

Lyudmila REVA-LEVSHAKOVA

Doctor of Philology, Professor, Head of the Department of Language and General Humanities
Training of Foreigners of Odessa I.I. Mechnikova.

Academician of the International Academy of Education and Science.

The author of about 130 scientific papers.

She worked at the Izmail State University for the Humanities from 1992 to 2016 with
Research interests: study of historical and theoretical issues of artistic creation; narrative-style
features of a literary text; comparative historical and cultural-mental

aspects of verbal communication.

E-mail: revalv2017@gmail.com

BESSARABIAN POETIC DIMENSIONS: A WORD ABOUT THE POETRY OF VLADIMIR REVA

The article explores the poetic work of the Bessarabian poet Vladimir Reva on the example of the analysis of some of his poems and poems, revealed the breadth of the artistic and poetic originality of his work. An excursion into the history of the activities of the Izmail Literary Unification and the associated Association of Writers of Bessarabia «Bujak» was made.

Key words: poet Vladimir Reva, poetry of Bessarabia, Izmail literary association, Bessarabian poets.

Occasional studies of Bessarabian authors appear from time to time. Of course, these are not enough for a broader idea of the level of talent, artistic achievements thematic-cultural diversity and the peculiar creative identity of the Danube region artists. From a professional point of view, the topic remains unexplored at this time and has some relevance for its distribution. In this context, it is necessary to mention the Izmail Literary Association, whose history is related to the Bessarabian Literary Association «Budzhak».

So, let's add some facts we know. The history of poetic creativity development in the Bessarabian region is connected with the activities of the Bessarabia Literary Association «Budzhak», which is considered a substructural union of the National Writers Association of Ukraine. From 2000 to 2008 the association was headed by Ilya Kabatsi. Thanks to the energetic and editorial intentions of this talented poet, the first (and unfortunately the only) «Literary Bessarabia» (2001) was published. The participants of the first congress of the Bessarabia Literary Association «Budzhak», which took place on August 1, 2001 created that almanac. Izmail authors, including poet V. Reva and poets O. Kartelian, L. Oliynyk, T. Kibkalo, O. Guryeva, N. Parshikhina, and O. Pochtarenko were also members of the Association. It was during the congress meeting that it was decided to publish a collection of Literary Bessarabia and to dedicate the publication to the 130th anniversary of Lesya Ukrainka's birth. Noble poetic work was continued by the members of the Izmail Literary Association. It is known that the first chairman of the association was I. Konnov, and since 1999 the association has been headed by the poet V. Reva. It was he who offered to call the Association in the name of Mikhail Vasilyuk, the famous poet and bandura of Izmail. On the initiative of V. Reva the first poetic collection «Izmail Literary» was published in 1999. The second and third issues were published in 2004 and 2008 with the active participation of O. Kartelian, the poet and chairman of the Izmail Association during those years. Fourth issue was published in 2013 thanks to the poet and current head of the literary association – M. Kopanoi. The group of authors of literary almanacs includes poets from the Bessarabian part of Ukraine, which is distinguished by its peculiar multinationality and remarkable cultural diversity. Creative personalities from all over the south of Odessa region – such

Ukrainian cities as Bolgrad, Reni, Kiliya, Vilkovo, Sarata, Tarutyn – are drawn to Izmail Association. In the small town of Tatarbunary (glorified by O. Pushkin in *Gypsies*), there was a local Association with its own big names: Valentin Gres and Galina Lysa. It is unfortunate and painful, but these extraordinary personalities have already passed away.

What do the Bessarabian poets write about? What differentiates their creativity from that of other regional communities? The answer lies in the question itself, since apart from the general lyrical themes of manifestations of life, feelings, existence and impression, philosophy and open spiritual impulses there is also the theme of the native land, which is geographically defined by the Danubian picturesque borders. The poems are marked by the leitmotifs of the steppe landscapes, river horizons, lush greenery on the fresh shores – that vibrant, bright, colorful landscape that evoke a certain emotional state, which is reflected in the lyrical lines. Each author has their own style, their invisible threads of sensual and verbal influence on the reader, their life experience. Each of the authors offers their own associative metaphors, backed by the tastes and aromas of the Bessarabian floral landscape expanse and gastronomically refined uniqueness and richness.

