t stoop to such level. <...>... From the beginning of his work to the present day I. Nyzovyi belongs both organizationally and creatively to non-party poets, he remained honest and faithful to his conscience and people”<sup>25</sup>.

In 1988, the newspaper Molodohvardiets published an article by I. Nyzovyi “Being a nation!”<sup>26</sup> where the author loudly declares the problems of language and national self-determination in the east of Ukraine. The article “became a driving component of the national revival, romantic,

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<sup>22</sup> Nyzovyi, I. D. (2006). *Where I never cried*. Luhansk : Hlobus. P. 22.

<sup>23</sup> Kyseliov, Y. (2017). Life and words of Ivan Nyzovyi. *The word of Prosvita*, 1(897). P. 5.

<sup>24</sup> Information evening on 5 Lviv. (2019, December 1). *5 Channel Lviv*. URL: [https://www.youtube.com/watch?v=PtU7hyOCv4Q&list=PL8HkaQQgtBt7725RvAT3\\_Gw94Z-p5g\\_uZ](https://www.youtube.com/watch?v=PtU7hyOCv4Q&list=PL8HkaQQgtBt7725RvAT3_Gw94Z-p5g_uZ)

<sup>25</sup> Bilohub, I. M. (Ed.). (1994). Ivan Nyzovyi: “Poetry of the Sparrow’s Night”. *Literary and local lore of Luhansk region* (Part II., pp. 86–93). Luhansk : Svitlytsia. P. 87.

<sup>26</sup> Nyzovyi, I. D. (2012). To be – the nation! *The word of Prosvita*, 31(668). P. 1–2.

but vital and necessary”<sup>27</sup>, “a great example of patriotism”<sup>28</sup>, which caused such a strong public response that stirred the ruling circles and prompted them to pay attention to the “awkward and uncontrolled journalist, bourgeois nationalist”, “radical and extreme”<sup>29</sup> (“What came to mind”).

A colleague of the author, L. Strelnyk, recalled that this article in defense of the Ukrainian language turned out to be a real printed protest against violent Russification, thanks to which the author gained many enemies – “hidden and outspoken enemies, who, except for fat and bread, do not recognize anything Ukrainian”<sup>30</sup>.

A member of the National Union of Artists of Ukraine O. Dudnyk noted that I. Nyzovyi wrote such deep, patriotic or satirical articles about the realities of that time, about the revival of the Ukrainian language that they became literally a flash in eastern Ukraine, a harbinger of national revival<sup>31</sup>.

The writer M. Nochovnyi wrote about the courage and frankness reflected in the poems of the poet of Soviet Ukraine: “Ivan Nyzovyi is one of those poets who wrote poetic and journalistic history after the year of 85th in all its high bursts and the lowest ups and downs. This is a very strange story of the adjustment period and a kind of incomprehensible democracy, a story of a kind of free country – Ukraine, where the author himself lives “in a dead end of the siege world...”<sup>32</sup>

O. Bondarenko noted: “Some people wanted him to be “more restrained”, “more stable” <...> Because on the background of intrigue, the domination of misfortunes, who shouting together suppressed everything that was even slightly different, and he was uncomfortable, “out of norm” and showed total reproach to any kind of unfair adaptation”<sup>33</sup>.

L. Nyzova shares her memories of intensifying attention to her father: “...They wanted to arrest and imprison him, but this was prevented by the support of like-minded people, in particular, in Lviv ... <...> They sued him, searched in his house, harassed when he was the editor in

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<sup>27</sup> Nezhyvyi, O. (2007). Poet of labor. *Foreshortening-plus*, 1(231). P. 7.

<sup>28</sup> Koshel, N. (2017). “No one and nothing will destroy my faith in Ukraine!” *Local lore of Zaporizhzhia*, 4. P. 99.

<sup>29</sup> Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 56.

<sup>30</sup> Strelnyk, L. (1995). Such is it, the fate of the poet. *Bakhmut way*, 5–6. P. 15.

<sup>31</sup> A poet of his time. Member of the National Union of Writers of Ukraine Ivan Nyzovyi. *Luhansk Regional State Television and Radio Company*. (2004). URL: [https://www.youtube.com/watch?v=OpDoS6sV17I&list=PL8HkaQQgtBt7725RvAT3\\_Gw94Z-p5g\\_uZ&index=35](https://www.youtube.com/watch?v=OpDoS6sV17I&list=PL8HkaQQgtBt7725RvAT3_Gw94Z-p5g_uZ&index=35)

<sup>32</sup> Boharada, M. (1999). Dog-rose faded only yesterday. *Our newspaper*, 23–24 (1333–1334). P. 12.

