

АКТУАЛЬНІ ПРОБЛЕМИ ТЕОРІЇ ЛІТЕРАТУРИ ТА ЛІТЕРАТУРНОЇ КРИТИКИ

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RECONSIDERING «THE CHERNOBYL» NARRATION WITHIN THE CONTEMPORARY TENDENCIES OF ECOCRITICAL WRITING

The «Chernobyl narration», represented by the post-Chernobyl accident literature, is under study in the thesis within the formation of new Ukrainian ecological consciousness. The diversity of narrative form in writings about the Chernobyl gives critics the opportunity to study their common generic features and define the «Chernobyl genre» which stresses various aspects of the social context of the Chernobyl accident and its aftermath. The stylistic tensions of the «Chernobyl genre» lie in the fact that on the one hand Chernobyl is regarded as a historical event, which many people experienced, but on the other hand this catastrophe is an event which had a much more specific and individualized impact on each author's life. Represented mainly by memoirs and journalistic documentaries, «the Chernobyl genre» deals with the ambiguity at the synchronous level. The research stresses the fact that while speaking about global relations between humanity and science, about morality within the technological progress, the authors of «the Chernobyl genre» try to describe the duality – macrocosmos and microcosmos – of the Universe. The contemporary tendencies of ecological criticism give a specific view on studying the «Chernobyl genre» within the ecocritical narration by stressing the social role of literature in the particular post-Chernobyl situation as well as in the contemporary transitional society which unveils a paradoxical situation – being a tool of explicit political propaganda in the society of that time, while responding to an implicit obligation to cover the real information and true facts about the Chernobyl accident.

Keywords: «Chornobyl genre», ecocriticism, ecocritical narration, ecological consciousness, eco-ethical complex.

The explosion at the Chernobyl nuclear power plant on April 26, 1986 – which happened 30 years ago these days – was a watershed event in the Ukrainian ecological consciousness, but it did not find prompt representation in Ukrainian literature about nature. That became some years later. But in the first year – only brief official information and plenty of gossip about «something has happened» and occasional meetings with people, evacuated from the Zone.

This nuclear catastrophe as well as other alarming factors made the Ukrainian society face the necessity of getting informed of the truth about itself and building all spheres of life on the basis of a viable moral structure. The literature of the post-Chernobyl period should be viewed through the lens of how the Chernobyl nuclear accident helps Ukrainian literature address questions of truth and human morality.

The accident at the Chernobyl nuclear power plant produced a peculiar surge of ecologically-directed publications as well as enabling the appearance of «ecological nonfiction/documentaries» (so-called «writings on ecological affairs») and «ecological memoirs» (representing the «writer's ecological approach»). Ukrainian writers' responses to the nuclear accident were extremely dynamic; among them are documentary notes/nonfiction works such as Yuriy Shcher-

bak, *Reasons and Consequences* (1986), Yuriy Shcherbak, *Chernobyl* (1989), Volodymyr Yavorivskiy, *Maria with Mugwort at the End of the Century* (1988), Ivan Druch, *Chornobyl Madonna* (1988), Borys Oliynyk, *Seven* (1988), Lidiya Viryna, *At That Fire Night* (1989), Vitaliy Mykulskiy, *Fire Destructors* (1996) and others. But the critics' responses to these and other works were restrained and low-key. Sometimes a newly published work went by unnoticed.

The reasons for this are well known. In the first years after the Chernobyl tragedy reporting any information dealing with the accident was prohibited; journalists and literary authors were only allowed to repeat the only official – governmental – point of view on this catastrophe. There was a complete factual blackout on the actual event. But some time later, in spite of all obstacles and prohibitions, Ukrainian society became aware of Chernobyl as a technical accident that had global ecological effects, the lingering consequences of which will be experienced by future generations. This awareness of the real events that occurred at Chernobyl reached the mass media in part due to the publication of memoirs of the Chernobyl catastrophe by first-hand witnesses.

All these works – journalistic and literary – are obviously united through their common subject matter, though they differ in form. This diversity of narrative form in writings about Chernobyl gives critics the opportunity to study their common generic features and define «the Chernobyl genre,» which was introduced in Ukrainian literature by Marko Pavlyshyn in a work titled *Chernobyl Theme and the Problem of Genre* (1992), which stresses various aspects of the social context of the Chernobyl accident and its aftermath [9, p. 46].

