

## STOP ECOCIDE: 'SHCHEDRYK' COVER FOR PEACE AND LIFE

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### Summary

The article is devoted to the study of the representation of environmental and military issues in the English-language song text 'Carol of the Ecocide', which is actually a timely cover for the legendary melody 'Shchedryk' by an outstanding Ukrainian composer M. Leontovych.

In the narrative 'Carol of the Ecocide' there are analyzed the depictions of tragic pictures of wartime reality, which appeal to the recipients with a call to stop the death, destruction of the natural environment, which is taking place in Ukraine on a significant scale. It is traced how these lyrics clearly outline the harmful and destructive effects of war on the environment, also called ecocide, which is considered a crime against humanity.

The author notes that 'Carol of the Ecocide' combines various goals, among which the following stand out: to honor the 100th anniversary of 'Shchedryk', and in this way to reactualize the national cultural and historical heritage, which is a fundamental factor in nurturing ethnic identity, which is extremely and crucially important in the fight against colonial enslavement; and call for an end to ecocide as a result of the war in Ukraine.

There has been revealed a connection between 'Shchedryk' by M. Leontovych and 'Carol of the Bells' by P. Wilhousky and 'Carol of the Ecocide' by Ye. Matyushenko and Yu. Zvonar. The significance of the cultural sphere for the security and prosperity of the country, state, and nation, as well as for the preservation and cherishing of ethnic identity, is emphasized.

**Key words:** environment, military implications, Russo-Ukrainian war, ethnic identity, art defense, colonial aggression, popular song.

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### 1. Introduction

The Ukrainian cultural front, cultural mission, art defense, cultural resistance are verbal representations of numerous reactions of the Ukrainian cultural community and the intellectual elite, which were realized in interesting and powerful, inspiring and healing projects. Creative activity in the Ukrainian cultural space, concentrated in the optics of war, has reached such an intensity that experts speak of a surge and rise.

Actuality of theme. The popular song performs an important entertainment and relaxation function. At the same time, during the war, the texts of popular compositions were characterized by problematic and thematic vectors aimed not only at entertainment. The popular song became a powerful cultural and spiritual weapon of Ukrainians after the full-scale invasion. During the war, Ukrainian popular performers have been actively working, creating new compositions addressed to every Ukrainian with a message of support, the approach of victory, faith in the triumph of the good. The texts of the period of the Russo-Ukrainian war are actively studied by Ukrainian scientists. However, there are currently no special studies devoted to the English-language song text of 'Carol of the Ecocide'.

Analysis of recent research and publications. This article attempts to analyze the problem-thematic complexes and message of 'Carol of the Ecocide', which organically testify to the belonging of this text to eco-literature and military literature. Attention is also paid to the socio-cultural and historical aspect of the genesis and functioning of the text 'Carol of the Ecocide' in the pragmatic paradigm. Ecocriticism as a direction of cultural and literary studies continues to actively develop both in foreign and Ukrainian philological science. Ecocritical studies by such researchers as P. Barry, A. Al Favareh, N. Dakamsi, A. Alkouri, Iu. Kumanska proved to be important for the implementation of this investigation. The Ukrainian sociocultural and historical context of the 1920s is represented in the monograph by T. Peresunko whose research received publicity in 2022 in the light of intense cultural activity in Ukraine stipulated by full-scale invasion. Also in 2022, the international scientific conference 'Songs of the Earth' was held at Berdiansk State Pedagogical University, dedicated to highlighting the environmental discourse and the military aspect in Ukrainian literature and culture, which is relevant in the context of the environmental problems that engulfed Ukraine as a result of the full-scale invasion.

