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**THE AUTHOR'S VOICE IN THE POETRY
BY PAVLO VYSHEBABA**

АВТОРСЬКИЙ ГОЛОС У ПОЕЗІЇ ПАВЛА ВИШЕБАБИ

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In the contemporary Ukrainian discourse, the topic of war sounds relevant and poignant. Works of various genres on military topics form the contemporary military literature of the twenty-first century.

Poetry books have a special place among the phenomena of war literature. Only during the full-scale war were the poetry anthologies “In Principio erat Verbum” (“In the Beginning was the Word”) (compiled by V. Tymchuk), “Spring Armed”, “An Anthology of War Poetry” (compiled by M. Sydorzhhevskiy), “Poetry without Shelter” (compiled by N. Harmazii), “War 2022. Diaries, Essays, Poetry” and others.

Among the examples of poetic polyphony, the debut lyrical book *“Тільки не пиши мені про війну”* (“Tilky ne pyshy meni pro viinu”) by Pavlo Vyshebaba attracts attention.

Its critical comprehension makes it possible to conclude that a characteristic tendency of the poetry of the Ukrainian warlite is the combination of the military theme with philosophical reflections on man, nature, and God.

Literary critic M. Ryabchenko rightly notes that the terminological coordinates of Ukrainian war literature still need to be established. Nevertheless, she distinguishes between veteran and combatant literature, including the books of authors fighting or remaining in the active reserve. According to the scholar, samples of combatant prose are characterized by “autobiographical nature and factual accuracy; they may contain elements of documentary or memoir writing and necessarily cover personal military experience” [4, p. 63].

The content of Pavlo Vyshebaba’s poetry book fully reveals this trend. The author of *“Тільки не пиши мені про війну”* (“Tilky ne pyshy meni pro viinu”) has been a soldier in the Armed Forces of Ukraine since the beginning

of the full-scale war. Furthermore, although some of the book's poems were written before 24 February 2022, for Pavlo Vyshebaba, a native of the Donetsk region, the chronology of the war began earlier. Therefore, his lyrics can be classified as combatant poetry in terms of their dominant theme and biographies. The latter factor not only determines the specifics of the author's interpretation of the theme of "man and war" but is also essential for the holistic perception of the book.

The relevance of the study of Vyshebaba's poetry is stipulated by the need to comprehend combatant literature as a component of contemporary Ukrainian war literature and determine the specifics of the correlation between the book's artistic picture of the world and identity issues. The subject of the analysis is the peculiarities of the author's representation of the theme of "man and war" in the leading motifs and images of the book *"Тільки не пиши мені про війну"* ("Tilky ne pyshy meni pro viinu").

A particular typology contributes to the perception of the works of *"Тільки не пиши мені про війну"* ("Tilky ne pyshy meni pro viinu") as a holistic author's picture of the world.

The poems in the book are not arranged in cycles or chronologically. We are looking at confessional poetry – civic, philosophical, intimate, where, regardless of the type of lyrics, the image of the Russian-Ukrainian war appears implicitly or explicitly. This applies not only to the poems written after 24 February 2022, most of which are "certified." Hence, the reader sees the calendar and map of the war and the emotional amplitude of the lyrical hero – as well as those written before the start of the full-scale invasion. To apply the definition of "pre-war lyrics" to the work of Vyshebaba, who was born in Kramatorsk and moved to Kyiv shortly before the Revolution of Dignity, seems not entirely correct. After all, in the poetry before the outbreak of the great war, the main problem raised by the poet is the problem of choice in a broad context: activity, language of creativity, and faith.

Moreover, it is this choice that will inspire the actions of the lyrical hero after 24 February. In other words, it is a poetry of action and rank. The author continues his conversation with his reader about man, God, poetry, and nature, but from the perspective of a warrior poet. Thus, we have a book whose works, regardless of the time of writing, are a frank conversation about a person during the war. The chronotope of the war in the book is marked in spatial and temporal coordinates.

Analyzing the intimate world of the lyrical protagonist of the book *"Тільки не пиши мені про війну"* ("Tilky ne pyshy meni pro viinu"), it can be argued that the author's feelings for his addressees – his daughter, beloved, mother – are the light that illuminates his vulnerable soul, his reverent attitude towards his dearest ones and not only. Therefore, in general, it should be emphasized that intimate lyrics are a powerful part of Pavlo Vyshebaba's

poetry books (“Доньці” (“To My Daughter”), “Плюс” (“Plus”), “Вирок ночі” (“The Night’s Sentence”), “Картини” (“Pictures”), “Спрага” (“Thirst”), “Татуювання” (“Tattoos”), “Титри” (“Titles”), “Потоп” (“Flood”) [1]).

However, it is possible to identify them conditionally by their intimate lyrics because the war remains both a background and a “character” in them, manifesting itself in the motifs of separation and loss. The title of the book, *“Тільки не пиши мені про війну”* (“Tilky ne pyshy meni pro viinu”), which is a line from the poem “Доньці” (“To My Daughter”), already focuses on the number one reader. For his daughter, the author keeps a chronicle of his feelings and what he has seen and heard since she was born.

Thus, in the course of the research, we concluded that Pavlo Vyshebaба’s poetry book *“Тільки не пиши мені про війну”* (“Tilky ne pyshy meni pro viinu”) is an example of combatant literature, where the theme of “man and war” is, firstly, viewed through the prism of the autobiographical; secondly, it is multiplied by the problems of national and personal self-determination, “the philosophy of national order”; thirdly, it correlates with the author’s intellectual and cultural experience, that is, it also receives “bookish” markers. As a result, the book reveals a new type of heroism as an artistic modus and behavioral principle of the lyrical hero and as an authorial position. The text of the book *“Тільки не пиши мені про війну”* (“Tilky ne pyshy meni pro viinu”) shows that the new poetry speaks about the war in a penetrating way, in which the personal and lyrical is combined with the epic scale and pathos of tragedy. As T. Pastukh rightly noted: “One way or another, poets join the collective resistance to the enemy. The war continues, and poetry continues as well...” [3].

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