

The Artistic Modelling of History in the Aesthetic Consciousness of a Time Period as a Methodological Problem of Postmodernism

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Abstract: Created during a certain time period of the world's art development, fictional history embodies not only a set of individual authorial creative acts, but it is the only "artistic-historical model" conditioned by a number of objective aesthetic and non-aesthetic factors. As such, fictional history represents an integral part of the national worldview. Its exploration requires a combinatorial unity of methods. The article proposes a set of modern methodological principles for studying the processes of artistic modelling of history in the aesthetic consciousness on the synchronous level (a certain time period) and their representation in literary works. The methods of academic literary criticism are combined with the advanced methods of modern interdisciplinary humanities that are based on postmodern philosophy. Thus, in the chosen combination of the scientific approaches, the heuristic potential of the structural-semiotic and structural-typological methods, mythopoetics and myth-restoration, imagology, hermeneutics and receptive aesthetics, correlates with the methods of systematic and descriptive analysis. Such diverse theoretical combinations, the existence of a kind of "methodological sinusoid" within the study, do not contradict, but complement each other.

Keywords: *hermeneutics, imagology, mythopoetics, receptive aesthetics, reception, a national picture of the world, aesthetic consciousness.*

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1. Introduction

Throughout the history of the mankind, the processes of scientific and artistic reflection on history, the comprehension of its events, the activities of its heroes, the universal laws of society development took place simultaneously in a parallel manner.

The principle of "laying out and depicting" has been followed since antique times, for centuries it has been professed by historians and writers, whose fascination with the past was realized not only in chronicles and historical treatises, but also in purely artistic works – epic and lyric-epic poems, ballads and poems, short stories, novellas, novels, historical dramas, opera librettos. The combination of reliable historical information, the availability of documentary sources and a masterful subjective depiction of events and images of historical heroes has always significantly enhanced the cultural influence of "fictional history", expanding its readership and audiences. In the modern society, that, in the apt words of J. Baudrillard, demonstrates "hyperreality of floating values" (Baudrillard, 2001, p. 120), the traditional "understanding of history as a linear unfolding of events from the past to the future, which implies unambiguously forced causality in the sequence of events and, consequently, the possibility of a single (so-called correct) reading of an event, is replaced by the guidelines for the interpretive plurality of narrative history" (Mozheiko, 2001). This further increases the interest in poetic rather than empirical solutions in the textual reproduction of the past.

The study of the artistic modelling of history today has the form of an extremely multifaceted scientific problem, which is developed mainly within its many local components, in the context of the individual authors' work or in connection with a particular era or direction. For example, K. Harrison and A. Spiropoulou consider features of the historical projections in the literature at the threshold of the XX-XXI centuries, drawing on the thesis: "...the new prominence of history in contemporary literature is without doubt one of its most significant and intriguing manifestations. Indeed, historical poetry, drama and particularly fiction, comprising texts at least partly set in past periods, have become a defining feature of the literary scene in diverse regions of the world" (Harrison, 2019, p. 1). There is an urgent need for a study of a generalizing nature, which would identify and systematize the most productive modern theoretical and methodological approaches to the study of the laws of aesthetic reception of historical material and its reflection in art in general and in the verbal art in particular. As a methodological guideline, we chose J. Baudrillard's opinion on the ability of postmodernism and postmodern philosophical doctrines, in

particular, to comprehend all the forms of life (including historical) "through kind of juxtaposition in complete promiscuity of everything in sight" (Baudrillard, 1993, p. 23). This led to the idea of combining the methods of academic literary criticism and scientific positives of modern interdisciplinary humanities, which are based on postmodern philosophy.

The goal of the study is to offer a set of methodological approaches to studying the processes of the artistic modelling of history in the aesthetic consciousness at the synchronous level (a certain time period) and their reflection in literary works. This distinct combination complex should be used in the analysis not only of individual works in the context of the work of a particular artist, but also at the metatextual level within the study of an array of works of art of an entire cultural era. As an example of such an epoch, we have chosen the era of Romanticism, with its aesthetic guidelines for addressing the past in escapist intentions of "a departure" from the bourgeois reality and the search for an ideal. The irrational approaches of the Romantics to the comprehension and creative reproduction of history are clear and consistent with their modern readers and researchers - agnostics, postmodernists, philosophers, and writers. And the concept of posthistory clearly correlates with Schelling's ideas of "inner feeling", guessing, "immersion" as a means of cognition and reproduction of the past.