The stylistic tensions of this «Chernobyl genre» lie in the fact that on the one hand Chernobyl is a real historical event, which many people experienced, but on the other hand this catastrophe is an event which had a much more specific and individualized impact on each author's life. This gives rise to the question: Is it appropriate to cover this global catastrophe via a single person's point of view and consciousness? In response to this implicit question, Yuriy Shcherbak created a documentary novel containing actual interviews (Yuriy Shcherbak, *Chernobyl*, 1989), Volodymyr Yavorivskiy, along similar lines, wrote his novel *Maria with Mugwort at the End of the Century* (1988) **by arranging real documents and photos. They represent their authorial perspectives as «honesty» and «humility»:** these authors state that they did not create fictional texts based on the information about Chernobyl, instead allowing the facts to represent the real situation. Their works sometimes contain the phrase: «After the accident I repeatedly managed to visit the Zone» [10, p. 19; 11, p. 16], which can represent a new authorial topos in the literature, a topos emphasizing the author's need to connect time and time again with the historical source of his or her literary topic. The documentary and multi-perspectival aspect of Ukrainian literary representations of the socio-ecological effects of Chernobyl are highly reminiscent of the Japanese author, Ishimure Michiko's classic work, *Paradise in the Sea of Sorrow* (1990). By employing a multi-voiced technique merging fiction and journalism, this novel responds to the tragedy of Minamata Disease in the 1960s, another industry-caused contamination which negatively impacted both the natural environment and the human community.

One distinctive aspect of «the Chernobyl genre» deals with documentary literary notes which did not intend to be a journalistic coverage of the catastrophe. «Chernobyl must be a fact of the Ukrainian literature», says Yuriy Shcherbak. He framed his series of interviews (he wrote down the interviews with a number of people who were variously related with the Chernobyl accident) with professional author's «pathetic high style».

Even more, Chernobyl can be regarded as a sign of future within literary and artistic categories, because this contamination event inspired writers and artists from the region to apply their voices and imaginations to the meaning of the disaster, just as writers and artists are currently attempting, nearly thirty years later, to develop new aesthetic responses to the phenomenon of global warming. «The Chernobyl epic» was represented as a global tragedy. It needed new literary forms, as Ukrainian scholars have noted: «this form appeared – literary memoirs – they helped to cover the information what was under control by the government» [3, p. 211].

Literary memoirs not only shaped non-official information about the Chernobyl accident (which happened not once but significant disorders and breakages took place some days long before the main exposure of Reactor 4), but also gave the details of those days' social reality. Written by the poets and writers, such literary memoirs depicted the Chernobyl catastrophe and post-Chernobyl events in the pathetic and tragic style.

There exists another answer to the question: «Is it appropriate to articulate this global catastrophe from the position of subjectivity?» Since the very beginning of its existence literature has always employed «high» genres and forms in the service of elevated themes. The poets of the Chernobyl period felt that it was the epic genre that best corresponded to the implications of such a global catastrophe. Borys Oliynyk in his narrative poem «Seven» assumed the responsibility to solve the traditional epic's tasks, such as myth-making, symbol-making and hero-creating. Among all other works of «Chernobyl literature» this poem by Borys Oliynyk was greatly appreciated because of its satire, philosophical background of the problem, and broadness of civil consciousness, which demonstrated close connections between the author and the Chernobyl accident: «This catastrophe turned over the world. The awful scenes are in front of eyes. Duality covered everything... Pessimism transforms into cynicism... The reason is presumptuous human mind and blind faith... The way out is sacrifice and victory of hope over pessimism. The solution is avoidance of duality. Integrity of soul is the basement of existence» [7, p. 4]. In his poem the poet chose the form of dialogue between a crow, as a representer of cultural pessimism, and an unsuccessful disputant. «You, engineer, a representative of clever minds! – said the crow. – How can you speak about clever minds? Clever minds were shot away as «enemy of the people» in 1937 (Stalin's repressions against the progressive people in all the spheres, who were claimed as «enemies of the Soviet people» – this explanation is mine). If these clever minds were here, we would not have had this contaminated air around us and inside us» [7, p. 4]. **This way of narration** prevented the author from presenting his own position but allowed his character to do this instead of him.

