

Artistic Modelling of History in the Literature and Non-Fiction of a Post-Totalitarian Society

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Abstract: An artistic interpretation of historical facts is quite relevant in the literature and non-fiction of a post-totalitarian society. Prose works on historical themes are valuable and interesting in that they create an illusion for readers to be present in a certain period of historical time, and it is the artistic modeling of events that makes priceless facts of history completely disappear. The historical past is an inexhaustible material that word artists have been referring to for centuries, creating the best examples of fiction. Prose texts of historical subjects are perceived by each next generation in a new way, historical events and phenomena are interpreted from different angles, the activities of famous figures of the past are widely covered. Non-fiction literature is a kind of literature that is on the verge of artistry and documentary. The main non-fiction genres are a diary, autobiography, biography, memoirs, confession, letters, etc. On the one hand, non-fiction literature claims to recognize the author's subjective truth about him in her texts; on the other hand, only the reader can either, demonstrating full confidence in the author, call this text documentary, or admit the presence of poetry and aesthetics in the work and tilt the scales in the direction of artistry. The material for observation and research of the phenomenon of artistic modeling are works that allow us to trace the most common, in our opinion, models of correlation of historical and artistic consciousness in postmodern literature and non-fiction of a post-totalitarian society.

Keywords: *artistic modelling, non-fiction of a post-totalitarian society, postmodern literature, history, historical truth.*

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1. Introduction

In today's postmodern literary process, historical subjects occupy an important place. An important factor in the objective perception of a literary work is its impartial analysis and adequate artistic modeling, despite the fact that the writer provides historical facts with subjective coloring, according to his worldview interprets the facts of the past in a figurative form (Danto, 1965). Contemporary historical discourse in postmodern literature and non-fiction of a post-totalitarian society is based on knowledge of history, its true research, critical reflection and adequate artistic modeling. The functioning of historical artistic modeling is impossible without the interdisciplinary interaction of philosophical, historical, literary knowledge, so the synthesis of history, philosophy and literature in historical novels is inevitable (Kichenko, 2017).

Each author in his own way sees certain historical events in postmodern fiction and, according to the author's interpretation and fantasy, presents his own interpretative version of the past, because reality does not carry ready-made artistic images - the writer creates them by the power of his imagination. It is an alternative modeling of historical events, which is not traditional for literature. The past in the interpretation of the authors, as part of the present, often unfolds in a well-known historical version, and according to a possible, not always realized intention, the time trend is concentrated in a kind of "memory ropes", which in the long run allows creating an integral historical and literary reality.

The artistic picture of historical reality, which the author creates in the novels, affects the reader, acts as an integral component of the intertextual interpretation, which directs and directs the text processing by the reader. Hidden subtext information is read through the prism of the reader's own experience. Understanding the text depends on various social factors, such as generation, era, social atmosphere and the like. Awareness of the depth of the philosophy of texts, the possibility of their interpretation today, without waiting for a fifty-year "sediment of ideas", are impossible without understanding the writer's worldview, his worldvie. (De Jong & Betti, 2010).

Modeling of postmodern literature, in particular the non-fiction of a post-totalitarian society, combines history, its interpretation in the text and artistic interpretation takes place through the writer's play with the past, free circulation of historical events, compositional fragmentation, which

confirms the new author's strategy in cognition and creative rethinking of history (Hutabarat, 2014).

The documentary text, acting as a kind of archival store of information, in each new literary interpretation acquires other semantic options. The constant reinterpretation of past events provides the works of art with the status of a phenomenon of history - justified, self-sufficient, modernized, predetermines their relative philosophical understanding: there is nothing absolutely true, because each new interpretation of truth changes the primary meaning, forms a new worldview system of thinking. Truth becomes an engaged ideology, a means of influence of social and political forces, and finally, a subjective author's thought (Denison, 2011).

So, in the modern postmodern world, favorable conditions are being formed for artistic modeling in literature and the non-fiction of a post-totalitarian society in the context of the formation of elements of speculation, the alternativeness of interpreted realities, and their mystification. It is a spatial cycle of text, history and truth.