2. History as an object of representation in romanticism and postmodernism

Each cultural epoch forms a large array of artistic texts on the historical themes, as well as its ideological, thematic and figurative constants in its reproduction. For example, one of such constants in the Ukrainian and Russian literature of the nineteenth century, especially the Romantic era, was the depiction of crucial periods in history, liberation movements, national heroism, in particular - the Cossacks. The strong interest, numerous appeals of writers to this kind of historical material are explained by the popularity of Hegel's idea of the predominant suitability for the artistic depiction of people of the heroic era and, conversely, the unsuitability of modern people (Hegel, 1969). Romantic authors are attracted to plots involving mysteries and the so-called "white spots" in history that are not explained in documentary sources. Such materials, artistically reproduced in a fictional text, lead to new, often "provocative" (according to J. Baudrillard) readings and interpretations, to the realization of the creative imagination of artists because "the purpose of all historicism is looking into the dusk, searching for the hidden, unravelling the evidence - and, finally, a demonstration of findings in the bright light of one's own narrative" (Etkind, 2001, p. 8).

Historical fact as an objective reality does not exist, it can be only an aesthetic construct that is re-experienced as a result of the author's and reader's "immersion" in history.

These characteristics of the Romantics' view of history and the principles of its reflection in a literary text to some extent correlate with the concept of "historiographic metafiction" introduced by L. Hutcheon, which the researcher applies to the body of postmodernist English literature. Their authors freely manipulate facts, offer their own interpretations of historical events and biographies of historical figures, resort to parody, intertextuality and self-reflection. For a postmodernist writer, the literary, historical, and theoretical components of a work of art are equally important. The involvement of these three components (according to L. Hutcheon, "domains") in historiographical metafiction is substantiated by the scholar as follows: "...its theoretical self-awareness of history and fiction as human constructs (historiographic metafiction) is made the grounds for its rethinking and reworking of the forms and contents of the past" (Hutcheon, 2004, p. 5). Some affinity of the principles of Romanticism and postmodernism in the field of history reproduction once again proves the fact of continuity and inheritance of artistic and aesthetic paradigms of different epochs.

The realization of the Romanticism features of historical thinking organically aligns with the main research strategy of modern humanities - the artistic reconstruction of a historical time period and its heroes taking place as an integral part of a certain national picture of the world and it is impossible without its recontextualization. As M. L. Gasparov notes in the preface to Y. M. Lotman's "Lectures on Structural Poetics", the modern stage of scientific thinking is increasingly characterized by a desire to consider not a single isolated phenomenon of life, but a great unity, to recognize that, upon a closer examination, each phenomenon is a structure consisting of simpler elements while constituting a more complex unity (Lotman, 1994). According to this deeply dialectical conclusion, there is no artistic picture of the historical past isolated by its nature and created by the aesthetic consciousness of the epoch, in our case - the era of Romanticism, it becomes a structural part of an even larger system, specifically the national picture of the world. At the same time, in the context of the stated problem, it is especially important to consider any cultural-historical epoch as a field of multi-vector cultural dialogue of many types of consciousness, interpenetration and transformation of previous cultural traditions including folklore, chronicles, historiography, poetry and others.

3. Theoretical and cultural-historical correlations of the artistic picture of the world

The solution to this scientific problem will undoubtedly be driven by the achievements of new fields in general humanities, their methodology focusing on an interdisciplinary principle, the synthesis of modern culturology and literary science. They include imagology defined as a scientific field and at the same time as a promising methodological approach to the study of reception and the representation of images, including "an image of the country" and "an image of the people" as part of the national picture of another nation. It was the Romantics who created not only national but also inocultural texts on historical themes, such as "Ukrainian", "Livonian", "Polish", "Circassian" texts of Russian literature. One of the most significant imagological ideas for us is the idea that the image of a country in the picture of the world of a certain era is a structurally multilevel, aggregate image based on stable stereotypes, concepts, symbolic historical figures, plots and motifs. Thus, the romantic images of Ukraine created by Russian writers overlapped with the exotic notions of "Slavic Ausonia", picturesque distant lands, abundant but heavily bloodstained, which the then Russian Empire was so rich in. In this sense, artistic ideas about the times of the Cossacks, the images of Ukrainian hetmans, should be considered as an important fragment and a link in the understanding and reproduction of "image of Ukraine" in the romantic consciousness of the Slavic peoples as a cultural and civilizational subject of world history.