Another significant aspect of «the Chernobyl genre» deals with the ambiguity at the synchronous level. While speaking about global relations between humanity and science, about morality within the technological progress, the authors, who write within «the Chernobyl genre», try to describe not the Universe and the macrocosmos, but depict the small details of the microcosmos – a contaminated flower, a cow covered with cellophane, mushroomers with respirators, etc., a mother with her dead child. And this situation can be easily explained – the authors, who immediately visited the nuclear station after the main exposure within journalists' groups, did not realize the size of the catastrophe and at that moment they were sure: the wise governing Communism party can arrange this chaos and put everything in the harmonious order. Only some years later they as well as others concerned managed to realize the real scale of the catastrophe.

Some western scientists considered the Chernobyl catastrophe to be the result of a complex combination of causes: government decisions about using the nuclear energy and building the nuclear power plant near Kiev, the significant technical changes in building and constructing the nuclear reactor, the lack of responsibility in managing it, the bureaucratic paralysis and even criminal withholding of information about the situation as the first reaction to the catastrophe – all these factors stemmed from the weaknesses of the whole system in its economic, political, social and ideological aspects.

The «Chernobyl genre» can also be characterized by the fact that its fictional works are almost entirely devoid of apologists (defending the government and the nuclear authorities), yet they still do not express a critical attitude toward those who should be responsible for the accident. The critical vector is directed at the depravity of the contemporary society in general – but what society? – Ukrainian? Soviet? modern?

The next special feature of «the Chernobyl genre» touches upon the role of literature in this particular post-Chernobyl situation as well as in the contemporary transitional society in general. The authors of that time faced a paradoxical situation – being a tool of explicit political propaganda in the society of that time (as Ukraine was still part of the Soviet Union in the late 1980s), while responding to an implicit obligation to cover the real information and true facts about the Chernobyl accident. Under the condition of total information secrecy about the Chernobyl catastrophe, the writers and poets faced a profound challenge in their work – they could not adhere to the previous Soviet guidelines for covering public events, but their civic responsibility as the voice of the public did not allow them to keep silent. In this awkward position, most writers had to search for a compromise between their functions of «the writer as a spokesperson of the government» and «the writer as a responsible citizen». This difficult situation sometimes resulted in fictional works where authors publicly apologized and expressed regret for the pre-

vious glorification of the industrial objects leading to ecological catastrophes (see, for instance, *The Chernobyl Madonna* by Ivan Druch, which appeared in 1988).

Having made the whole world quake, the Chernobyl catastrophe was promptly represented in various literary genres: poems and ballads, narratives, stories and novellets in various languages. After paying a visit to the contamination zone, journalists and literary writers started to depict the tragedy through reportage and essays. They gathered facts and received permission to write about some aspects of the catastrophe. And Russian authors were the first to respond to the accident in their works. The 1987 play *The Sarcophagus* (Саркофар) by Russian journalist and writer Volodymyr Gubarev is generally thought to be the most famous Russian literary work about Chernobyl. He was among those journalists who arrived at the Chernobyl nuclear station within some hours after the accident. In the preface of his play he wrote: «In May, immediately after the accident I flew to Chernobyl to write a report. The editor said to me: «We need honest information. Of any volume. Of any genre». Unexpectedly the journalistic reportage became a play. A tragedy. But it was not me who chose the genre». This play was staged in more than 100 theatres in the world and only one in Ukraine (performed by a Russian theatre from Tambov in 1987). In 1989 in the UK this play was honored with Laurence Olivier Award.

One of the first Russian poems about Chernobyl was the 1988 work called «The Chestnut Silence» («Тишина каштанів») by Oleksandr Tkachenko. In depicting the Chernobyl catastrophe, he avoids answering the questions «Who is in charge?» and «What should be the punishment?» but is particularly concerned with how our descendants will evaluate Chernobyl. Without being a witness of or participant in the Chernobyl nuclear accident, the author calls for the world audience's attention to the catastrophe.

A similar approach to the tragedy in Ukrainian literature came from Yuriy Shcherbak with his documentary notes and memoir, titled *Chernobyl* (1989). As a doctor and a researcher, he reveals his observations, analyzes them, makes certain conclusions, searches for the causes, interrogates those in charge, and suggests an appropriate punishment. Yuriy Shcherbak charges some definite persons and calls their surnames pronounces a few to be guilty and even reveals their surnames. The paradox of the situation is that, like all other Ukrainian authors, who wrote about Chernobyl, Yuriy Shcherbak charges everybody, living there, everybody, keeping silence about the coming tragedy – «we, who consented and admitted Chernobyl, are in charge of it; I blame us» [10, p. 19]. Svitlana Yovenko, a Ukrainian poetess, supports him: «Carelessness! Inactivity! Sloth! Our ignorance about Chernobyl – all these mean: suicide!» («Легкодумність! Інертність! Лінивість! Невігластво наше про Чернобиль – читай: самовбивство!») [4, p. 16].