The question of the reliability and documentary nature of historical data in literature and the non-fiction of a post-totalitarian society has long been the subject of discussion by scientists - writers, philosophers and historians. Reproduction in today's postmodern literature and non-fiction of a post-totalitarian society, the facts of the past - is not only a textual issue, but also an artistic one. To a certain extent, the text acts as a kind of mediator between the events of the past and the future. The mediation nature of the text makes it possible to analyze the depicted events, to reveal the possibility of the simultaneous existence of various historical facts in one text, to reveal the hidden meaning of the past (Laurence, 2012).

2. The essence and techniques of art modeling in literature and non-fiction of a post-totalitarian society

2.1. Artistic modeling in literature as an important element in the coverage of historical events

Modeling can be considered as not only a general scientific, but also a general cultural method, the application of which takes place in all spheres of human cultural activity. Modeling in art leads to the creation of artistic models of reality, which are characterized by ontological significance and substantiality, are necessary in the process of cultural development of mankind.

A literary work can be objectively interpreted as an artistic model of general, aggregate being, which reproduces its essential, most significant

aspects: the complex interaction of material and spiritual, contemplatively given and essentially implicit, the interconnection of all elements in a holistic unity, temporal and spatial characteristics, the ability to formation and development, individuality and uniqueness, which absorb universality and multiplicity, subjectivity and objectivity in their dialectical relationship. It is obvious that in a literary work of being is represented from the point of view of a person, taking into account the fact of human presence, participation in general being. Actually, artistic creativity is called upon to give a comprehensive assessment of this presence, to become objective with a testimony of a human phenomenon. (Arianna & Van Den Berg, 2014)

If the concept of “literary work” focuses primarily on the process of creativity, the relationship of which with creativity in the natural world has always been the subject of attention of subjects of aesthetic thought, the concept of “art model” addresses the cognitive possibilities of art, the problems of the nature of analogies and their legitimacy carried out in the process of artistic creation.

The artistic model, unlike the scientific one, is not aimed at a specific object, not at a fragment of reality, but at reality in its totality, integrity, and completeness. It is clear that the work does not at all tell about the fullness of being and historical events, but reproduces them in its inner structure, clarifying the semantic foundations of being whole: the original unity, the development of individuality, the deep inseparability and lack of fusion of all phenomena, sides and spheres of being: world, society and personality, the universe and humanity, people and nature, I and more. An art model cannot be isomorphic (it doesn't have “cloning” with art, it does not tolerate tautology, it has nothing to do), it is a model-sign homomorphism, and the nature of the transformation (reconstruction) of reality as an object of research in the process of artistic modeling reveals the essence of aesthetic.

Various aspects of this reincarnation can be highlighted: the artist selects and restricts, omitting some details that life is rich in, and paying special attention to others, because aesthetic vision and listening are qualitatively expanded: it notices unnoticed, which usually remains outside the senses; the artist, outwardly and randomly, sees a hidden essence, being able to make him manifest through a concrete, visual image; the artist avoids ready, dead formulas and conclusions and at the same time is able to make the depicted alive and eloquent, saturated with ethically valuable content.

The aspects of artistic modeling highlighted in various aesthetic concepts leave the secret of art unsolved, hinting at the possibility of highlighting other aspects. This feeling of constantly up-to-date secrecy testifies that it is art that determines the zone of man's actual development,

then the future, including the artistic one, to which the realization of the possibilities laid down in it.

The main principle of artistic modeling in postmodern literature is that the author must adhere to the principle of documentary authenticity, rely on certain materials, but they are often lacking. Therefore, covering historical events, he has the right to speculation and fiction to fill the gaps of the past. This technique has a logical justification also because the writer was not a witness to the events of the past, but by the power of his imagination he could show what he did not know for objective reasons (Lachman, 1997).