## 2. The song against warfare and ecocide

At the end of 2022, the song 'Carol of the Ecocide' was released. The song is performed by Tina Karol accompanied by the children's boys' choir 'Dzvinochok'. This project is interesting and significant in many ways. From the first chords it becomes clear that the music is the famous 'Shchedryk' by the famous Ukrainian composer Mykola Leontovych. The arrangement was made by a modern Ukrainian composer Yuriy Zvonar. The text in English was written by a modern Ukrainian author of popular songs Yevhenii Matyushenko (*Savenko, 2022*). The composition was created in the context of the StopEcocideUkraine campaign at the initiative of Oleksandr Todorchuk, who is the head of UAnimals which is an All-Ukrainian humanist animal protection movement launched in 2016 with the aim of ending the exploitation of animals in the circus (Bezruchenko). Since then, the range of activities of the movement has expanded significantly and reached lobbying in the legislative and legal spheres. In January 2023, this zoo movement founded the All-Ukrainian Animal Protection Award to honor the merits of wildlife rescuers.

In the song 'Carol of the ecocide' there are lines that talk about poor perishing animals. The organization UAnimals presents the frightening but necessary statistics of the loss of Ukrainian fauna that has occurred and continues to occur as a result of the devastating and deadly war.

The title of the composition 'Carol of the ecocide' is related to the title 'Carol of the bells' – a song that has a long and intriguing history, which leads to its Ukrainian origin, which has been researched and documented by experts. The American 'Carol of the Bells' sounds in all corners of the world during the Christmas and New Year holidays. In the USA, it appeared on the basis of 'Shchedryk' by M. Leontovych, which sounded from the main American stages during the famous historical tours of the Ukrainian choir, which was conducted by the famous Ukrainian choir conductor Oleksandr Koshyts. The tours were a brilliant idea of Symon Petlyura, it was truly a 'cultural landing party' whose mission was to present Ukraine at the international level and to obtain the necessary political, military, and material assistance. This historical stage says a lot about the capacity of culture, about its role in the life of the country, especially in periods of crisis, one of which is war (*Molodii, 2022*).

It is appropriate to note that the only museum of O. Koshyts in Ukraine operates on a public basis in one of Kyiv secondary schools.

A British musician Jimmy Aldridge straightforwardly states that songs and music ‘can be a powerful political tool. Folk singers have played a critical role in many social and political movements – from Dick Gaughan in the miner’s strike to James Connolly’s fight for Irish independence, or Pete Seeger’s contributions to the civil rights movement in the US. Folk-songs have galvanized activists and helped spread a message of hope: we shall overcome’ (Aldridge, 2018). In his recent interview he affirmed: ‘Traditional song is the people’s history, isn’t it?’ (Wilks, 2022). And, of course, it is obvious that history in this apt definition encompasses ethnic identity and national memory.

The polysemantic nature of the composition ‘Carol of the ecocide’ appeals to a complicated problem-thematic complex embodied both in the text and in the musical arrangement, both in the vocal performance and in the video clip. All these components organically complement each other and form a coherent polyphonic product, whose aesthetic influence and historical-social-cultural-problematic vector appeals to a wide audience at different levels: conscious and subconscious, aesthetic and cognitive, linguistic and patriotic, emotional and rational. The composition on the textual level tells about the terrible destruction caused by the war. The text mentions damage to Ukrainian soils, as a result of which a large area of Ukrainian land has turned into a desert. From such words, which are actually supported by eerie factual data, there is a compulsive association with images of apocalyptic films and works of fiction. For example, in the apocalyptic novel by an outstanding British science-fiction writer J. Wyndham, ‘Chrysalids’, the motif of ‘burnt, black, dead earth’ is repeatedly represented – land that is suitable for neither farming nor living, land that is ‘covered as if with black resin’. The theme of ecocide is depicted in another novel penned by J. Wyndham ‘The Kraken Wakes’. So, after a series of events, our planet Earth has been terribly destroyed: many species of flora and fauna have been eliminated, the climate has undergone unprecedented radical changes, and demographic indicators have decreased. By the way, J. Wyndham was destined to go through the entire Second World War. So there are reasons to believe that his famous novels, which are called dystopian, antiutopian, apocalyptic, tell about the war with all its horrors in a bizarre, metaphorical, veiled form. Science fiction social discourse gave the writer the opportunity to create an epic canvas with a powerful suggestive potential.

