



Zhytomyr Ivan Franko State University Journal.
Philosophical Sciences. Vol. 1(89)

Вісник Житомирського державного
університету імені Івана Франка.
Філософські науки. Вип. 1(89)

ISSN: 2663-7650

UDC 1:2.128:316.6:130.2:17

DOI 10.35433/PhilosophicalSciences.1(89).2021.158-167

BIBLICAL MOTIFS IN NEOMYTHOLOGY OF POST-APOCALYPTIC FILMS OF THE XXI CENTURY: WAYWARD PINES

I. K. Vitiuk*

The article deals with the eschatological model of the post-apocalyptic world, proposed by the creators of post-apocalyptic films. The division of the genre into apocalyptic and post-apocalyptic is conditional, made on the basis of plot lines, which either end with an apocalyptic event, or begin with it.

The analysis of the neomythology of the post-apocalyptic world is carried out through the prism of biblical motives as the very foundation of post-apocalyptic neomythology. Neomythology as a set of interconnected symbolic stories (myths) of post-apocalyptic reality is considered within the framework of the "eschatological mythologem" of the modern cultural and religious tradition.

For a more detailed analysis, the series "Wayward Pines" (2014-2016) was chosen, since it reflects the model of the future society in the post-apocalyptic world based on the use of a number of biblical motives and similar storylines. It is noticed that the image of the post-apocalyptic world, captured in the film "Wayward Pines", is the embodiment of the post-civilization stage of development, when human society completely depletes itself. The project of the Homo Sapiens' renaissance in the post-apocalyptic world contains a number of motives of the "apocalyptic myth" (destruction of mankind, death and resurrection, free will, forbidden fruit from the tree of knowledge of good and evil, leader consecrated by God, sacrifice, fratriciding, incest, God and uprising against his will, prophet and chosen to salvation people) rooted in the tradition of the religious and cultural system of modern civilization. The universal character of their symbols is acceptable for articulation of important existential issues (the ratio of man and society, Good and evil, loneliness and collectivism, personal happiness and general good, responsibility and irresponsibility for the fate of others, preservation and loss of humanity) which face humanity in crisis times and determine the vector of further development.

Key words: *Symbolic Production and Exchange, Eschatological Views, Post-Apocalyptic World, Biblical Motives, Neomythology, Good and Evil, Eschatological Mythologeme, Apocalyptic Narrative, Fear of Death.*

* Кандидат філософських наук, доцент, докторант
(Житомирський державний університет імені Івана Франка, Житомир, Україна)
irenevik@i.ua
ORCID: 0000-0002-2998-6323

БІБЛІЙНІ МОТИВИ У НЕОМІФОЛОГІЇ ПОСТАПОКАЛІПТИЧНОГО ЖАНРУ КІНО ХХІ СТОЛІТТЯ: "СОСНИ"

І. К. Вітюк

У статті розглядається есхатологічна модель постапокаліптичного світу, запропонована творцями фільмів постапокаліптичного жанру. Поділ жанру на апокаліптичний та постапокаліптичний умовний, зроблений на основі сюжетних ліній, які або завершуються апокаліптичною подією, або розпочинаються з неї.

Аналіз неоміфології постапокаліптичного світу проводиться через призму біблійних мотивів як самої основи постапокаліптичної неоміфології. Неоміфологія як сукупність взаємопов'язаних символічних оповідей (міфів) постапокаліптичної реальності розглядається в межах "есхатологічної міфологеми" сучасної культурно-релігійної традиції.