The poetic portrayal of the Bessarabian region is reflected in many works by local authors, including poems by the Izmail poet V. Reva. The creative legacy of the Bessarabian author V. Reva contain seven collections of poetry and prose, published only in the last two decades, as they were put «in the drawer» by the author: «Semizirya» (2005), «Return of cranes» (2006) , «Well Conquer the World» (2007), «Sonnets. Poems (2008), Everything on Earth (2009), The Promise of Love (2013), Stumbling Stones (2014).

In his works, the author prefers bigger forms of verses – including poems. Obviously, because the volume of the poem provides an opportunity to delve deeper into the philosophical comprehension of life and to expand the panorama of this life more widely («Invitation to Love», «The Limit of Madness», «Requiem»). Most notable among them is «Requiem», one of the finest works featured in the collection. It is a stern poem with a naked nerve that excite anyone who is not indifferent to the past and present of Ukraine. The poetic lines of the author quite often acquire the leitmotifs of patriotism and moral experiences. The lines show pain for the native land and for the events in the country. The private is intertwined with the public, history with the present times, internal unrest with external influences. He captures the desire for a better destiny for his native community, nation, country. In the poem «Field of Providence» the author writes: «In the tangles of human contradiction / live oppressive paradoxes, / slander, betrayal and denunciation / obsessed young century. / My people fell to their knees, / beaten with a wild horde / and swam like dead, over water, / but Ukraine did not die» (Reva, 2014: 96). The author is excited about the events in the country, he is in solidarity with the opinions of many famous Ukrainians, and expresses his pain about the difficult fate that has fallen on the shouldres of Ukrainian people. The poem has many names of famous historical figures, Ukrainian and world-known poets. History and modernity are intertwined in his reflections on the development of the state. The events of the country are connected with the past and present of the Danube region. The author expresses his solidarity with people of honor and truth: «Poets as rebels are known, / not everyone obeyed, I know « / they send greetings from Podunavya / my snow-covered temples» (Reva, 2014: 97). Different moods are conveyed in the lines dedicated to the Danube. The beginning of the work gives a certain philosophical mood for the sad thoughts of the author: «Danube, Danube! Tell me, why was it so hard to live? / Why do the heavenly colors foresee the unhappy days?». But further on, the lively waves of the river, as well as the life memories of a man, capture the author, set him to an optimistic image, the statement of which is the final lines: «... Danube, Danube! Forgive me, I'm fascinated with you / and your currents of blue, because the days are sunny».

The subject of the works is different, but there is one trait that runs through all the poet's creativity, is the philosophy of thought, the depth of thought and the feeling of a human, man, citizen, Ukrainian. For example, we can call «My Poem» the accentual piece of the collection «Sonnets. Poems». With a great life experience, the poet seeks to comprehend and evaluate the complex social processes taking place in our time in a new way. Although the collection presents a variety of poetry in content and form, the concern about the fate and people of Ukraine sounds like a leitmotif. We can see examples in «Memories», «Morning Pastoral», «Ukrainian Cantata». The poet speaks of «toothless, ruined land», «cheerful people», the lack of unity in society often with the bitterness and pain. The author's position is not a position of reconciliation with the discord, the disdain of «dirty politicians» in his native land. This attitude is not accidental, because the fate of Ukraine, its present and future is a concern for almost every Ukrainian. However, the poet is not pessimistic. He looks forward with hope, the lines say: «My verse is sad. But light-hearted» (Requiem).

Despite all inclination to philosophical generalizations and lyrical mood V. Reva is a humorous poet. A proof to it is the poem «A Journey to the Danube». Borrowing some features from I. Kotlyarevsky, some from S. Rudansky, and some from his own hoax, he created a burlesque poem of our day. In spite of the unfortunate ignorance of the wide national cultural community and, of course, the underestimation of the artistic value of this work, the poem is not inferior to the most famous works of Ukrainian classics by the peculiarity of the poetization of Ukrainian originality. On the contrary, it can be put on a par with such monuments as «Aeneid» by I. Kotlyarevsky and «Zaporozhets Beyond the Danube».