<sup>33</sup> Bondarenko, O. (2016). The voice of love on the other side of the river. *Ukrainian literary newspaper*, 6(168). P. 14.

“Molodohvardiiets”, and not only... Something more radical, thank God, was not done. And the father was surprised, he said that he had an angel who always protected from evil. <...>... To live in the lair of the enemy, like my father, for 45 years, and every day in that environment and in that atmosphere, being persecuted and hated by people and authorities, to love and fight endlessly for Ukrainian Ukraine is a feat!”<sup>34</sup>

In his memoirs I. Nyzovyi mentioned his contribution to the development of writing against the background of the general socio-political and cultural situation in the region: “1995 – 1996. I am still the head of the regional writers’ organization, bringing its number to four dozen (there has never been one in the Luhansk region: in five years I accepted seventeen poets, prose writers, and critics to the NUWU). <...> No funding from the state; regional authorities are not up to writing; the city authorities stubbornly denied and said “you are not ours”. The best artists died prematurely <...> Some left Luhansk forever <...> Others who did not have a permanent income or had a very small pension, had nowhere to go, so some of them lived on an empty stomach”<sup>35</sup>. For several years, I. Nyzovyi also headed the Luhansk city association of the Taras Shevchenko All-Ukrainian Union “Prosvita”.

The poet showed an active civic position in relation to the formed regiment of the National Guard, subordinated directly to the President of Ukraine in Luhansk in the early 90’s of the twentieth century. This regiment needed spiritual and cultural education, so the family of Nyzovyi helped them to study the national language and history of Ukraine: I. Nyzovyi himself, having a rather difficult financial situation (in 1992 the Donbas publishing house delayed the publication of the poet’s collection due to lack of paper<sup>36</sup>), generously donated to the regiment more than a hundred books, including books on the study of Ukrainian history and language, books on Ukrainian art and multi-volumed editions of Ukrainian classics of literature. The poet’s daughter was directly involved in educational activities: she taught Ukrainian language and literature and headed the regiment’s library<sup>37</sup>.

I. Nyzovyi occupies an important place in the national literary context of the modern era. The poet is one of the key artistic figures in the Luhansk region, where he lived and worked for almost half a century. The artist made

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<sup>34</sup> Chorniak, H. (2014). To live in the lair of the enemy and do not surrender. Luhansk land nurtures patriots. *People’s opinion*, 45(1948). P. 8–9.

<sup>35</sup> Nyzovyi, I. D. (2019). *To be – the nation!: Selected works: In 5 ch. Ch. 4: I do not care for a long time: journalism, memoirs*. Kyiv : Ukrainian Priority. P. 532.

<sup>36</sup> Gift of “Mercury” to the Luhansk poet Ivan Nyzovyi. (1992, August 26). *Luhansk Pravda*. P. 4.

<sup>37</sup> Danylenko, N. (1992). Guardia and poet. *Lugansk Pravda*, 101(20655). P. 2.



a significant contribution to the development of cultural and artistic life of the region, being an integral part of the revival of the newest educational movement in Luhansk region, working for more than ten years in regional and district newspapers, as a senior editor of the regional television studio, leading regional literary unity and leaving behind a colossal, genre and thematically diverse heritage, which is also a kind of encyclopedia of art.

## **2. Genre features, ideological-semantic and problem-thematic direction of “Ukrainianized haiku” in the context of poetic miniatures of I. Nyzovyi**

In the epistolary legacy of J. London we find a good comment on the significance of laconicism in the context of literature: “There is nothing more complicated than simplicity! And in this sense, it is much easier to write two volumes of “Capital” than a short lyric poem about human feelings”<sup>38</sup>.

The genre spectrum of I. Nyzovyi’s poetic and prose works is really impressive and needs a thorough and multi-vector analysis. For now, it’s needed to draw attention to the small forms in the poetic dimension of the artist.