Для більш детального аналізу було обрано серіал "Сосни" (2014-2016), оскільки у ньому відображено модель майбутнього суспільства у постапокаліптичному світі на основі використання ряду біблійних мотивів і схожих сюжетних ліній. Зауважено, що образ постапокаліптичного світу, відображений у фільмі "Сосни", є втіленням постцивілізаційного етапу розвитку, коли людське суспільство повністю себе вичерпує. Проект відродження існування *homo sapiens sapiens* у постапокаліптичному світі Вейворд Пайнс містить у собі цілий ряд мотивів "апокаліптичної міфологеми" (знищення людства, смерть і воскресіння, земля обітована, свобода волі людини, заборонений плід з дерева пізнання добра і зла, освячена богом влада лідера, жертвоприношення, братовбивство, кровозмішення, бог і повстання проти його волі, пророк і обраний для спасіння народ), укорінені у традицію релігійно-культурної системи сучасної цивілізації. Універсальність їх образно-міфологічної біблійної символіки підходить для артикулювання важливих екзистенційних питань (співвідношення людини і суспільства, добра і зла, самотності і колективізму, особистого щастя і загального блага, відповідальності і безвідповідальності за долю інших, збереження і втрати людяності), що постають перед людством у кризові часи і визначають вектор подальшого розвитку.

Ключові слова: символічне виробництво та обмін, есхатологічні погляди, постапокаліптичний світ, біблійні мотиви, неоміфологія, добро і зло, есхатологічна міфологема, апокаліптичний нарратив, страх смерті.

Introduction of the issue. History knows no other epoch for which global eschatological ideas are as relevant as the twenty-first century. The digitalization of the world, together with global civilization challenges such as pandemics, economic crises, confrontations between nuclear states which question the effectiveness of the system of the collective security, and environmental cataclysms saturate the world information space with alarming messages. In the digital society, information becomes a powerful resource of management, a means of formation public opinion, relevant social attitudes, etc. There are the means of mythologizing of social consciousness, "through the mass media as the works of popular literature or cinema and, even,

scientific researches in intellectual practices" [1: 63]. The presence of eschatological information gives grounds to speak of "apocalyptic and post-apocalyptic narrative" in the culture of the XXI century [2: 1-2], which is manifested, in particular, in modern literature and cinema.

Modern popular cinema is an important compound part of the digital culture system. In post-apocalyptic films, the image of the post-apocalyptic world is formed on the basis of rethinking the motives of traditional religious ideas, in particular ones of the Abrahamic religions. It is of particular interest for this study to understand how man in the crisis of modern civilization takes on the role of God in the pursuit of the highest good for humanity. While bringing into

life projects of building up the society of the future, biblical motives to justify the worldview and ideology of the new world are widely used. And although the very idea of the world of the future does not presuppose its creation, and accordingly, the demiurge god is not present in such a world, some features of the deity can be seen in the leaders of the post-apocalyptic world. Thus, in *Wayward Pines* by David Pilcher owns the very idea of the world of *Wayward Pines*. It is he who finds specialists to implement the project of building this world. As a creator god, he has a plan for everyone in this world, but this plan does not provide for human dissent, disagreement with his plans. The people of the post-apocalypse, like the people of Old Testament times, must do the will of the "god", sacrificing their own desires, sometimes their lives.

However, the very existence of man in the world-after-the-end of time presupposes emergence of a number of anthropological and existential problems, the comprehension of which takes place in a new, unfamiliar reality. In the new post-apocalyptic reality, the problems of the relationship between man and society, individual and common, personal happiness and common good, good and evil, loneliness and collectivism, responsibility and irresponsibility for others' lives are extremely relevant. The formation of man's personality in the new world requires them to make every effort to preserve humaneness in conditions that are difficult to call favorable to man.

Such conditions are suitable for the formation of images of heroes who oppose the unjust system and are the bearers of humanistic values. Without them, the survival of the human personality is considered impossible.

The outline of unresolved issues brought up in the article. For the Western literary and cinematographic tradition, apocalyptic motives are not a

product of the XXI century. The ideological origins of the "apocalyptic and post-apocalyptic narrative" go back to the biblical book of Revelation, which has always been a source of inspiration for writers and film directors [2: 1-2]. Today the apocalyptic narrative is formed by various means, including literary, in religious-confessional, popular science, fiction, feature films, TV shows, and video games [3]. Increased interest in rethinking the idea of "the end of the world" is observed in crisis or transitional historical epochs, when in the individual and social consciousness anxiety about the future and uncertainty in it is extremely relevant.