The poem «Journey to the Danube» stands out from other works of the author. It is kind of weirdly deep, sarcastically prickly and tragic at the same time. Upon closer look, the narrative parallelism is visible not only with the already mentioned Trojan and Karas-Ottoman stories, but also with the Byron's «Childe Harold Pilgrimage» and Radishchev's «Journey from St. Petersburg to Moscow.» The author's awareness of various literary journeys is certainly felt, as the author is a well-read man with a philological background. The structure of the work consists of two parts. The first «Journey to the Danube» is poetic, voluminous, has an introduction and an epilogue. The second «Traveler in Paris» is epic, short. Both parts are accompanied by epigraphs from the works of T. Shevchenko: «The Dream» (first part) and «Haydamaks» (second part). The first part is marked with a double-step iamb, the lines are grouped in verse. For the most part, the normalization of the number of lines in stanzas is maintained from thirty to thirty-three. But there are also verses of 10 lines (individual description-mentions), or even more voluminous ones – in the creation of decisive stories. In total, the first part included, except for the introduction and the epilogue, 26 poems and two songs by Ivan Zhupan – thirty stanzas in total; the author's notes are added at the end. Certain symbolization of the number «30» is worth paying attention to, because apart from the fact that there are 30 poems in the work, the protagonist is at this age at the beginning of the story. Looking at the developments and analyzing the textual design codes, we can assume that this number has some subtext: thirty years is a kind of a half-life. However, compared to Dant's Divine Comedy, where the lead character is 35 years old, roughly half the life of Italian men in the Middle Ages, the number does not match. In this comparison, one should pay attention to the Christian leitmotif. It is known that the Dante comedy was created for the purpose of some propaganda of Christianity, not by chance the hero of Hell and Purgatory was introduced by Virgil, who was considered the first Christian in the Middle Ages, since he was the one who spoke the principles of the creation of a pagan-independent world. In our opinion, there is a Christian trend in the poem of the

Bessarabian author. There is a certain symbolization of the age of Ivan Zhupan, since at the beginning of the journey he is less than thirty years old, and after the vicissitudes of the Bessarabian hell-purgatory through which Zhupan passes, several years pass. Therefore, we have an assumption that from the beginning of the poem to its tragic end – the death of Ivan – three years have passed, which testifies to the end of the life of the protagonist in the same age as Christ.

The poetic narrative is conducted through the lyric hero, which is the author. The main character is Ivan Zhupan – «a reckless weirdo, an protagonist of the poem, a poor man» Regarding the name of the «culprit» of the adventure, it gives some logic to the work – a common name in the Eastern Slavs. We add that the protagonist of the poem meets with Russian Ivan and Belorus Ivan, Ivan Tolstiy is also mentioned. The epilogue indicates the patronymic of the protagonist - Danilovich. Decoding of the name Zhupan is more difficult. According to encyclopedic statements, there are several definitions of «zhupan»: from clothing to title. We think that the very definition of the «zhupan» as the title of South Slavic nobles contains the idea that is revealed in the poem, because the action takes place in the area inhabited by Bulgarians, who historically belong to the Southern Slavs. Regarding the coding of the surname, it is necessary to mention the Shevchenko epigraph, which is included in the second part and contains a lexical parallelism with the name of the main character: «Walk, pan, without zhupan, / Wind walk the field! / Play, kobzar, pour, shinkar, / Until the will is up!». Thus, another assumption regarding the semantic-lexical decoding of the name Zhupan is made.

The artistic structure of the poem is characterized by the free movement of the protagonist and the author. The work combines different temporal and spatial plans, so the poem has a wide range of Ukrainian landscapes, locations, ethnic and Bessarabian colors. The free style of the poem makes it closer to the conversational style, creates a special atmosphere of the author's presence in the described events, his direct participation in all processes that occur when traveling from the Dnieper to the Danube «brother and businessman» Ivan Zhupan. The key phrase «Let`s go» is not accidentally associated with the famous call of a well-known Soviet space pilot at the first rocket launch last century. This phrase is defined as the mascot of the entire poem, which will carry the protagonist to «Poetic Lands» through «Steppe Daisies of the Dawn» and «Marble Cry of Songs». As in fairy tales about honey and beer flowing on a mustache, the author offers to get acquainted with his story: «Let`s go! The moment has come. / Read, friends, and good luck / drink this cup to the bottom. / I poured it, it`s my fault» (*Reva, 2008: 68*).