In the composition ‘Carol of the Ecocide’ the plasticity of the Ukrainian ‘Shchedryk’ by M. Leontovych is revealed. History and modernity met in the space of ‘Carol of the ecocide’. Here the Ukrainian and American contexts intersected. Here the history of the long fierce struggle of the Ukrainian people for their statehood and independence and sovereignty is actualized. The powerful eternal subtle role of culture in society is manifested. The capacity of Ukraine as a state at the international level is confirmed.

The song is performed to the accompaniment of the children’s boys’ choir ‘Dzvinochok’ and in this idea there is a reference to ancient Ukrainian vesniankas, which became the basis of ‘Shchedryk’ by M. Leontovych, which were performed by a group, and not individually. Also this is a reminder of the choir of O. Koshyts, which glorified Ukraine in the world. Pure and heartfelt children’s performance strengthens the content and issues of ‘Carol of the ecocide’: children’s voices plead to stop ecocide, that is, to stop war and death. What could be more dramatic, more touching? What could be more tragic and persuasive?

Both the title and the text ‘Carol of the ecocide’ draw attention to ecocide, which is crimes against the environment, its destruction. The international initiative Stop Ecocide International and other similar organizations are working to ensure that ecocide is recognized as

the fifth crime along with crimes against humanity, genocide, crimes of aggression, and war crimes, which are tried in international courts. A number of Ukrainian organizations, including SaveDnipro, Ecodiya, and the National Ecological Center of Ukraine, have been consistently documenting numerous cases of ecocide committed by the Russian military against the Ukrainian environment since the beginning of the full-scale invasion. All this factual information base can be used as evidence in such serious instances as international courts (*Simonov, 2023*).

The composition ‘Carol of the ecocide’ appeared at the end of 2022 with a complex purpose, which combined the commemoration of the glorious 100th anniversary of the masterpiece of Mykola Leontovych – the world-famous ‘Shchedryk’, as well as highlighting the tragic consequences of war for the environment, in particular, Ukrainian fauna. As we can see, the multitasking nature of the composition’s message leads to an interdisciplinary discourse of its implementation and reception, and, accordingly, interpretation.

The composition ‘Carol of the ecocide’ has a clear message: ‘peace, prosperity, life’. This message, embodied specifically in this song, is categorical and straightforward on the one hand, and polysemantic on the other. The ‘Shchedryk’ cultural space reminds us of the peacefulness and hospitality of the Ukrainian people. The settled way of life of Ukrainians is rooted in their primordial love for cultivating, land nurturing, care for the family hearth, involvement in community life. The polyphonic nature of the traditional culture of Ukrainians, in which the cult of natural elements, connection with ancestors, clear regulation of work and recreation, the culture of educating young people, the hierarchy of social life and interpersonal and intercultural interaction is manifested, can be heard in Ukrainian folk songs, in particular in ‘Shchedryk’. The original folklore text of ‘Shchedryk’ contains the main vectors of the Ukrainian cultural code. The outstanding musical arrangement of M. Leontovych turned the Ukrainian folk song into a national and international hit. A successful combination of text and music, an authentic folklore flair, a small size of the composition, a name-code, a story that can be read in the text explicitly and implicitly, as metaphoricalness is inherent in folklore, verbal folk ‘magic’ – these are the components that contributed to the popularity of ‘Shchedryk’. And this wealth and versatility of semantic connotations characteristic of Leontovych’s masterpiece reveal themselves abundantly in ‘Carol of the Bells’ and ‘Carol of the Ecocide’ – two subsequent covers distinguished by their clear and evident charisma and message stipulated and inspired by the unsurpassed original.

### 3. ‘Shchedryk’ vs ‘Carol of the bells’

It is pertinent to compare the texts of ‘Shchedryk’ and ‘Carol of the Bells’. It is interesting that the text of ‘Carol of the Bells’ was written by Peter J. Wilhousky, who was of Ukrainian origin. His parents were originally from Pryashiv region, later emigrated to the USA, where Peter was born in Passaic. He sang in the local church choir since an early age. He played the violin and the piano. He received a thorough musical education. Already during the period of work as a music teacher in one of high schools in Brooklyn, he showed extraordinary organizational skills: he created student choirs and managed them, which became an important aspect of his musical career and professional achievements. He later also became a teacher at his alma mater, the Juilliard School of Music, where he successfully trained choral conductors and music teachers. Another period of his multifaceted musical activity is connected with NBC radio. Although this period was short-lived, it was a milestone in the musician’s professional career. Peter has been creating arrangements for the compositions of the NBC radio symphony orchestra for