Attempts by the author to creatively rethink the genre of his poetic miniatures are interesting. In particular, it is “On the motive of Japanese haiku”<sup>39</sup>, “Ukrainianized haiku”<sup>40</sup>, “Triple music of words (Ukrainianized haiku)”<sup>41</sup>, “In the light of my lamp” (Japanese hoku in the Ukrainian style)<sup>42</sup>, “Shamrock”<sup>43,44</sup> to denote haiku; “A handful of late roses”<sup>45</sup>, “Half-seen, half-thought, half-said”<sup>46</sup>, “Shamrock of pain”<sup>47</sup>, “Four miniatures”<sup>48</sup> to

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<sup>38</sup> Bondarenko, I. (2007). *Japanese classical poetry*. In T. Denysova (Ed.), R. Dotsenko (Ed.), I. Dziuba (Ed.) & other ed. Kharkiv : Folio. P. 5.

<sup>39</sup> Nyzovyi, I. D. (2003). *That is why the name was lost: poetry*. Luhansk : Luha-print. P. 49.

<sup>40</sup> Nyzovyi, I. D. (2010). *The highest right is to live openly: poetry, prose, translations*. Luhansk : PE Suvaldo V. R. P. 287–288.

<sup>41</sup> Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 48–49.

<sup>42</sup> Nyzovyi, I. D. (1999). *Padolyst: lyrics*. Luhansk : author’s edition. P. 83–125.

<sup>43</sup> Nyzovyi, I. D. (1998). *By the gray view: lyrics*. Dolzhansk. P. 20–24.

<sup>44</sup> Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 30–46.

<sup>45</sup> Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 123–126.

<sup>46</sup> Nyzovyi, I. D. (2007). *Viburnum heat on the canvas of snow: poetry*. Luhansk : Hlobus. P. 146–148.

<sup>47</sup> Ibid. P. 58.

<sup>48</sup> Ibid. P. 57.

denote quatrains; “Ukrainized tanka”<sup>49</sup>, “Based on Japanese tankas”<sup>50</sup>, “Five-petalled (Miniatures)”<sup>51</sup> to denote the tanka; “Petals of words (Miniatures)”<sup>52</sup>, “Mini-poems”<sup>53</sup>, “Travel notes”<sup>54</sup>, “Thoughts of midnight”<sup>55</sup>, “Watercolors”<sup>56</sup> to denote different verses, etc.

The simplest form among I. Nyzovyi’s miniatures are monoveres – poems that consist of one verse with a complete semantic, syntactic and metrical structure, with a rhythmic system based on the principle of repetition, in contrast to the prose line<sup>57</sup>, couplet – stanzas written in any size, consisting of two lines, united by a common rhyme (or unrhymed) and a complete thought with clear signs of conciseness and aphorism<sup>58</sup>.

Due to the hugeness of small forms in the context of the poetic work of I. Nyzovyi, it is not possible to analyze in detail each genre variety within the proposed study. Therefore, the focus of our work is shifted to consider the features of creative borrowing, deepening and rethinking of the Japanese genre of haiku in the works of Ukrainian writer.

Scholars have different opinions on the nomenclature. Some of them clearly share very similar genre varieties of Japanese *haiku* and *hoku* poetry, while others consider these two concepts as synonymous. In our study we do not aim to deeply explore the features of the poetics of Japanese poetry, but seek to reveal the features of the appropriation of the genre, which due to its concise form helps to accurately express the lyrical mood<sup>59</sup> in the works of Ukrainian writer. Therefore, for convenience, we will follow the second point of view, defining haiku/hoku as “a traditional genre of Japanese landscape poetry, which emerged in the XVI century, due to the development of urban culture. This is a three-line unrhymed poem, based on

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<sup>49</sup> Nyzovyi, I. D. (2007). *White Tower – native Babylon: poetry, translations, Surzhyk-language lyrics*. Luhansk : PE Afanasieva V. I. P. 59–60.

<sup>50</sup> Nyzovyi, I. D. (2003). *Confusion: lyrics and anti-lyrics*. Luhansk : Luha-print. P. 29.

<sup>51</sup> Nyzovyi, I. D. (1971). *Provesin: poetry*. Kyiv : Soviet writer. P. 73–76.

<sup>52</sup> Nyzovyi, I. D. (2001). *Tykhopleso-chasoplyn: lyrics*. Luhansk : Globus. P. 46–52.

<sup>53</sup> Nyzovyi, I. D. (1997). *o, Oriiano...: poetry*. Luhansk : Luhansk Regional Organization of the Writers’ Union of Ukraine. P. 26–28.