The author has special relationships with his character, sometimes even the images grow into one another, and then some autobiographical impression appears in the actions. Moreover, the story of the author's family is added as a separate stanza. At the same time, the author is a spectator, a conductor, the incorporeal essence of the poet. And his character – on the contrary – the man is physically formed, has his appearance, gender, age and social identity. From the text we learn that Zhupan is less than thirty years old, has a rye chub, gray eyes and a mustachey face. Emphasizing the national shirit of the character, the author repeatedly refers to the image of the mustache on his face, which, depending on the events and mood of Ivan, convey a different state of the owner: saying goodbye to his native land («He loved the mustache on his ears – / He loved to travel like that» (*Reva, 2008: 69*), joy, celebration, or nervousness, despair («He lit a candle for nothing, he prayed, he wept for a while, and moved his mustache, / as he forgot his prayers» (*Reva, 2008: 92*). The author repeatedly mentions the mustache in the description of events or definitions of a hero, calling him a «mustached sinner.» We also learn a lot about Zhupan's character – he is an ambitious businessman, at the same time a gambler and a loser, who does not stand the test

of Bessarabian hospitality, forgetting about the trade and business intentions of traveling after a while, although at the beginning he successfully resolved «money affairs».

According to the plot of the poem, reaching the city of Izmail, the protagonist first gets to the colorful Bessarabian bazaar; he is then invited to dinner where he meets the local elite; subsequently turns up at the national Bessarabian holidays, where he is offered to be a godfather; he participates in a meeting where he is almost chosen as an ataman; continues to walk and brawl («stepped on a tail») with influential gentlemen; opens the soul in two songs; falls in love; gets into gypsies, suffers from scammers and loses everything; goes to the executive committee; prays at the cathedral; meets death. All the roles Ivan has tried for himself are indicated in a small poem that mentions known literary names, assumptions about the comparative characteristics with which we have suggested above. So after moving away from the main line of the poem and the indispensable author's accompaniment (as indicated in the lines: «Noise of a poem flows, I go where the protagonist goes») and distracting attention from his protagonist, the author, returning to the fate of Zhupan, writes: «Where is Ivan, the new Aeneas? / At whose door do you stand? / Now you're no one but a dirty beggar, / In a crowd of strangers, / Not a gentleman, Not a godfather, Not a businessman, / Not a sexy superman, / Not a Bessarabian Ataman, / Not Nalivayko, Not Pali, / Not a romantic Wilde Harold / (another aspect, other role)...» (Reva, 2008: 86-87).

Everywhere around Ivan there are different people, more than once the author uses the technique of «talking names». For example, at the bazaar he meets Mr. Zysk (ukr. – recovery); in the elite club of poets, bards, kobzars meets paper Bucephalus. Specifically, the author describes a local poetry club to which «local kings and dukes» gather: father Gobsek, crowned Deltsov, irritated Khraptsov («chicken knight and union rep»), neighbor Khapenko and «mysterious detective complementing this company» (Reva, 2008: 80-81). Without dwelling on the political elite, the author adds: «And also here's a graphoman, / a parthigenos, a bogdihan, / a wind-beaten Mr. Siryak, / a bloated fool Mr. Vitryak, / came running Sidnytsky as a dream / to the poetic court» (Reva, 2008: 80). The author separates a local talented poet, whose name shines, from that company: «Only Svitlychna had a gift / to fly to the Volosojar / as a night butterfly within a dream ...» (Reva, 2008: 81).

No less colorful is the image of the executive committee, where Ivan goes to get to the truth. The sarcastic depiction of the monument of the ideological leader is reminiscent of the poignancy of O. Mandelstam's lines «we live and do not feel we have a country»: «Ivan went to the executive committee / where the bald leader forever stood on the cinder block pedestal. / And for many years he raged, / he called to the pale paleolith, / and cast his hand forward, / as a fishing rod through the reeds – / to catch foolish carps, / silent intimidated slaves» (Reva, 2008: 87). Local authorities are represented truthfully and frankly – pans, sub-pans and swindlers who «frighten people» under the «mafia heel». «Extended council» is defined satirically and concisely – «it is a direct knock and a boom.» The contingent of power is also allegorically depicted: «... there was a bug-eyed Mayor Garchuk, / my former boss Turunchuk /, and an doctor Sichuk. / There were also party's dog-trainers, / noblemen, secretaries, / clever KGB boys, / they also painted themselves / with yellow and blue, / and all the wolves, / pulled on sheep skins in their best ways...» (Reva, 2008: 88). Not finding the truth, John goes to the Church of God – the Intercession Cathedral. The cathedral is a real and existing Christian shrine in Izmail. Izmail itself has been repeatedly presented with its landscape colors. The acquaintance of Zupan with the city is poetically presented in a separate stanza: «... The city layed in the fog. / Ivan bowed to the ground / and wiped his tears away – / so worried: he came! / He visited The Danube and brought greetings / from the Dnieper as a will...» (Reva, 2008: 71). The history of the former Ottoman fortress is beautifully presented: «Izmail is a great port, / green city, first class, / an egg selected for