The author's fiction can become the cornerstone for the formation of a new look at history in the context of the formation of a non-fiction pro-alternative version of its existence. History is shown through the fates of individuals - both historical figures and fictional characters. In the history of the people, in particular, the history of the spiritual, there are figures who constantly attract the attention of writers by their mystery, which makes it possible to put forward not only different versions of their life, but each time to "rediscover" them, applying to those problems that are most interested in literature in a given period. (Beaney, 2018)

Speculation and fiction affect the genre differentiation of modern postmodern literature. Gromyaka (2020), depending on the proportion of fiction in the text, typologically divides this genre into historical-romantic, historical-realistic and other varieties. Gleencross (2010), according to the level of correlation of speculation and fiction, forks contemporary postmodern historical prose into her own historical, artistic, historical and historical-biographical prose, clearly delimits the semantic content of both concepts: "Fiction, which lies at the heart of the artistic image, is a sign of genre and plays a major role in the structure of the work. The speculation that strengthens the artistic truth, in all its diversity, is in a subordinate position according to artistic fiction" (Allen, 2003).

Fiction is an important aspect of modern postmodern literary creativity, is the property of creative thinking, not constrained by the obligatory norms of poetics. The purpose of introducing elements of artful modeling into the text of the work is the formation of constant artistic phenomena, which, according to Aristotle's observation, show "not what really happened, but what could happen, that is, possible or inevitable" (Radevych-Vynnytskyi, 2018). According to tradition, fiction in literature should be life-justifying, invisible and convincing for the reader, although this is not always the case. Often fiction is hyperbolic, and the reader immediately notices fragments of fiction. It is worth noting that the authors do this on purpose to provide a vivid flavor of the work, to a certain extent

in order to show a rich fantasy. The concept of fiction and speculation is closely related to the concept of artistic and historical truth. Artistic truth is a synthesis of artistic fiction and reality, adjusts the relationship between them. To reveal his creative intent, the author uses various methods of education, implements value orientations in the structures of the novel, both his own and prototypes of the characters of his works, "consist in fulfilling his life and personal-natural purpose even on the stage of the "theater of history". It is impossible to find the absolute historical truth.

2.2. The main techniques of artistic modeling in postmodern literature

The assertion of a new reading, the reinterpretation of historical events, the mythologization of the past in the public mind, attempts to rewrite or create an alternative history over the past few years remain the subject of debate among historians from different countries and is a manifestation of the general state of humanism at the turn of the 20th - 21st centuries. At one time, Jameson (1984) noted: "In the field of thinking, there are no authoritative statements. The only criterion for thinking is set by the object of thinking. And this object is just something the most controversial." Analyzing the state of modern science and culture, the physicist, philosopher and culturologist Nichols (2003) draws attention to the fact that "knowledge consists of disparate passages connected by simple, purely random relations of proximity in the time of assimilation, in harmony or in associations of ideas." These fragments do not form a structure, but they provide a "knowledge screen" of a certain density and compactness.

Analyzing the works of the Harrison, Spiropoulou, (2015), which were formed as a result of the examination of works of historical subjects, united by an attempt to alternative modeling and interpretation of historical events, they identified the following main aspects of artistic modeling in postmodern literature:

1. The use of event construction techniques that can unfold as a version of another course of historical events. In particular, they considered a number of works that focused on how life would be in the world while Russia retained the status of a monarchy or the victory of Germany in World War II and the like.

2. The shift of historical eras emphasizes the fragmentation of being, experiences and the personal history of one person. This approach is common in modern historiography and is known as microhistory. In the historical epic, the character's local life story is often correlated with the parallel or mirror history of his double.

3. Elements of the game and science fiction become productive means of the artistic organization of works of historical subjects. Here, the priority is to introduce pseudo-documentary maps of fictional or probable territories into the structure of a literary text, and the like. 4. The existence of two trends in modeling alternative history, displacement in time and space - catastrophism, is embodied mainly in the dystopian genre of socio-political issues, and phantasmagoria, irony, a free game with historical facts and fictitious information.

5. Cultural and civilizational projections, constructs of the map and the territory of historical literature are perceived in modern humanitarian studies as a manifestation of the struggle and the overlapping of "tree" and "root" cultures.