This said we take into account the fact that the picture of the world of one country (Ukraine), the artistic model of one historical epoch (Cossacks), the idea of certain historical figures do not overlap at different cultural and historical stages, due to a whole complex of objective social, worldview, aesthetic reasons. The same relates to ethnostereotypes: «Ethnotypes are by no means historical constants, even though they pretend to assert an unchanging truth» (Leerssen, 2016, p. 18), as G. Leerssen underscores. All these factors predetermine our approach to the reproduction of any time period in a clearly defined synchronous framework, specifically a national picture of the world of one cultural era, while accounting for the influences of the cultural experience of previous generations as well as, the borrowed and mastered experience of the artistic consciousness of the new generation.

Using the terms "the artistic picture of the world" and "the national picture of the world", which have become the subject of a broad scientific and philosophical consideration in a relatively short time, we, as the most

modern researchers, consider it possible to use them in the same sense as the terms "an image of the world", "a model of the world", "a vision of the world", "a concept of the world" that characterize an integrity of the worldview of a historical and cultural era. We use the classical scientific definitions as the main definitions of these concepts. V. M. Toporov is recognized to define a "model of the world" as "an abbreviated and simplified reflection of the whole sum of ideas about the world within a given tradition, taken in their systemic and operational aspects" (Toporov, 1997, p. 161). In the article "Philosophy of Art and the Artistic Picture of the World", B. S. Meylakh formulates the essence of this phenomenon in the following way: "This is a synthetic panoramic representation of the concrete reality of certain spatio-temporal ranges reproduced by all kinds of art", which is dominated by figurative-symbolic, conceptual-figurative principle (Meylakh, 1983, p. 120).

Specific features of the artistic picture of the world include the specific relationship between reality and the ideal, completeness and universality, "black and white certainty", the increased content of events, the law of artistic determinism. We would note the secondary nature of artistic picture of the world. It arises in the minds of readers of a certain era during the reception of a whole array of previous works of art, scientific works, which, in their turn, stem from the perception of the world. Moreover, the modern literary critic will also note a feature inherent in the artistic picture of the world which is the reality is replaced by images-simulacra, products of creativity that create their own, artistic reality. Developing the classical definition of simulacrum, proposed once by F. Jameson («the identical copy for which no original has ever existed» (Jameson, 1991, p. 17)), we affirm the importance of the factors of subjectivity and autonomy of the artistic model of the world built by one or another artist.

When a shift happens in value systems, in the course of historical development and the explication of the potential of this or that kind of culture, the shift in the form and content of the model of the world inevitably happens and thus comes the established senses become destructed. Virtually every cultural epoch creates its own version of a national picture of the world, in which its main historical figures are interpreted in some ways. M. Heidegger views history as a process of replacing some pictures of the world with the others (Heidegger, 2007), in which each new picture of the world is not just opposed to the previous one, it is radically opposed, but also strongly connected, continues and expands to previously established principles of worldview. In such cases, its components are not radically rethought, but acquire new, different

meanings. The existence of a common model of the world for an epoch does not exclude certain differences in individual-authorial variants and alternative ideas that are dissonant with the general picture. Therefore, a model of the world that is reproduced by the artistic consciousness of each epoch does not always meet the requirements of generality. There are cases of simultaneous functioning of several pictures of the world as a consequence of the collapse of the universal and cross-cutting one bearing its inherent integrity.