some time. It was for the symphony orchestra of radio 'NBC' in 1936 that the composer created the world-famous composition 'Carol of the Bells' (*Cherkaska, 2018*). He created a new author's arrangement for the Ukrainian folk song 'Shchedryk' by M. Leontovych based on the original music of the talented Ukrainian composer, who was also a choir conductor, pianist, teacher, folklore collector, and public figure. The fact that it was an ethnic Ukrainian P. Wilhousky who americanized and globalized the Ukrainian 'Shchedryk' in the form of the beloved 'Carol of the Bells' seems to be significant. After all, he is also the author of the famous catchy words of today's popular English-language Christmas hymn. Of course, the text of 'Carol of the Bells' has a theme of good news in common with 'Shchedryk', as well as a connection to the general calendar and holiday period. However, in 'Shchedryk' the coming of the New Year, which Ukrainian ancestors celebrated in the spring, is celebrated – that's why 'a swallow flew in and began to chirp'. Spring used to be a reference point in the calendar cycle of Ukrainians: the revival of nature, the restoration of agricultural activity, which was the main matter for people, and therefore their well-being depended on the harvest of agricultural crops and the offspring of domestic animals: 'Come out, come out, master, look at the barn. There the sheep bred, and the lambs were born.' Thus, the folk vesnianka rendered a message of prosperity, well-being, wealth, development, multiplication, success, productivity and effectiveness. 'Generous, generous, generous' – with these words the song begins and, in fact, in this first line there sounds the main theme and purpose of the vesnianka (which was actually a New Year's song), which was focused on the generosity, bounty, lavishness of the entire new year that has come.

Today, 'Shchedryk' remains a popular shchedrivka – a song performed on the eve of the Old New Year, January 13. Since the Ukrainian Greek-Catholic Church and the Orthodox Church of Ukraine have switched to the New Julian calendar since September 1, 2023, shchedrivkas will be performed on December 31, respectively. So, former vesniankas today's shchedrivkas are timed to celebrate New Year and organically fit into the New Year context, regardless of the time of the year or the calendar, thanks to their universal message – calling for a generous new year.

Unlike 'Shchedryk', whose text was created directly in the depth of ancient Ukrainian folk-song-poetic-lyrical-magical-traditional-household-ritual-collective creativity, the text of 'Carol of the Bells' has its own concrete author, who, due to his background and proper upbringing, was well acquainted with both Ukrainian and American culture. Wilhousky P. managed to create an original text in which the theme of the favorite holiday, Christmas, clearly sounds. It is quite natural that the central image in the text is Christmas bells, which are one of the most popular and attractive among the numerous attributes and symbols of Christmas in the English-speaking world. By the way, bells in pagan culture were used to protect people from evil spirits (*Kreslav, 2015*). In the Christian tradition, bells announce the arrival of Christmas. The bells are more deeply associated with the birth of Christ, namely with the description of the event in the Gospel of Luke (2:14), according to which angels in heaven glorified God, peace on earth and goodness among people. Actually, in P. Wilhousky's carol, the bells announce the arrival of Christmas, and with this holiday – joy, elation, unity, goodness. The call to celebrate Christmas is addressed to everyone and everything – Christmas is for everyone regardless of age, status, race, nationality, education, health or other characteristics. Christmas is devoid of discrimination. On the contrary, it reveals its unifying and consolidating effect. Christmas bells speak to everyone who wants and can join the atmosphere of the holiday. In addition, the sound of bells is incorporated into the melody of 'Shchedryk' by M. Leontovych, which also probably inspired P. Wilhousky to use the image of bells as the central theme in his carol. On the score of 'Carol of the Bells', printed in 1936, it is indicated that the author of the words

is Peter Wilhousky, the author of the music is Mykola Leontovych, and the arrangement is by Peter Wilhousky, and it is also indicated that it is a Ukrainian Christmas carol. It is important that the fact of the authorship of Mykola Leontovych's music was recognized and made public in the American world.