We should also note that the term "apocalyptic" in modern popular culture in general as well as in popular films somewhat loses touch with biblical connotations and is also used to denote a "world-altering catastrophe" [4: 204]. On the other hand, post-apocalyptic films help to articulate or even rethink the realities of the global world through the language and images of the apocalypse [4]. Thus, the tradition of using the "apocalyptic myth", formed within the Christian culture and transformed into an "archetype" of European consciousness, which does not lose relevance today, is going on [6: 3,11].

Based on the understanding of mythology as a system of myths that belong to a particular religious tradition [6], in our study the term "neomythology" refers to mythology as a system of interconnected myths created within the post-apocalyptic films of the XXI century. In this study, the focus is on understanding the potential threats to existence of humanity and the formation of a model of possible apocalyptic and post-apocalyptic events. A set of interconnected symbolic narratives (myths) constitute the neomythology of the post-apocalyptic world, in which a new chronicle of man, society, gods and

heroes is formed. It is the image of the post-apocalyptic world, created by means of modern cinema, that is the basis of the study of neomythological ideas in the XXI century.

We should note that the differentiation of genres into apocalyptic and post-apocalyptic films is conditional, in our study it is based on types of plots: 1) ones that are happening before eschatological events (which occurred or were prevented) and end with them, 2) ones that continue or begin after them, in the post-apocalyptic world itself. It is the analysis of the last type of plot lines that has value for the study of the formation of mythological and worldviews of the post-apocalyptic world.

Aim of research. The aim of the article is to analyze biblical motifs in post-apocalyptic films (on the basis of the series *Wayward Pines* (2015)), that form the basis of the neomythology of the post-apocalyptic world.

Discussion and results. Visualization of the image of an alternative or potentially possible reality by means of cinema lifts the veil of the future in the form it can become under the appropriate conditions of development of the situation in which modern humanity is. The challenges humanity faces in the 21st century provide a generous basis for the formation of apocalyptic multi-scenarios, raising important existential issues that affect the very foundations of human existence.

Note the trend that can be traced in the development of apocalyptic films: from the apocalyptic storylines of the twentieth century (*Armageddon* (1998), *Independence Day* (1996), *Deep Impact* (1998), etc.), in which the catastrophe itself is the climax, and the happy ending of which is prevention of the catastrophe. In the 21st century, cinema is moving to post-apocalyptic films, in which the focus shifts to the events happening after a world altering catastrophe (*I Am Legend* (2007), *Hostile* (2017), *Wayward*

Pines (2015), *12 monkeys* (2014), *The 100* (2014-2020) etc.). Such a turn in understanding of eschatological issues can indicate both the perception of the end of the world as the inevitable fate of mankind, and the hope for its survival.

The new world appears as post-apocalyptic, unfriendly, uncomfortable and hostile to man, but man is present in it. Numerous versions of human existence in such a world, created by means of cinema, raise important social and existential issues, the main purpose of which is to answer the question: whether man should or should not be the new world. The emphasis in understanding this issue is not on how to adapt the post-apocalyptic world to humanity, but also on whether man deserves to "inherit the earth."

The post-apocalyptic world is at least uncomfortable for man, because it is deprived of the usual benefits of civilization, as well as the law and order system. Thus, in the *The Book of Eli* (2010) we see the rampant banditry and moral degradation of society, which leads to biological degradation (e.g., cannibalism, which leads to irreversible change). Moreover, the world is often hostile to man, because a catastrophe or events that preceded it could give rise to creatures that threaten human life. In the film *I am a legend* (2007) the world is inhabited by mutants that appeared as a result of the virus infection. In *Time Machine* (2002), the human race evolves in the future into both predatory creatures and the creatures they consume. In *The 100* (2014-2020) the world, as a result of the first nuclear catastrophe, which is eventually followed by another also man-made, becomes unsuitable for any form of life.