While stressing the specific threat from numerous nuclear power plants, situated in Ukraine and Belarus, Yuriy Shcherbak in his works summarizes about the threat to all humanity and offers a final warning: «We came to Chernobyl. We came to a crisis of faith. We came to the edge...» («прийшли – до Чернобиля. Прийшли до кризи віри. Прийшли до краю прірви...») [10, p. 19].

The brightest representation of the Chernobyl tragedy was implemented in the narrative poem «The Chernobyl Madonna» 1988 by Ivan Druch [2, p. 43], whose son was among those who participated in rescue operations after the accident (later his son had serious health problems because of this activity). (See below for sample lines from this poem). Druch's previous set of poems, titled *The Breath of the Nuclear Power Plant* (Подих атомної) (1978), expressed the author's faith in the peace-devoted use of nuclear power. Although the author lauds the efforts of scientists, engineers, builders who were involved in the project by casting them in the heroic mode in works like *The Ditch* (Котлован) and *The Reactor* (Реактор), he issues an early warning about building a nuclear power plant in the most populated part of Ukraine.

«The Chernobyl Madonna» by Ivan Druch was written as the continuation of his usual poetic style which combined the artistic and the grotesque: «On the top of the mount there is a nuclear reactor burning, at the bottom of the mount there is a tractor plowing» – «На горі горить реактор, під горою оре трактор» [2, p. 44]. The audience accepted it as an attempt to describe the Chernobyl catastrophe as the cause of a new global attitude toward the role of human technology in affecting environmental and human health. The author emphasizes the specificity of his own position in describing Chernobyl with the help of a specific poetic toolkit: namely, the topos of humility («Aren't you afraid to step on the cosmic road having only your sketchbook in your hand?» – «Чи не лячно тобі виходити із етюдником на цю космічну дорогу...?»), the

topos of calling for Muse («She [the Muse] comes and make you a poetic pen» – «Вона приходить і робить з тебе перо»), the topos of silence («I am out of the words» – «Немає в мене слів»). In this poem the author represented his own vision of the tragedy by creating the image of Madonna, God's mother, who knows about the final moments of her son's life but does nothing to prevent him from making his way to the Crucifixion for sake of humanity. The awareness of the author's tragedy about his own son's post-Chernobyl medical condition makes this poem especially poignant.

The Chernobyl Madonna by Ivan Druch has two layers of representation. The first layer is a realistic one, involving the set of realistic portraits – the old woman wearing a cellophane dress who secretly walks her cellophane-covered cow in the contamination zone. This episode inspires both humour and fear by stressing the human vulnerability in the period of ruining the relations between the Earth and the Human. Having affected by her contact with the contaminated zone, she tried to kiss a contaminated flower – even the deadly danger cannot prevent her from trying to keep good connections with the Earth. In spite of being affected through her association with the Zone, she tries to kiss a contaminated flower. Even the awareness of the deadly consequences of her act cannot prevent her from breaking her ties with the Earth. And all of the characters – a soldier, an atomic scientist, an executive director, a builder, an engineer, and others – are depicted separately, without any ties within the plot, but the readers realize that they all are related to the Reactor and the Zone.

The other layer deals with the poet's lyrical style and philosophical reflections. He personally suffers from his speculations about the role of the Chernobyl tragedy in the further development of the world. The poet reconsiders how the biblical, folkloric, and literary traditions might help prevent the seemingly unavoidable calamity facing humanity today. The Scythian numens, which in Ukrainian folklore are considered to be the spirits (manitos) of the ancient Slavs usually being inconspicuous but appearing under dangerous circumstances to protect the Slavonic people, now are appearing and erecting from the burial places in order to protect not only the Slavs but the Earth and the Humanity from the nuclear radiation. His poem is a multilayered mosaic structure, combining the tragic, bitter, and confessional points of the narration based on real facts and the poet's moral way of reconsidering the catastrophe. The poet concludes with the image of the Madonna having a baby in her hands («And this grey-haired Chernobyl Madonna carries this ill planet... as her own ill child» – «Несе сива чорнобильська мати Цю планету... Це хворе дитя!..») [2, p. 43].