4. Historical picture of the world in the myth-reconstruction aspect

The modelling of a historical picture of the world of the whole epoch in a life of this or that people by means of an artistic word, is, definitely, a myth-making process. As O. S. Kichenko states, a picture of the world always contains the semantic equivalent of the myth, to some extent, a structural situation of the myth, a "shimmering effect of folklore" which translates mythological information into the processes of literary creativity (Kichenko, 2009, pp. 10-11). Being an integral part of the artistic picture of the world, "the myth is characterized by uncontrolled versions of thinking, <...> combining categorical forms of life into a single cyclical coexistence" (Kichenko, 2009, p. 74). Therefore, alongside with imagological approaches, mythopoetics and methods of myth-reconstruction (myth-restoration) play a crucial role in the study of the processes of image creation.

Considering the fact that the term "mythopoetics" is used in a situation of "terminological diffusion", it is also utilized in different meanings in many related, but still independent scientific fields. We would like to clarify its interpretation and scope in our study. Aligning with I. N. Piontkovskaya, by mythopoetics we mean a system of poetic techniques and a set of well-known mental stereotypes reworked by the cultural consciousness. They are creatively used, rethought and implanted in the culture of later historical periods as stable worldview models, on the basis of which original art forms appear (Piontkovskaya, 2000, pp. 24-25). As an important aspect of literary texts, mythopoetic models should be considered as components of the picture of the world as a whole, because it is "the picture of the world, fragments of which are scattered in the original poetic structure. The picture of the world is read in the text and is consciously or subconsciously (more often subconsciously) manifested in it" (Kichenko, 2009, pp. 19).

The above-mentioned mental stereotypes are mythological in nature. They are a powerful means of forming the structure of historical images in national pictures of the world. For example, in the picture of the world of Russian Romanticism, two binary opposition mythologized historical image-

stereotypes were formed: Bohdan Khmelnytsky, a God-given national leader, and Ivan Mazepa, a demonic traitor. Therefore, in the process of studying historical artistic eidology, it is important to take into account functional features of stereotypes, namely:

1. the subject of any stereotype is a certain type of personality (national, professional, psychological), as well as the social relations between people (revolutions, uprisings, national liberation wars, etc.);
2. the genesis of the stereotype is social which means that the stereotype is transmitted to the individual as an expression of collective, public opinion;
3. due to its evaluative function, the stereotype bears a certain emotional load, either negative or positive;
4. from the reliability point of view, the stereotype either completely contradicts facts or corresponds to them in part, creating the appearance of complete truthfulness of its content;
5. a stereotype is long-lasting and resistant to change;
6. it is always associated with the word-name (or phrase), which is an impulse that activates the content of the stereotype in a particular context (Marchenko, 2011, p. 40).

Explaining the specifics of stereotypes thinking, essentially mythological, V. B. Zemskov claims that "Stereotypes nest in the depths of the cultural subconscious, they never disappear and are able to become more active and relevant in predictable situations" (Zemskov, 2006). The process of myth-reconstruction involves the identification and reproduction of mythological stereotypes in literary texts on historical themes, the search for universal plot schemes, and typical motives as independent units that genetically preceded the plot. N. I. Tolstoy notes that "the possibilities and depth of reconstruction depend on the level of experience and the amount of material and tend to change during their exploration" (Tolstoy, 1995, p. 60).

S. M. Telegin (2006) uses a synonymous term "myth-restoration" to describe the disclosure of mythological meanings of works of art devoted to history. Aligning with him, we will define myth-restoration as the method of analysis of the literary text that reveals the laws of myth-making, explores myth-motives, and reproduces mythological plots.

5. Artistic ideas about the historical epoch: a perspective of structural poetics

According to G. O. Belyaev, a "picture of the world" in the context of methodology is equivalent to the tool of cognition, because, acting as a

system of structural elements and connections, it dynamically captures the moving relationships of aspects of life and historically changing awareness (Belyaev, 1988). Both in a single work and on the scale of a general picture of the world, ideas about a historical epoch placed in the artistically reproduced realities of time, make up a scheme that reflects not only author's approaches to one or another aspect of the historical past but also the general characteristic of a certain cultural-historical period.