For a more detailed analysis of the post-apocalyptic issues we have chosen series *Wayward Pines* (2015-2016) for the biblical symbolism in it which is used for creation the model of the future human society. The features typical of

the post-apocalyptic films are present in *Wayward Pines*, such as: 1) a *catastrophic event* in the history of earth after which the history of the post-apocalyptic world starts; 2) *degradation*, which in this case is both a precondition of apocalyptic events (degradation of the natural world as a result of degradation of man and society), and a result of them (crisis of the spiritual and value sphere of man); 3) *fight*: a) *for survival* against "others" ("Abbies"), b) with *natural environment* itself in search for food or the ways to grow crops; c) *social confrontation*, with an unfair / too strict system of social management, against tyrant, d) *internal struggle* for preservation of humanness in man.

The leading theme in the film *Wayward Pines* is the problem of self-destruction of modern civilization which results in the need for survival of the mankind. At the same time humanity is treated as humanity only in the form that corresponds to modern civilization development. The paradox is that civilization development is interpreted as destructive for human, but man as a result such civilization development is perceived as a top of human evolution. And only this very man deserves to be preserved for the future. It is after this highest point of man's evolution that the process of "aberration" begins when man changes and transforms from a civilized predator into a biological one – "Abbie".

In the storyline of the film an eschatological motif of *death and resurrection* is used. Every man finds themselves in *Wayward Pines* after the "accident in which she managed to survive" not remembering anything. Salvation from death in this accident, as well as staying in a new city with a "clean" memory, symbolizes birth for a new life in a peculiar "land promised". In reality, hidden from man, their salvation took place not without "divine forces" interference, the role of which belongs to a genius scientist David Pilcher. More

than two thousand years ago he predicted an inevitable disaster and chose those people to rescue humanity: they were kidnapped and frozen (in a state hibernation) in his "ark".

However, the world meets the saved people hostile: both nature and society rebel against man. While the chosen stayed in anabiosis, the world degraded as well as people did: small changes in human DNA turned man into a predatory creature that stands at the top of the food chain. In the new world, the saved people oppose both nature and society that tries to break a person, forcing to live in a totalitarian regime under strict rules. Suicide is the only alternative to such existence, as survival in the new world, which is primeval in its essence, is impossible beyond traditional social relationships.

Alongside with development of a new world there arises a problem of public relations strengthening. To achieve this Picher ("god") has a strategy borrowed from biblical motives: "*It is not good that the man should be alone*" (Gen. 2.18) and "*Be fruitful, and multiply, and replenish the earth*" (Gen. 1.28) [8: 5]. A partner is chosen for everyone, and it is not obligatory husband or wife from the past life. A couple is given the task: to give birth to new inhabitants of *Wayward Pines*, "the best city on earth." Teenagers are best with this task as major part of the educational process in *Wayward Pines' Academy* is devoted to the stimulation of childbirth. When reaching puberty, they are obliged to "fulfill their duty."

Social relations in the post-apocalyptic world are regulated by rules, a peculiar *Decalogue of the new world*: 1) "Do not try to escape", 2. "Do not discuss the past", 3. "Always pick up the phone", 4. "Work, be happy in *Wayward Pines*." Systematic ignoring and violation of these commandments shall be punishable by a public execution: cutting throat by the sheriff public

cutting throat by the sheriff in mandatory presence of all citizens. Such public executions-sacrifices occur in the silent presence of "god", who though impressed by the cruelty of their implementation, but does not prevent them happen. From the crowd, the exclamations are heard that the execution is deserved, and applause. Such a reaction of people is followed by sheriff's speech in which he thanks people for support, emphasizes that life in Wayward Pines is a great good, and that "we" will not allow its normal course to be interrupted. The speech testifies to collective responsibility of all members of society for the death of the executed. Blood of the victim sanctifies social relations, fixing their legitimacy and intimidating all other people.