Lina Kostenko is one of the most brilliant writers who describe the sequences of the Chernobyl nuclear accident. She was among the first visitors of the Chernobyl zone after the contamination and tried to inform the general public about the situation there in her documentary writings. Ten years later after the Chernobyl catastrophe she wrote her novel *The Zone of Estrangement* (Зона відчуження, 1996), where she described the transformations of the 30-km zone around Chernobyl – the wild, devastated, desolated, ruined, and deserted zone. In this novel Lina Kostenko raises an important question which the narrative tries to answer: «No, the Chernobyl accident is not the apocalypse, the real apocalypse will come when we forget the Bible and the Holy Word» [6, p. 5]. In her artistic interpretation of biblical images, motifs, and ideas, the author uses the God's Word «as a shield and as a weapon in the struggle of good and evil» in her fiction, as Olena Stetsenko, a researcher, mentions in her work titles «The Biblical motives, images and stories in Lina Kostenko's works» [6, p. 76].

The unique example of «the Chernobyl genre» can be represented by woman's writing. Of particular interest is the fiction of Svitlana Yovenko. The author depicts «the Chernobyl syndrome» through her distinctly female images and characterisation. Critics have emphasized distinctive features of her fiction such as female subjectivity, confessionality, sincerity, directness, autobiography implementation, psychology, style emotions, fragmentariness, female model of narration system. Thus, Tetyana Kachan, a Ukrainian researcher, mentions: «She [Svitlana Yovenko] outlines a woman's vision of the Chernobyl catastrophe and the role of female writerly activism in the Zone. The image of the Zone, created by Svitlana Yovenko, is dually interpreted – on one hand, it is an area, contaminated with the nuclear radiation, on the other hand, it is a model of the world, restricted the Woman's desires, plans and words. Her Chernobyl is a mosaic of female's faces, female's actions, female's fates» [5, p. 175].

In her short story «Do not scare me, baby» («Не лякай мене, крихітко», 1999) Svitlana Yovenko depicts family problems and the generation gap in the context of the widescale Chernobyl tragedy, again represented through philosophical motives and ethno-historical themes in its catchall and multilevel narration. She tries to display the «family war» in the main female character's home against the background of Chernobyl «invisable» war. Demonstrating the episodes of these «wars» – at the female character's home and in the Zone – the author comes to the conclusion: these wars have the same causer – a self-confident human, who is in charge of these tragedies. And being alone in the result of social and ecological conditions, her female character is getting ready to die because of breaking ties with the family under pressure of total venality and lack of spirituality in the society and under repressive nature of the government.

In her poem «Explosion» («Вибух», 1987) Svitlana Yovenko stresses the pain and courage of those who dealt with the consequences of the accident in Chernobyl. (Her words «the Pain and the Courage» were used as a title of the anthology devoted to the Chernobyl nuclear accident). The author emphasizes the horrendous situation in post-catastrophe summer: Kyiv – the capital of Ukraine – was empty and free of children those days («That summer was full of anxiety/alert and fortitude/bravery – and Kyiv was free of children» – «Літо тривоги й мужності – Київ без дітлахів») [4, p. 18]. In her stories she emotionally reacts to scientists' utterance «Science requires sacrifices,» cares about the future, and stresses the role of collective conscience of the Ukrainian nation in solving the current ecological situation, leading to the reformation of the human soul. What is notable here is how Yovenko specifically calls for the Ukrainians to use this ecological catastrophe as a motivation to improve themselves and work collectively toward ecological restoration. The poetess writes: «Let's look into the sealed wells of the Zone – What can you see there? – You can not see yourself – Only the words: Stop a fierce and wicked atom!» [4, p. 18]. Representing the female vision of the situation, all her short stories are permeated with the Chernobyl «signs», which form «the Chernobyl mosaic of faces, lives, fates, actions» [5, p. 175]. Her female symbolic vision absorbs biblical reminiscences, touches on Ukrainian folkloric motifs, and expresses both apocalyptic and life-asserting messages. She greatly succeeds in creating the image of «the Zone». In her fiction the Zone is not only the radiated territory but also a model of the Universe where the woman, devoid of human rights, lives. It is her female vision of the Chernobyl catastrophe as well as the woman's place in the Zone that enables the unique representation of the Chernobyl syndrome, a psychological condition of distress. At the poetic level, Svitlana Yovenko's specific female writing is represented with women's images, psychologically rich language, and an emotional style of narration.