Easter; / with its posture and face / between Kyliya and Reni / reminds us nowadays / of the Catherine war, / which has become more bitter than wormwood / for the Zaporozhye Cossacks, / her majesty's sons, / whose muddy bones / lie in the fairway of the river / and of the original magistrate, / and of the urban conglomerate / and the formidable Danubian Sich – / the dominance of ancient contradictions, / which moved the scales, / like the thunder of a heavenly thunderstorm / first in peace, then into the essence of evil» (Reva, 2008: 70-71).

A striking example depicts the national identity of the city: «Everything was mixed and intertwined here / how it has been typical of today; / mean, sensible, empty, / angry, exhausted, simple. / There were many Russians, / Bulgarians, Romanians, Moldavians, / Gypsies were piling up in the crowd, / and the Cossacks were not so numerous. <...> / Such is the modern Babylon – / our Danube region» (Reva, 2008: 73). All the vicissitudes of traveling through the Danube region of Ivan Zhupan have copyright implications, where one can feel their own experiences and pain, the author tells about his ancestry, recalls his mother and father not by accident. The poem has so many leitmotifs that it is probably not possible to stop thinking about artistic imagery. Everyone will find their own research path in it, whether it be the Shevchenko motifs, the color scale, toponymic symbolization, landscape-natural organization, gastronomic-Bessarabian specificity, as well as historical sketches, philosophical imagery and considerations, sensual symbolization. The poem is truly phenomenal, as it may interest an outstanding researcher and admirer of literary creativity.

The cycle of sonnets stands out among the diverse, and multifaceted poetry of V. Reva. Not every poet manages to master sonnets – a rather complex poetic form that originated in the European Middle Ages, with a clear internal structure, rhyming, philosophical content. V. Reva mastered the technique of the sonnet, especially the so-called Shakespearean form. His sonnets are dedicated to universal values – fate, creativity, freedom, guilt, reconciliation, faithfulness, repentance. Despite the fact that the sonnets are intimate, in each of them you can see the reflection of their own perception of life and understanding. The author is masterful of the special rhyming of the classic Shakespearean poem. A number of his sonnets are dedicated to his faith, hope, love, despair, life, word, traitors, Nikolai Vingranovsky, etc.

It is worth referring to the author's recent poetry – the collection «Stumbling Stones». The collection presents an epigraph from Taras Shevchenko: «I curse my foolish mind, which let the fools fool it, and will drown in the puddle...». The meaning of this epigraph differs from the previous collections. Mostly, the author did not use epigraphs a lot. Thus only the collection «Everything on Earth» (2009) contains words from the New Testament: «And whoever foresees, they speak to men with instruction, with encouragement, and with comfort.» In other collections, the author left the prerequisites or lines-addresses «Instead of epigraph», there is still dedication to relatives, grandchildren. In the dedication to his grandchildren, T. Shevchenko's phrase is paraphrased: «The Apostle of Truth and Science will come to you, my grandchildren.»

So, in the last collection, there is a poem «At the Gate to Paradise» (Reva, 2014: 86-88). The poem consists of 72 lines, which are conditionally divided into four-verse motivated sentences. Along with the poems of eternal Taras, an epigraph from «Nevolnyk» about the destitute destiny is presented: «And the other poor man does not have a house or a field, only a bag, and from a bag the fate looks like a child, and he curses it, curses it...» (Reva, 2014 : 86). Actually «fate» will be the accent word of this work. For the author, this is one of the keywords. In the spirit of his talent, through his own destiny, he contemplates around and thinks about the ways of different segments of modern domestic society. Behind the ideological canvas, the poem is reminiscent of Dante's Divine Comedy, where the