<sup>54</sup> Nyzovyi, I. D. (1995). *Altar: poetry*. Luhansk : Publishing House “Raiduha”, Luhansk organization of the Union of Writers of Ukraine. P. 77–84.

<sup>55</sup> Nyzovyi, I. D. (1994). *Pokotiollo: poetry*. Novoaidar: Union of Journalists of Ukraine. Novoaidar primary organization. P. 34–39.

<sup>56</sup> Nyzovyi, I. D. (1990). *It’s time to mow: poems, a poem*. Kyiv : Soviet writer. P. 70–71.

<sup>57</sup> Kovaliv, Y. I. (Ed.). (2007). *Literary encyclopedia* (Ch. 2). Kyiv : Akademiia. P. 74.

<sup>58</sup> Hromiak, R. T. (Ed.), Kovaliv, Y. I. (Ed.), Teremko, V. I. (Ed.). (2007). *Literary Dictionary*. Kyiv : Akademiia. P. 150.

<sup>59</sup> *Ibid.* P. 709.

the first half stanza of the tanka. There were several schools of H.: “Kofu” – “ancient school” associated with the name of Matsunaha Teitoku, school Nisiiami Soina, school “Siofu” – “true school”, where the most prominent figure was Matsuo Basio, who reformed H. into a new haiku genre: since then, subjective lyricism has given a way to a direct depiction of nature”<sup>60</sup>.

Scientist, translator from Japanese into Ukrainian, member of the Scientific Society of Architects of Japan, lecturer at the Ukrainian-Japanese Center Ihor Sikorskyi KPI, a member of the Japanese club of haiku poets “Kasei” H. Shevtsova noted: “A haiku poem is not just a short poem. At first glance, the haiku tells of some insignificant little things related to nature. But there is the complexity, and the value, and the greatness of haiku, that because of those seemingly “little things” we can see and feel the huge and wonderful world around us. Perhaps each of us looked at the drops of rain or dew on the branches or leaves and wondered how they, so small and funny reflect everything around us? And our eyes, and the whole face, and the whole world behind us: from what side you approach the drop, and the world exists in it, it grows bigger and bigger – as if it continues itself.

So is the haiku. Of course, it is impossible to describe the whole world in three short lines. But you can do much wiser – you can make the readers feel this world on their own”<sup>61</sup>.

The Russian literary critic and writer O. Henis in his philological novel “Dovlatov and Surroundings” remarked: “Hoku doesn’t tell what the poet sees, but it forces us to see what is visible even without it. <...> Hoku is not concise, but self-sufficient <...> The plot in *hoku* is developing outside the text. We see only its consequence: life, the indisputable presence of things, the uncompromising reality of their existence. <...> The words in *hoku* must be stunning in accuracy – as if you put your hand in boiling water”<sup>62</sup>.

In his haiku, I. Nyzovyi departs from the Japanese tradition of depicting the moment of life through the rage of nature and man, or rather does not stop on it, but expands the range of themes, motives, images, and so on. The artist does not use the typical for the Japanese style “seasonal words” – kigo to emphasize a particular season through the ideological and semantic, problem-thematic and figurative variations of the poems. His haiku is not just an impression of contemplation of nature. This is poetry of civic, autobiographical, philosophical sound, these poetic notes are based on instant impressions and experience. In the elements of the haiku cycle

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<sup>60</sup> Hromiak, R. T. (Ed.), Kovaliv, Y. I. (Ed.), Teremko, V. I. (Ed.). (2007). *Literary Dictionary*. Kyiv : Akademiia. P. 709.

<sup>61</sup> Shevtsova, H. (2007). *Guide album. In the footsteps of Basio*. Kyiv : Grani-T. P. 6–7.

<sup>62</sup> Bondarenko, I. (2007). *Japanese classical poetry*. In T. Denysova (Ed.), R. Dotsenko (Ed.), I. Dziuba (Ed.) & other ed. Kharkiv : Folio. P. 19–20.

“Shamrock” the poet noted: “In the earth of Ukrainian poetry / I will sow exotic grain – “hoku”, Which is brought from the Japanese islands”, “Line is like a garden bed: / What you sowed, / Must grow and bloom...”<sup>63</sup>

As for haiku, which is essentially poetic miniatures of civic poetry, it broadcasts social, national and, in particular, patriotic motives. The key images here are the Ukrainian language and Ukrainian song (“I fall in love with my mother tongue: / By myself / I communicate with the Poltava dialect”, “Lilechko-sandulesochko, / Dzvinkoholosa doinochko, / Daughter of Ukrainian song!”)<sup>64</sup>.