6. The artistic embodiment of the variations of universal philosophical and cultural metaphors of postmodernism "world - text - book - dictionary - encyclopedia - archive - library - labyrinth" opens up space for further searches and literary generalizations, because these images are a manifestation of the semiotic cultural model of the labyrinth. Fantastic versions of the past and hypothetical future continue to appear in the creative imagination of artists, and therefore leave space and perspective for theorizing. (Sangiaco, 2019)

Fiction and speculation in a postmodern literary work allow the writer to compensate for an undocumented reality in an artistic image, sometimes to ignore its leading tendencies for secondary, but important in historical perspective. Without fiction and speculation there are no historical novels, short stories, dramas, poems, science fiction works (Radevych-Vynnytskyi, 2018). Despite the time distance, it is impossible to identify what the past events really were. One way or another, the authors interpret the past through their modern vision, as well as party, confessional, corporate and other interests. The worldview of the writers of the totalitarian and post-totalitarian era was influenced by communist ideological clichés, distorted the idea of real national history. Only by overcoming them, writers could create full-fledged works of art. The main thing is that the work preserves the historical spirit of the depicted era, which would stimulate readers to reflect on the problems of a certain period and analyze them in a projection on modern life.

If fiction is the introduction of non-existent characters and fictional elements of the plot, then fiction is a certain deviation from certain facts, deliberate strengthening or weakening of certain character traits of a character, this is a modified representation of documentary data, its editing and artistic processing. Also attributed to artistic speculation is a certain

silence of individual historical events. He strengthens the facts through an artistic image, but does not expose them, contributes to the disclosure of life phenomena that has passed from within. Speculation becomes possible due to the "autobiographical" text - a mystery of past events that supposedly happened. Other literary scholars speak of speculation. (Lamarque, 1994)

The presence of speculation in a postmodern historical novel is undeniable, since historical events, remaining in the past, require speculation in order to present a general picture of the historical past. When it comes to the author's interpretation of the past in the historical novels of a totalitarian and post-totalitarian society, as, for example, in the works of Ivan Bilyk, the advantage is also given to fiction. Sometimes this fiction is so plausible that without a detailed factual analysis it is difficult to separate the real facts from the fictional ones. (Korber, 2015).

The historical "Yar", for example, depicts, for example, the fascist occupation, the Soviet regime after the Second World War, the introduction of the Gromvov (collective farms), etc. - fiction is a depiction of the details of the work of 41 underground Ukrainian patriots, the rebellion of nationalists; the truth is prisons, gulag islands, corners of exile - a fictitious plan to escape the Devil's crater and the like. (Kravchenko, 2018). Creative fiction in the novel "Yar" plays the role of a kind of artistic canvas of a realistic work. Defining clear boundaries for the functioning of historical reality and fiction in the novel, especially the character creation of characters depending on their life status and position in society, is not always easy. The artistic situations in the novel are confirmed by the facts of harsh life (the Ukrainian and Communist underground, fascist commandant's offices, the Holodomor, the totalitarian regime, etc.).

The image of Maxim Netreba embodies a man of tragic totalitarian time in timeless space. "Netrebas" live among others, they are not noticed. Their existential choice is formed outside the visible reality of society, filled with a deep inner content of mental life. Maxim Netreba is not a hero, but a living person, a person who has extraordinary power to fight for spiritual values, the metaphysical essence of being. He upholds the eternal principles of justice. Life fluctuations and periodic weakness of the spirit did not break his will. Therefore, the novel "Yar" performs for the reader a peculiar role of a spiritual mastermind, and fiction and reality within it are closely intertwined with artistic historicism, with mythical and folklore ideas.

3. Conclusions

The categories of fiction and speculation, artistic and historical truth, which is important for the analysis of historical prose and non-fiction of a post-totalitarian society, are examined in detail. Branches of postmodern historical prose of literary knowledge are highlighted in terms of the level of spontaneity of speculation and fiction. It also illustrates the distinction between real historical facts from fiction, as well as the difference between fiction and historical truth using the example of postmodern literature and non-fiction of a post-totalitarian society.

The article highlights the main techniques of artistic modeling used in the postmodern literature and non-fiction of a post-totalitarian society. For better clarity, some of these techniques were highlighted in the literary work.

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