author-poet is a lyrical protagonist who travels the paths of Hell looks at Paradise and earns it. And so in this poem, which appeared in «prayers of self-knowledge, without reproach.» But the history of the contemporary author's side is different from the medieval ideas in terms of subjects, stories about human sins, and the composition of the other side, where there is Hell, Purgatory and Paradise, among which the first is more interesting. Vladimir Reva writes about what the other side is from the first chords of the poetic word – the name «At the Gate of Paradise». The author is interested in Paradise, but it is not about living in it, but about the queue of sinners trying to get there with any means. Not only those whom the author considers to be the bearers of modern evil and the plight of the Ukrainian common people, but the people themselves, stand in this queue. True, Paradise is not a mythical biblical world of purity and good, but a place distorted and modernized from the point of view of a despondent man who speaks with unconcealed sarcasm of the world's salvation, because even at the gates of paradise there are «cool Pharisees» and «cash is taken away'. The author seems to say that the world has overturned, because at the Holy Gate there are commercial monsters who have hased St. Peter out. It is probably not necessary to blame the author for sacrilege, because the distortion of the world created a certain time, like the newest structure of the state. It is no coincidence that four presidents are first in line: «Here, all four presidents, high-ranking quadriga, stand and crumble like drunkards, waiting for the right moment» (Reva, 2014: 86). In these words one could put an end not only to the aggravation of the poetic lines, but also to the life of their author, if this were true of the previous century. It is known from history that Osip Mandelstam gave his life for the lines «we live and do not feel we have a country». The whole poem is imbued with the indifference of the poet to hypocrisy, bribery and painful questions of the injustices of the domestic state system.

The poem from the same collection «I am not silent» (Reva, 2014: 52-54) is the continuation of the theme of the destiny of the indomitable poet. This poem is more difficult than the previous one because it has so much pain in the mix with anger that slams into the mind of the reader as a sharp knife. At first glance, the author seems to be a bit confused by the rhythm melodic set at the beginning of the piece. However, some rhythm beats favor the general perception of the author's poetic concept. It is difficult to say that perception has a spirit of aesthetic enjoyment, because the poem prompts thought. As for the latter, they also differ because they have not only a general inclination for philosophizing. The poet causes himself to think without rest, to think and be angry, to reflect and existentially to gasp. It is clear that this poem, like many others, creates a general image of the author and reveals his position. The author's existence is expressed through his own worldview of belonging to a sick country, whose sons are «Christ-sellers, fatherless, naked», who «grabbed grandfather and child, did not spare the gray mother, did not spare the windows in the house, did not regret the future.» Again the author refers to people with a purely folk expression: «What the hell, Cossacks? Who made you such lazy people? What makes hearts hot?». And further about the nature of man: «He who grew up on the thorn-grass, who sows envy among us, still walks upside down on a fool's head.» Human stupidity is perhaps the greatest mental problem that a creative person can point out, and the author does exactly that. He writes that he foresaw what would happen, for he foresaw «my people will go in the straight line.» There is already a need for a contextual understanding of the expression where going straight can mean indiscretion. Therefore, people «go one by one, as they can: some crawl, others fall, and others could not get out».

A separate leitmotif of the poem is the author's struggle against indifference. This shows the human dignity of the poet, his poetic combat and the call to battle. The mood of the verse changes after the lines of his own poetic mission: «I am coded for a «plus «, for

nameless service to God, humble service, as I see it, I pray for the healing of people». If the first part contains more question marks, then the second half of the poem is full of exclamation marks. But it does not mean that the author betrays his fighting character. And he does not fight alone, but with those who are mature. Other fair, true poets-fighters are also in this: Shevchenko, Stus, Symonenko: «Who came to the Watchtower? Taras Shevchenko was the watchman, from him Stus and Simonenko and thousands who can see as well». Of course the theme of patriotic support for the justice of Ukrainian statehood is the most widespread in the writings of these authors, because each of them thought that silence was a sin. So the author writes: «I am not silent. Silence is a sin. Silence is shame and fallacy. «Therefore, the author appeals: «Let's not lose our dignity. We are involved in bringing national honesty, let the old rags burn. Let's start the alarm, Cossacks! Until the onset, Brothers!». By calling his fellows Brothers the author gives this appeal a special meaning, because it is not just people of national origin, they are people who carry the sun in them. The image of the sun is a hope that burns in the hearts of those who care. The sun as the heart and the heart as the sun is such a basic tenet of the single-blooded brotherhood in which «the sun in the heart will not die.»