Autobiographical haiku raise topics that relate directly to the writer himself, his memories, his environment, his profession, etc. (“What a miserable / In modern fashion clothes / My classmate!”, “Everything has shrunk / In my former universe – / In the land of childhood I feel like Gulliver”<sup>65</sup>, “My school, atheist, / Turned into a church, / How the world has changed!”<sup>66</sup>, “I came out of the hospital as if from prison. / I wonder to myself why / Do I compare the familiar with the unknown?”, “I’ll shave till the blue glistens – / I’ll go easily against the wind, / Like a yacht against the waves”<sup>67</sup>, “The muse overworked – / Even the voice / Hoarse: not a word to say”)<sup>68</sup>.

Among the small poetic forms of I. Nyzovyi philosophical poems are also common, the author rethinks the eternal existential crisis situations in there. In this way, with the help of “the most important existential personality”<sup>69</sup> – his work (not only poetic but also prose and journalistic) – the artist exposes his own existential crisis. This can be clearly seen in the series of miniatures “What I care about”, which consists of a monologue, a couplet and a trilogy (haiku): “I’m looking for what I lost forever...”, “Find lost forever – / the top of creative life!”, “At the end of the search I will meet / myself – we will smoke together / our last cigarette...”<sup>70</sup>

According to V. Hrekova, the crisis of personality is “not a rare phenomenon, but a systemic failure, which means the presence of a set of

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<sup>63</sup> Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 43.

<sup>64</sup> Nyzovyi, I. D. (2003). *That is why the name was lost: poetry*. Luhansk : Luha-print. P. 49.

<sup>65</sup> Ibid.

<sup>66</sup> Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 48.

<sup>67</sup> Ibid. P. 49.

<sup>68</sup> Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 45.

<sup>69</sup> Hrekova, V. S. (2014). The influence of creativity on overcoming the existential crisis of personality. *Lines. Philosophy series*, 6(110). P. 57.

<sup>70</sup> Nyzovyi, I. D. (2007). *White Tower – native Babylon: poetry, translations, Surzhyk-language lyrics*. Luhansk : PE Afanasieva V. I. P. 44.

certain problems in society”<sup>71</sup>: “Strike / All my watches... / What time is it and what era?”<sup>72</sup>

As for landscape lyrics in the context of thematic groups of poetic haiku, the artist uses mostly favorite landscape motives – autumn, which will reflect the minor moods of the author, his melancholy about his own aging against the background of the death of flora, and the corresponding kigo, which emphasizes the season – *rain* and diminutives – *doshchyk* (Ukrainian) and actually the author’s neologism to denote it – *a downpour*; *September*; *viburnum heat*, which occurs approximately in September; autumn and its derivatives – *autumn landscapes*, *autumn leaves*, *autumn blood*, shades of yellow in nature – *yellowed leaf*: “Evening rain will rinse / Zinc gutters – in the morning / Swallows will chirp from there”<sup>73</sup>; “Autumn landscapes are blurred / Flowing through the window glass – / Disappear in a puddle of heaven”<sup>74</sup>; “Autumn – / My golden three dots / At the end of the archaic phrase...”, “This September / So *gloomy*, / So not talkative!”, “Hiding / Under the autumn leaves, / To sting the needles sharp”<sup>75</sup>, “Faded, / Summer has passed – / How much gray is in my hair!”<sup>76</sup>, “Minor, such a minor... / And I pulled myself together / To bring order to the soul”, “There comes a *downpour* / And a sunny bunny / Disguised under a yellowed leaf”<sup>77</sup>, “I do not dare / In the gray autumn / A little wisdom to ask”<sup>78</sup>, “Everything is colder in the heart – / Blood of autumn / Thickened and lazy”<sup>79</sup>, “I will cook green borsch, / I will invite rain to come over – / We will have a delicious dinner just two of us...”<sup>80</sup>, “Viburnum heat / Heats the air / And dries leaves, herbs and moss”, “I say to myself: / This autumn is not the last / In the calendar. Hope and love!”<sup>81</sup>

As we can see, in his haiku, as well as in all his work (poetic, fiction, journalistic and memoir), the author often uses occasionalisms. The love and tendency to “forge” new Ukrainian words appeared in the early childhood of

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<sup>71</sup> Hrekova, V. S. (2014). The influence of creativity on overcoming the existential crisis of personality. *Lines. Philosophy series*, 6(110). P. 57.