Not only public execution as a form of social entertainment, spectacles, can be considered Christian symbols of medieval Europe but also the names of the protagonist of the act. Sheriff whose family name is Pope, which is consonant to the title of Pope – head of the Roman Catholic Church, receives orders from god-Pilcher in person, like Pope who is the intermediary between God and people. He received the permission to manage the city for the fact that in the past Pope helped Pilcher to recruit people voluntarily or against their will, and deliver them to the ark. The relations of God and his favorite devoted supporter or intermediary between God and people (such were heads of the church or monarchs in the tradition of abrahamic religions) also correlate with biblical motives. Pope got proud and began to "rule" the city with incredible cruelty, turning the lives of his inhabitants to the game with denunciations, public haunting and the execution of people. For this he lost mercy of the "god" Pilcher. Pilcher decides to replace him by Ethan Burke for the goodness of the latter, because the new world, according to Picher, "needs kindness." His body, when he was

killed in fight with Ethan Burke, was thrown outside the city where it was eaten by "Abbies, just like Queen Jezebel's body was eaten by dogs (2 Kings 9.35-37) [8: 176]. All residents were said that Sheriff Pope retired and Ethan Burke was the new sheriff. In the new world the one who acquires victory in battle, receives power: killed the leader - now you are leader.

The new world needs ideology and it is formed on the basis of a leader's cult, cult of a prophet Pilcher. He becomes the Savior of the chosen people and humanity and acquires features of the deity: invisible ("you will never see him"); omnipresent ("he is constantly looking at you"); the keeper ("he will not allow anything to happen to you"). Such a truth about Pilcher is in the basis of the educational process at the Academy where the "first generation" studies – the first children who do not remember the world of the past, who are ready for a terrible truth about the world, since for them this world is the only one. reality and they will govern it.

The totalitarian society of the post-apocalyptic world of Wayward Pines actively practices the mythological motive of sacrificing of the people undesirable for Wayward Pines, subordinating the value of human life with the utilitarian interests of the "general good": the gods of the new world are not willing to see those, who do not want to be useful for the society, alive. Thus, not only the leaders of the uprising against the "first generation" are left behind the wall to be eaten by "Abbies", but also a teenager who, as it turned out, is not of traditional orientation, and, accordingly, cannot be father, is left to die in the city, left without protection.

Post-apocalyptic world of Wayward Pines arises as a world of urbanized space, since human life in it is possible only within the city surrounded by walls under electric voltage. Irony is that the land in Wayward Pines is not fertile, nothing grows on it. The differentiation

between the urban space and a non-urbanized, wild is done according to the biblical motifs of the curse for the *sin of fratricide*. Like Cain, who killed his brother Abel, was "cursed from the earth" and "it shall not... yield unto them her strength" (Gen. 4.12) [8: 6]. Pilcher, who deprived his chosen for salvation of their usual life of, discovered that he could not feed them within Wayward Pines. In the post-apocalyptic world, he, as Cain, builds the first city, and actively moisturizes its land with human blood, deepening this curse. Growing crops used for food takes place outside the city under the protection of armed guardians. But the city loses crops when "Abbies" burn fields.

People intimidated by methods of brutal management and total control are seeking the only one thing – the truth, why they are not allowed to leave Wayward Pines and get home. However, truth is *forbidden fruit* from the tree of knowledge of good and evil. Knowledge of truth makes people "as gods" (Gen. 3. 5) (Pilcher and his partners), but not all people are able to be as gods. When Burke asks Pilcher to explain the truth to people, he answers that he has already tried, and people could not bear this truth. The first group of people (group A) which Pilcher returned to life, knew the truth and did not accept it. They committed suicide not having a meaning of life. And this was happening contrary to the strongest fear of man – the fear of death [8: 4]. Fear of the new world is eschatological fear; this is not only a fear of death, but also a fear of the unknown, uncertainty about the future, terror of this future. People when losing social dimension of existence turned into biological creatures, which resulted in the loss of meaning of life. Man refuses to become a biological creature without social dimension. The problem of preserving humanness in man in conditions of the absence of "human-dimensional" space is observed.