It should be mentioned that Mykola Leontovych was born into the family of a village priest who sang beautifully, played the violin, guitar, cello and led the choir of seminarians for some time. Ukrainian folk songs were revered in the family, which the mother often sang with her beautiful voice. Therefore, parents were the first mentors of M. Leontovych in the realm of musical art, which later became his calling and profession.

In 1916, the Kyiv public enthusiastically received 'Shchedryk' in the author's arrangement by M. Leontovych, performed by the choir of Kyiv University on the stage of Kyiv Philharmonic. By that time, the composer had already created many other choral arrangements of Ukrainian folk songs, imitating Mykola Lysenko's thorough and prolific and valuable work in this direction.

M. Leontovych's life ended tragically at the beginning of 1921 – he was brutally shot by an agent of Cheka in his parents' house. Access to documents confirming the fact of a violent death at the hands of a Russian Chekist became accessible as early as the 1990s, when Ukraine was already independent. So M. Leontovych could have known about the success of 'Shchedryk' in Europe during the tours of Oleksandr Koshetz choir in 1919-1921, and the triumph of the song during the American tour in 1922-1924 took place after his death (*Marayev, 2022*).

So, shchedrivkas were created and became popular in the Ukrainian folk rural environment and had an immanent rustic nature. M. Leontovych created an elaborate, complex epic melody based on a four-note folk melody. When S. Petlyura heard the song 'Legend' arranged by Leontovych and performed by the O. Koshetz Choir, he was amazed by the sound. So M. Leontovych gave 'Shchedryk' a new lease of life through an academic professional melody, thanks to which the composition became a pearl of Ukrainian culture. The American composer of Ukrainian origin P. Wilhousky was inspired by the legendary 'Shchedryk' of the outstanding Ukrainian composer M. Leontovych and as a result 'Carol of the Bells' became a messenger welcoming Christmas all over the world.

#### 4. Message of 'Carol of the ecocide'

Naturally, 'Carol of the Ecocide' is constructed on the basis of 'Shchedryk', but also taking into account the text of 'Carol of the Bells'. The similarity of the title, as well as the English language of the text, is aimed at attracting the largest possible audience in order to convey a relevant message about the tragic war events in modern Ukraine.

It is intriguing to compare the texts of 'Carol of the Bells' and 'Carol of the Ecocide'. Already the first line of 'Carol of the Ecocide' is alarming, has a warning call: 'Beware, beware || Evil is here || Taking its toll' and it is followed by a line urging us to be strong and persevere in a mortal struggle: 'We must not fall.' The following lines are about the terrible destructive hatred and cruelty of the aggressor, which plunders everything on its path, in particular fertile Ukrainian fields along with the harvest, leaving a burnt and mutilated land: 'They're full of hate || Obliterating || Our fields || Burning our seeds'.

The technique of onomatopoeia is used in both texts, but of course the words are different and, accordingly, their semantics agree with the theme. If in 'Carol of the Bells' there is a festive joyful 'Ding dong' of Christmas bells, then in 'Carol of the Ecocide' we find a



menacing, gloomy, ominous ‘Boom-bang’ of explosions, gunshots and the rumble of deadly military equipment: ‘Boom-bang, boom-bang || Here comes a tank || There flies a drone || Over a home || Over a steppe || Don’t make a step.’ The next line specifies the danger of carefree walking on the steppe as in peacetime: ‘Evil is here || mines everywhere’ – the source of the deadly threat becomes clear. Thus, in Ukraine, from the first days of the full-scale invasion, the mass media warned about the danger of mines.

The sapper dog Patron became a national favorite and celebrity (*Shuhai, 2022*). Songs and cartoons were dedicated to him, numerous articles and video stories were published about his sapper work and merits – all this discourse had an important purpose: to announce that the fight against the unjust cruelty of war is being waged at all levels with the involvement of all possible means and potent contributors.