<sup>72</sup> Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 40.

<sup>73</sup> Nyzovyi, I. D. (2003). *That is why the name was lost: poetry*. Luhansk : Luha-print. P. 49.

<sup>74</sup> Nyzovyi, I. D. (2010). *I live on the Julian calendars: poetry*. Luhansk : PE Afanasieva V. I. P. 49.

<sup>75</sup> Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 30.

<sup>76</sup> Ibid. P. 31.

<sup>77</sup> Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 33.

<sup>78</sup> Ibid. P. 34.

<sup>79</sup> Ibid. P. 35.

<sup>80</sup> Nyzovyi, I. D. (1997). *Illumination of autumn: lyrics*. Luhansk : Osiris. P. 40.

<sup>81</sup> Ibid. P. 44.

the artist (according to the writer, “it seems it appeared from the first grade”), which had the first samples of the writing of a young writer: “From rough wrapping paper he made notebooks, decorated them with their own drawings. These were not poems, but something in prose – fabulous, unusual, something that is beyond my poor real life. I invented my unusual world, came up with events and situations. He even came up with the words: for example, the gorge was a gorge (ushchelyna – Ukrainian) became “ushcheha” (Ukrainian) for me. I thought it sounded better, more literary”<sup>82</sup>.

The time characteristics of I. Nyzovyi Ukrainian haiku are also more variable than the Japanese ones. If in Japanese hoku the story is told mostly in the present, the Ukrainian writer “juggles” sometimes depending on the ideological and semantic and problematic aspects of the works: “A star fell on the palm / straight from the sky... / Rain or hail?”, “Tatar yoke in Luhan – / all was ruined by Mamai Donetskyyi... / Bandit freedom’s walking!”, “And a woman will come to the throne: / hey, move, gentlemen, – / serve a woman!”<sup>83</sup>

## CONCLUSIONS

I. Nyzovyi is a talented Ukrainian writer who worked at the turn of the century. The way of life and natural abilities to literary creativity largely determined the professional direction of his activity. He is the author of more than a hundred collections of works of various genres and problem-thematic contents. The artist had something to say in them, because he felt the burden of many terrible events in Ukrainian history: the World War II, because of which he became an orphan, the famines of 1932–1933 and 1946–1947, which actually completely destroyed his family, changes in Soviet regimes and repressions, which restricted various kinds of human freedom, the problems of state formation during the times of independent Ukraine, etc. The writer, despite all kinds of oppression, defended his civic position and national interests of the Ukrainian people in a completely Russified region – in the far east of Ukraine – Luhansk region. Despite the urgently relevant works in the conditions of the Ukrainian present, which require thorough scientific research and wide public involvement, the figure of I. Nyzovyi remains unfairly underestimated, and his works are poorly studied in the context of local literary discourse. There is no research attention, in particular, to small forms of poetic creativity of the writer. On the example of such a classic Japanese poem as haiku, successfully adapted

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<sup>82</sup> Nyzovyi, I. D. (2003). *After dusk: notes of annihilation*. Luhansk : Hlobus. P. 19–20.

<sup>83</sup> Nyzovyi, I. D. (2010). *The highest right is to live openly: poetry, prose, translations*. Luhansk : PE Suvaldo V. R. P. 287–288.

to modern Ukrainian realities and idiosyncrasies of the writer, we can see how unique is the appropriation and modification of the oriental genre presented in the creative laboratory of the writer.

## SUMMARY

Based on the analysis of memoirs, as well as the involvement of periodicals and scientific critical works that demonstrate the personality of I. Nyzovyi and the importance of his work through the prism of his contemporaries, the study attempts to comprehensively consider the biographical component of the writer and rethink the fact determined the professional literary activity of the artist. Much attention is paid to revealing the significance of the role of an infinitely talented person, a person-citizen, a person-patriot in the context of unfavorable cultural and artistic space. The paper also analyzes the peculiarities of the Ukrainian lyricist's borrowing of the Japanese haiku genre and its transformation into an original poetic form in accordance with the author's intention. The work demonstrates in detail the characteristic features of the classical genre of haiku and its Ukrainian counterpart, created by I. Nyzovyi.

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