One of the main motives in *Wayward Pines* is a motive of *Land Promised*. Like Moses, the prophet Pilcher leads the chosen into the future, to the "best city on the earth." And as in the Old Testament times, the "chosen people" did not want to fight for the land, live in it (Deut. 1. 26-28) [8: 86].

According to Biblical motifs, Pilcher after the loss of group A takes to "children, which in that day had no knowledge between good and evil" (Deut. 1. 26-28) [8: 86] – "first generation", for which the covenants of David Pilcher are becoming "good or evil".

Solving the problem of *free will* of man has eschatological character. The man, endowed with free will, decides their fate, but their existential choice is the refusal of their own being. Being in a new world is worse than death for man, and death becomes the way out of it. People chosen for salvation neglect this salvation and life.

After failure with a group A, Pilcher solves the problem with a group B by means of the legal system of an authoritarian nature: follow the rules, otherwise you will be punished. Man with free will (Group A) was not suitable for the post-apocalyptic world; hence, man should be deprived of free will.

One of the leading themes in the film is a problem of *leader*. According to the biblical tradition, "the newly created" world is governed by its creator – god Pilcher, having his judges (Sheriff Pope) and the prophets (his sister Pam, Megan Fischer). The leader, the cult of which was created while he was still alive, turns into a madman, when decides to be not only saving "god", but destructive one who exterminates people. When group B disagrees with his way of managing the society, he tries to kill them and get down to the next group of not yet awakened to continue the experiment on the construction of a happy society.

In the change of one "humanity" (group A) to another (group B) you can

see the model of the end of the world "apocalypse as a game" [10: 165], in which the eschatological motive of the destruction of humanity for sins (biblical flood) is traced. The sins of the pre-flood world of the Old Testament made "the earth filled with violence" (Gen. 6.11) [8: 7], so God decides to destroy humanity to release land from people. Post-apocalyptic world of Wayward Pines turns out to be too terrible to mankind so men do not accept it as a gift and get to self-destruction. And Pilcher begins to play "god" with the next group of the rescued, making another reality for them: now Wayward Pines is not a post-apocalyptic world, but the city, near which man "got into an accident". After Pilcher's death "first generation", will act in the same way, when the awakened will be told about the city as a "government experiment".

The uprising against Picher (like biblical motive of *uprising against God*), rejection of the method of his reign, reveals the next stage of the development of Wayward Pines. The time of the "first generation", which was foreseen by prophet Pilcher and planned by god Pilcher, came; and a new leader brought up by "god" and his sister – Jason Higgins is now to rule the society. Under his management, the society of Wayward Pines, which has already been totalitarian, becomes a society of the terror. Jason does not have experience of life in the pre-apocalyptic world; he is an ideal punishing machine for the implementation of Pilcher's plan of salvation of humanity. To achieve this all the means are good for Jason. He personally condemns and shot rebels against his regime in the eyes of the rest of the citizens, expels other representatives of the "first generation" beyond the city wall to be killed (which is prohibited by the rules), and does not let them go back.

For Jason strict following the rules by everyone including himself and his partner Kerrie is in the first place. There

is only one duty, compulsory for all the adolescents, he hasn't still done – to give birth to children. When the city is not attacked by "Abbies" for a long time, Jason comes to the conclusion that there is peace, and is together with Kerrie going to give birth to the heir – *Son of Leader*.

However, life itself proves the failure of the leader-tyrant. As a representative of rulers-*colonizers*, he opposes the very idea of progress, including scientific. Jason refuses to recognize "Abbies" to be rational creatures, insisting on the Pilcher's written postulate that "Abbies" are "stupid animals." As a result of it people die and Wayward Pines loses fields of crops.