Landmines on Ukrainian soil are also discussed in the story ‘Apricots Bloom at Night’, which was written by a well-known young and talented children’s writer Olya Rusina following the events of 2014 in the east of Ukraine. The book shows the reality of war through the optics of the perception of the boy Ustym and, as if in science fiction, his drone friend, whom Ustym named El – from his number Be-Pe-El-Ah. El the drone can talk, it has an impressive memory – many gigabytes. And it also has character, that is, firmware. He also knows a lot that Ustym knows, for example, ‘that there is grass and trees’, ‘that they should bloom in the spring.’ Ustym has also another friend – a black shaggy dog Zhenka-Zhmenka. Immediately after their first encounter, El helps Ustym find Zhmenka, who ran off to the river without a leash, and Ustym was scared, because she could run into a mine buried in the ground while dashing recklessly (*Rusina, 2022*). The childhood of Ustym and other Ukrainian children has been overshadowed by the war. So, mines entered the Ukrainian reality and became part of the daily life of Ukrainians during the war. Therefore, naturally, this deadly weapon is highlighted in the texts written about this harrowing war.

The following lines of ‘Carol of the Ecocide’ tell about the damage caused to the water resources of Ukraine: ‘Oil in the sea || Now you can see || Dolphins ashore || Never before || Has anyone || Pointed a gun || At our land || Posing a friend’. The mass deaths of dolphins in the Black and Azov seas were reported in numerous publications with photo and video confirmations in the mass media in 2022. Ukrainian ecologists sounded the alarm because the losses of the dolphin population were catastrophic due to the aggressive military actions of the Russian navy. The number of dead dolphins reached fifty thousand individuals for the period from March to October 2022. All living things suffer from war. The Black Sea ecosystem has been severely impacted by the armed conflict that has resulted in oil spills. The water area of the Black Sea has been undergoing radical changes (*Yakymiuk, 2022*).

The following lines in ‘Carol of the Bells’ say congratulations on Christmas: ‘Merry, merry, merry, merry Christmas || Merry, merry, merry, merry Christmas’, and in ‘Carol of the Ecocide’ the refrain summarizes the essence of war, i.e. its extreme cruelty and brutality: ‘Very very very very cruel || Very very very very brutal.’ The consonance of the words ‘merry’ and ‘very’ attracts attention, but the following words ‘Christmas’ and ‘cruel’ and ‘brutal’ place emphasis on the corresponding thematic vectors. Actually, the refrain is the culmination of the composition. The refrain condemns the unjustified, unjust and irreversible cruelty of war whose repercussions are usually incalculable and irrestorable.

The following lines continue the theme of war destruction: ‘Forests ablaze || Fauna displaced’. A large number of animals in Ukraine have lost their natural environment for a long time. Numerous ecosystems of Ukrainian nature have undergone radical irreparable changes.

The final lines of the composition are particularly dramatic. They sound out a call to help stop the destruction and death: ‘Nowhere to hide || Stop ecocide || Stop ecocide || Stop ecocide || Stop ecocide || STOP ECO CIDE’. In the last line, all letters are capitalized, as a result of this use of capitalization, the words acquire additional visualization, greater expressiveness. At the same time, capitalization intensifies the content of the message. The very words ‘STOP ECO CIDE’ are consonant with the calls ‘Stop War’, ‘Stop Violence’, ‘Stop Abuse’, ‘Stop Inequality’, ‘Stop Racism’, ‘Stop Human Trafficking’, ‘Stop Exploitation’, ‘Stop Corruption’.

In addition, the ‘Stop Ecocide’ call correlates with the name and mission of Stop Ecocide International, an international non-governmental organization that strives to recognize ecocide, which is the intentional, significant damage caused to the environment or ecosystem by destructive human activities, and this devastating impact constitutes a threat to the life of living organisms, to be an international crime.

In the end, Tina Karol, in English, on behalf of the entire Ukrainian people, congratulates the world community on the coming holidays and again asks for help and support for Ukraine, so that peace and prosperity will come again in Ukraine: ‘Ukraine wish happy holidays to the whole world and needs your support to bring the holiday back in our country’.