Ecological memoirs devoted to the nuclear accident in Chernobyl are a medium which not only reveal the reasons for the Chernobyl accident to the common people but also comprehend the consequences of that catastrophe. These works of nonfiction provide readers with facts and reports and represent witnesses' recollections while also emphasizing the writers' own interpretation of the facts. In unveiling «the Dead Zone» matters, memoir and nonfiction writers confessed that they did not know at that point in time and perhaps even today, the whole truth about the Chernobyl accident. Even in the twenty-first century, there exist some works that the government prevents from being published, such as *Soothsayer from Future* and *Farewell to Chernobyl* by M. Malakhuta (Віщун з майбутнього and Прощання з Чорнобилем М. Малахути). (M. Malakhuta is a journalist and was an editor of a regional journal in eastern Ukraine in the Soviet period; small number of his friends sometimes mention about these memoir works but the author still avoids speaking about them because of negative consequences after the attempt to publish them) [3, p. 213].

The post-Chernobyl decade's writers tried to focus on the commonly accepted opinions about the accident's consequences, although the ecological problems they depicted allowed the writers to emphasize dangers faced by their human characters. As a result of covering the Chernobyl nuclear accident and its aftermath, most Ukrainian writers of that post-Chernobyl period came to the understanding that every patch of land in the Chernobyl region is dead and inappropriate to live on. Post-Chernobyl nonfiction by Ukrainian writers presents facts and memories reconsidered by the authors and passed through the writers' and eye-witnesses' imagination. However, Ukrainian fiction has not managed to cover the tragedy of the Chernobyl catastrophe to the same extent.

Ukrainian literature – both of the post-Chernobyl period and the contemporary one – is characterized by its ecological-spiritual direction, where ecological and spiritual problems are regarded as an integral whole. This has launched a new paradigm in Ukrainian literary studies that integrates and interrogates the representation of environmental problems in cultural spaces. All of these problems are regarded by Ukrainian literary critics as a typical phenomenon of industrial society, while the emphasis on representing the moral aspects of ecological-spiritual problems of Ukrainian society is evidently based on the «cultural memory» theory of Ian Assman. He states that the combination of time and identity shapes the cultural memory of any nation. Due to his words, 40-year period is enough for any event to disappear or become a landmark in a nation's memory.

Chernobyl accident with its post-Chernobyl literature, mainly memoirs, became a so-called landmark of the Ukrainian ethnic consciousness. All of these factors have created the background for today's dominant tendency to examine human-nature relations in contemporary Ukrainian literature.

The Chernobyl theme in Ukrainian literature is one of the acute sites where the fight for the Truth in literature is taking place in this society. This fight enables the Ukrainian literature to demonstrate its civic inclination, its ability to analyze society, and its intellectual honesty. This body of writing about Chernobyl serves to refresh and energize the ethnic and social consciousness of Ukrainian readers and urges citizens to take steps that will avoid «future Chernobyls» and shape a new cultural consciousness based on the strong principles of human morality.

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Досліджується специфіка формування та розвитку «чорнобильського жанру» у контексті розвитку екологічної критики в українській літературній критиці, де екокритичні дослідження проводяться на перехресті екологічної естетики і літературознавства у контексті соціальних перетворень і негативних наслідків індустріалізації України. Наведено доробки тих митців, імена яких українське літературознавство співвідносить з «чорнобильським жанром», в межах якого акцентується вплив відносин «етнос – природа» на формування певного етнічного характеру, що розглядається як низка соціальних і психологічних особливостей етносу, які визначаються соціальними, економічними, історичними, географічними чинниками в аспекті позиціонування свого місця у навколишньому середовищі.

Ключові слова: «чорнобильський жанр», екокритика, екокритичний наратив, екосвідомість, еко-етнічний комплекс.

Исследуется специфика формирования и развития «чернобыльского жанра» в контексте развития экологической критики в украинской литературной критике, где экокритические исследования проводятся на перекрестке экологической эстетики и литературоведения в контексте социальных трансформаций и негативных последствий индустриализации Украины. Представлены работы тех авторов, имена которых украинское литературоведение соотносит с «чернобыльским жанром», в рамках которого акцентируется влияние отношений «этнос – природа» на формирование определенного этнического характера, рассматриваемого как ряд социальных и психологических особенностей этноса, которые определяются социальными, экономическими, историческими, географическими факторами в аспекте позиционирования своего места в окружающей среде.

Ключевые слова: «чернобыльский жанр», экокритика, экокритический наратив, экосознание, эко-этнический комплекс.

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