The leader-tyrant refuses to listen to councilors-*civilizators* who have the necessary knowledge to survive in the new world, explore it, grow food and cure people. Gradually, his authority is kept only on "Pilcher's will" and armed support of loyal "first-generation" representatives. Over time, refusing to accept obvious things, he loses even Kerrie's support.

The point of irreversibility for Jason becomes a moment when he finds out that his partner, who he himself has chosen and ordered to awake is his biological mother. This is the cause of death of both Jason, and Kerrie. Unnatural, inhuman Pilcher's experiment creates conditions favorable for extreme degradation of a person. Jason is trying to make Kerrie responsible for this unnatural connection, but Kerrie accidentally shot into him while fighting. The new leader of the post-apocalyptic world dies during surgery. Not capable to accept the situation Kerrie refuses her place in the "ark" as well as life. She injected herself with three deadly viruses and passes the city wall to destroy natural inhabitants of the post-apocalyptic world.

The further plan of human survival involves the forced dismissal of the world from its inhabitants – *Abbies*. To provide

survival of a civilized man of the XXI century, nature must be submitted once again. The "land promised" must be conquered. This plan belongs to a *civilizator* – dr. Theo Yedlin. He is planning to fulfill it himself but Kerrie decides that Theo is more needed for Wayward Pines than she is.

In a broad sense life in a post-apocalyptic world, in fact, becomes a survival that reduces a person only to a level of biological creature. In this way, the possibility of existence of men as reasonable human beings is questioned, as such concepts as life quality, civilization, luxury and leisure activities exist only in human society [11]. Without opportunities for a worthy life, not only survival, the post-apocalyptic community of Wayward Pines is doomed. And the salvation of mankind is postponed to a new "convenient" time. Biblical *forty years*, which the chosen people, refusing to fulfill the will of God spent in the desert, the post-apocalyptic society should again spend in a frozen state.

Results. The model of the post-apocalyptic world, created in the *Wayward Pines*, is an embodiment of the post-civil stage of civilization development, when human society completely exhausts itself. At the same time the project of the Homo Sapiens Sapiens' renaissance in the post-apocalyptic world contains a number of motives of the "apocalyptic myth" (destruction of mankind, death and resurrection, free will, forbidden fruit from the tree of knowledge of good and evil, leader consecrated by God, sacrifice, fratriciding, incest, god and uprising against his will, prophet and chosen to salvation people) rooted in the tradition of the religious and cultural system of modern civilization. The universal character of their symbols is acceptable for articulation of important existential issues (the ratio of man and society, Good and evil, loneliness and collectivism, personal happiness and general good, responsibility and

irresponsibility for the fate of others, preservation and loss of humanity) which face humanity in crisis times and determine the vector of further development.

The new post-apocalyptic world needs "Biblical" *gods* because faith, in particular in the better future, is the basis of worldview, individual and social consciousness. It needs *heroes* that will protect a new world from the hostile creatures (*Abbies*) and society (cruel leaders of the "first-generation"). The new world requires bearers of sacred knowledge – *civilizators* (scientists, engineers, doctors) who will teach people to live and adapt to it.

The problem of education of a new man for the new world ("first generation") demonstrates the failure of a new ideology to educate those who are able to manage this world and become a leader for a new society, because the "new god" Pilcher introduced ideology of totalitarian, extremely inhuman society.

The "Biblical problem" of appearance of man introduced through the ideas of creationism and evolutionism, sounds new in *Wayward Pines*. "Abbie" as a biological form of evolution of intelligent creatures in the post-apocalyptic world evolves as nature itself, without knowing gods and worshiping them. In contrast to the "civilized" society of people of the pre-apocalyptic world, they do not have to inherit land. Attempts of pre-apocalyptic homo sapiens sapiens to conquer the space to restore their civilization meet contradicting of nature itself: they are not able to adapt to new natural conditions, the time of people has expired. The land got rid of homo sapiens sapiens and returned to its natural state to start a new turn of evolution.

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Receive: May 16, 2021
Accepted: June 16, 2021