Tina Karol’s plea is important and again intensifies the message of the composition: ‘no – to war and destruction’, ‘yes – to peace and prosperity’. Holiday wishes bring a bright note to the dark history of war and the story of ecocide caused by armed conflict. In addition, the wishes of the performer on behalf of Ukrainians mean that even in such a time of calamity, Ukrainians remember the holidays with their atmosphere of goodness and strive to return to a peaceful life in which the holidays are not overshadowed by the horror of war. It is important that the vocalist expresses a request for help – because the New Year and Christmas season is characterized by the practice of giving and a particularly sympathetic attitude towards those in need, effective help for them. The singer’s address means that Ukrainians care about their country, are concerned about the future of their children and youth, strive to preserve their culture and language, as well as natural resources.

Therefore, the composition ‘Carol of the Ecocide’ is a sample of ecotext, that is, text about the environment, as well as military text, that is, text about war. It is important to note that both of these genres are relevant to the modern world, which proclaims the values of tolerance, inclusiveness, respect for human rights and freedoms, affirmation of identity, and equality. Al Fawareh A., Dakamsh N., Alkouri A. emphasize: ‘Today’s greatest issue for Ecocriticism is to address environmental concerns through nature literature, poetry, and wilderness storytelling. The agenda of Ecocriticism is centered on questions of equality and social justice. It looks at the role of vision and inspiration in influencing people’s ideas, lives, policies, and creativity’ (*Al Fawareh and others, 2023*). Kumanska Iu. points out that literary text aims to reveal significant and vital interconnections between species and environment and its great potential in accomplishing this humanitarian mission cannot be overestimated (*Kumanska, 2021: 82*). Eco-literature reflects complex relationships between man and nature, in which man also often has a destructive effect on the environment. War has a lethal effect on the environment, and war is a terrible man-made catastrophe, the effects of which are felt many decades after its end.

## 5. Conclusions

So, the English-language song text ‘Carol of the Ecocide’, – the title of which is an allusion to the world-famous Christmas carol ‘Carol of the Bells’, created in the 1930s by an American of Ukrainian origin, Peter Wilhousky, based on ‘Shchedryk’ by an outstanding



Ukrainian composer Mykola Leontovych, brought to the American public thanks to the tours of the Ukrainian choir initiated and organized by Simon Petlyura under the leadership of the outstanding Ukrainian choir conductor Oleksandr Koshetz in 1922–1924 with the aim of obtaining support and help for Ukraine in the struggle for independence, and today, a hundred years later, Ukraine is again defending in a bloody war its own state and territorial integrity and identity, which testifies to the cyclicity of geopolitical processes, – created by a Ukrainian author Ye. Matyushenko, and brought to the attention of mass audience in the form of a song and a video clip, which are the result of the painstaking work of a team of professionals from the song industry and the UAnimals society and its leader O. Todorchuk, who owns the idea of the project, with the participation of the children's boys' choir 'Dzvinochok' and a popular singer Tina Karol, as well as the use of the music of outstanding Ukrainian composer Mykola Leontovych with its subsequent appropriate arrangement by Yu. Zvonar, is a vivid example of an ecotext and a military text of the period of the full-scale Russian invasion of 2022. The text is actually an anti-war manifesto, as it represents openly and directly clear images of ecocide, which inevitably occurs on a significant scale due to the destructive and deadly impact of war, which is a tragic and terrible anthropogenic cataclysm, the consequences of which remain for many years after it has stopped. The text is an important testimony of experienced tragic events and life-affirming reactions and struggle for peace and life in response to military aggression. The environment is a living habitat for people, animals, and plants. The environment needs care, nurturing, and a careful attitude, because it is a source of vital resources for both present and future generations. War reveals vividly and clearly and evidently its destructive-demolishing-deadly effects. The text 'Carol of the Ecocide' promotes such values as life, peace, hope, growth, healing, future, dream, moving forward, creativity, development, prosperity which are vital for any civilized society and acquire paramount almost urgent significance in turbulent times replete with trauma growing from tangible threat for existence.

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