

**Situation of Eschatological Tension
in the Ukrainian Popular Literature of the 1990s**

Moments of instability and crisis in the society often increase the artists' attention to eschatological issues and provoke attempts of artistic understanding and predicting the future of humanity. In general, finalistic understanding of human development idea characterizes the integrality of perception of historical times. Great attention to the end of the world, specifically to the apocalyptic theme can be defined as one of the most important features of crisis and transitional period of social life.

Today political and cultural situation in society's life relates to the concept of the bifurcation point, which I. Pryhozhyn characterizes as "a crucial moment, when it is impossible to predict in which direction the further development will be: will the state of system become chaotic, or it will move to a new, more differentiated and higher level of order and organization". Dynamic stability of the modern world as an open unstable system carries a risk of disaster (both in political and ecological sense).

The majority of contemporary postapocalyptic fiction authors describe events of their works in the world, which survived the nuclear war or environmental disaster caused by people's actions. For example, events of such works as *Dinner at the palace of perversion* T. Pauers, *Subway 2033* D. Gluhovskyi, *The last testament* O. Pehova and A. Egorova, *Demon that awoke* V. Sertakova, *The rules of spear fishing* D. Yankovskyi, *Kys* T. Tolstoi, *Some* A. Garasyma, *Ochamymrya* O. Irvancia occur after the atomic explosion.

The aim of this research is to analyze the implementation of condition and motive of eschatological tension in the works of the Ukrainian popular literature in the 1990s, and to consider the specific means of textual embodiment of eschatologically marked ideas and images in the prose of this period.

As one of the main aesthetic and ideological phenomena of our time is postmodernism, we should pay attention on the correlation of postmodern philosophy and eschatological perspective in the field of science and art. Researcher D. Andreev

emphasizes the non-organic nature of eschatological problems for postmodern consciousness. Obviously, the main body of the eschatological ideas which are mentioned in his research are the ideas of Christian apocalypse, as it goes about the cruel frame of uncontested salvation of personality. While the range of all possible ideas about the end of the world and perspectives of Christian eschatology is not limited, appealing, for example, a view of history as a cyclical process of repetitive apocalypses and cosmology, or to the evaluation of historical time as linear and approaching it from the perspectives of degradation and evolution, etc.

T. Hundorova's view on the combinability of attitudes to the end of the world and worldview of postmodernism is opposite. Original claim in her monograph *Afterchornobyl library. Ukrainian literary postmodern* (K., 2005) is the idea about the importance of eschatological attitude for the formation of postmodern consciousness.

Comparing the poetics of Ukrainian authors (*Basavryuk XX* by D. Bilyi, *Hour of black sacrament* by P. Bondarenko, *Cult* and *A little bit of darkness* by L. Deresh, *Armahed-house* and tetralogy *Wandering* by M. and S. Dyachenky, *Emperor of flood* by V. Eshkileva), we can see that the "adventure" rooted into the poetic of the fairy tale plot, the way of presenting the artistic material, simple narration and eventually, optimistic ending of A. Gerasym's work *Some* evidence in favor of considering the work to be a pure sample of popular literature (there is intense attention of most Ukrainians to the elected and political vicissitudes in the plot). Whereas the story of O. Irvanez *Ochamymria* through the miracling up the reality, interesting narrative, postmodern irony and other techniques of the comic creation, and impressionable mode of depression and expectation of the last – post-apocalyptic – apocalypse tends to be the postmodern work with "dual coding", which is interesting and affordable both for literary erudite and for a reader who is far from the cultural realities.