No less interesting in the composition and story rhyming is the poem «My Father-in-Law's Monologue». The story of the poem is another, more mundane, because the narrative is based on the everyday stories of a Ukrainian father-in-law with a Turkish surname (a common thing for Ukrainian Bessarabia), Serhiy Arabadzhiy, who tells about the difficult life of people in the countryside who tried to adjust their lives to the state power instructions and survive after the introduction of the next party directives. It is not necessary to think that the directives did not touch the rural way of life, on the contrary, they changed it not for the benefit of the simple industrious people of the village, but for the most part destroyed the ordinary way of life. Much injustice has taken place in the countryside in relation to the peasants: there was working for «working-days»; not being able to obtain a passport that was kept in the village council (passports were first issued to villagers in the 1970s) – a humiliating and slavery position. The introduction of a tax on fruit trees (even though you work for «working-days»!) is also worth mentioning.

Because of this, «cherry gardens near the houses» were cut down with tears and pain by the burnt-out hosts overnight in our villages, because they were unable to pay for them. And to have some shade, instead of pears, apples, cherries, plums, apricots and poles, acacias were planted. It's not just a simple rural story told by a father-in-law. The poem has two characters, on the one hand it is a father-in-law, on the other there is his interlocutor (the author), who is the son-in-law. Despite that, the conversation comes from one person – an old father-in-law, who recalls, sadly complaining about life during the times of the Romanian and Soviet authorities, holding a glass of «ink». It is no coincidence that the main food of peasants in Bessarabia was mentioned in those years when power changed every year (until 1947): from Soviet to Romanian and vice versa. The plot begins after the words of the father-in-law, «I ate my grits under the Romanians, but under the Soviets» – ...and he started weeping quietly.» These tears were preceded by the expression of another father-in-law monologue, in which he rebukes his interlocutor, though acknowledging that his son-in-law is a «partisan honest.» So, let's quote the beginning of the verse: «My father-in-law once scolded me: /» May your damn «Manifesto» burn / that wicked word is hegemon, / and where is your truth, conscience and law / in yours chiefs who are like old boons?! (*Reva, 2006: 15*). The following is the story of what happened in the village of Bessarabia under Soviet rule, and the author retains the words of a colloquial expression: «The deaf village Rada people came / they cut the garden off with the sharp razor / With two pears, «pity» – «forest beauties». / I have not forgotten the soviet persons / khrushchev komsomol asses, /

Unbaptized party heads (*Reva, 2006: 15*). And then the history of the collective farms, presented in an ironic-sarcastic manner, but truthfully and accurately reproducing the language of those who destroyed the life of the peasants under the slogan of the structure of a bright future: «Give up the cow.../ the new life is coming – it will not go past you / get you Maika here, you can leave the goat – I'll bring you the paper myself! / We'll hae the lands of milk and honey around us / you'll see!» (*Reva, 2006: 15*). Not believing in «lands of milk and honey» the father-in-law told how he led to sell a cow to Kiliya and «in the darkest night he looked the cow in the eyes», openly mentioning that «he never loved his wife this much» and «he never told words like that to any woman». Crying about his own life, the old man admits that all «all other peasant`s life was bitter a well». And although he admits that everything was already left in the past and they should cut off conversation, he is sore for those cut off borders from the garden where the pears were left alone: «And the pears were still standing / orphaned – two sisters, / two «forest beauties», and fearful ones – / and now they still appear to me / in the cobwebs as if they were in a rags – / and this happened among the people, and under God!» (*Reva, 2006: 17*). This poem, like the others, also has a realistic basis, expressed in the peasant's narrative monologue, the anguish and tears of which are diluted with a strong Bessarabian drink.

We tried to reveal certain creative dimensions of Volodymir Reva`s human, civic and humanitarian positions using his selected poetry as an example. This side of personal positions will always be exposed in poetry, because genre specificity implies openness and sincerity of poetic expression. However, the author's truth is not limited to the works mentioned in these explorations, the poet's work has many interesting genre-themed creations. In order to immerse oneself into that one must read and discover new horizons of the poet's talent and one's own capacity for understanding the true and the false, the shown and the hidden, the sincere and the sharp, the personal and the general.

Reva V. A. *Offensionis cuneos*. Ismael : SMIL, 2014. 104 p.

Reva V. A. *Obitnicya lyubovi*. Kiyiv : Vidavnychij dim Dmitra Burago, 2013. 180 p.

Reva V. A. *Keditum grues*. Carmina, prosa. Ismael : SMIL, 2006. 184 p.

Reva V. A. *Sonnets*. Carmina. Ismael : SMIL, 2008. 164 p.