In the process of studying artistic ideas about the historical epoch as a single scheme, in our opinion, methodological positives of the structural poetics are especially promising. They allow us to consider any artistic text and a set of texts in their relationship with the cultural context, including public thought heritage such as folklore, historiosophy, philosophy, i.e. not only textual structures but also non-textual relations become a focus of the research. This allows us to trace a transformation of various elements of social consciousness in a literary work, the mechanism of interaction of these elements and forms in their artistic world. The nomenclature-morphological study of the phenomena of a text caused by the intratextual relations can be carried out in unity with the functional analysis of the whole system of out-of-text and the intertextual relations which form a picture of the world of the historical epoch. In other words, the movement of research thought is equally significant for us both as the traditional literary practice that is, "to the text" and "from the text" (based on the literary movement, aesthetic theory, period, era, genre). This provides the most adequate key for reading the works which together create a general epoch-making picture of the historical past.

A subjective image of the objective reality defined as a historic period's picture of the world, as well as all its components have an interpretive character and are associated with the national and cultural worldview of their bearers. The bearers of an artistic picture of the world are both the artists who model it and the audience that perceives it. Reconstruction, understanding and appropriate interpretation of the concept of the historical epoch within the general picture of the world, and at the level of its components, works of art, involves the reader, as an interpreter of the work, into the spiritual world of the author, their penetration into the text, so deep as to provide a simultaneous vision of singular, unique and universal aspects in the framework of the text. "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" (Laskava, 2021, p. 229), - the above given

observations of modern researchers are fully consistent with the approaches used in literary criticism of the XXI century.

It's important to emphasize that a picture of the world is a holistic ideological model that contains "local" elements, invariants that are religious, mythological, scientific, geographical, ethical and others. The structure of this model is a reflection on modelling the structure of consciousness and thinking of an entire generation or several generations that mould and reproduce it. This model does not only explain reality, including historical, as a certain structure, but also is imposed on the recipient generation, because, as Y. Lotman claims: "One of the features of art is cognition through reproduction that is modelling of reality <...> The artist does not only explain reality as a certain structure, but also imposes on the audience their structure of consciousness, their model of the world" (Lotman, 1994). Thus, analyzing the content and structure of the model, we reach the level of the structure of consciousness of authors, creators of the artistic picture of the world, on the one hand, and the level of consciousness of readers-recipients, on the other. Hence, the need to combine structural-semiotic, system-typological, intertextual methods and scientific achievements of hermeneutics and receptive aesthetics.

6. Exploring the artistic picture of a time period in relation to the horizon of hopes and the horizon of tradition

The artistic picture of a time period functions as a system that materializes a certain idea, reproducing and translating it in the formula "author - literary work (fragment of the picture of the world) - recipient". The general picture of the world of a historical epoch and the artistic image as its component are modeled as the material passed through a prism of consciousness of the artist and consciousness of the recipient, as a result of their combined spiritual activity. The construction of the model of the world is carried out not only in the course of the author's self-expression, but also with the help of critical and readerly reactions and assessments. They generate significant thoughts, ideas that were not expressed by the author in the literary text, but are part of the overall model of the era's world.

In light of the ideas stated above, the so-called horizon of expectations, a phenomenon introduced and studied by representatives of receptive aesthetics and hermeneutics, becomes significantly promising. It is based on anticipation, i.e. "guessing in advance" of the most probable options for understanding the semantic potential of a literary text. G. Grabovich, referring to G.-G. Gadamer emphasizes that any text is created and then read with certain hopes and expectations for its ideological content and artistic

significance (Grabovich, 1997, p. 51). The reaction of an audience, be it spontaneous success or resolute rejection, "shock", slow, gradual comprehension and recognition, indicates whether the work of art satisfies and to what extent its horizon of expectations, and thus becomes a criterion that determines not only its aesthetic value but also a degree of participation in the construction of an artistic picture of the world of his time.

S. Vlăduțescu, studying the stages of the hermeneutic process according to G.-G. Gadamer, notes that: "The hermeneut has some horizon; the generic interlocutor (other, alterity) has another horizon. Hermeneutical process is a process of adaptations, accommodation, commensurate, and, ultimately, a process of fusion of these horizons" (Vlăduțescu, 2018, p. 162-163). The horizon of expectations are the aesthetic and socio-historical ideas and the guidelines encoded in the text of the work, the spiritual values that are significant for the recipient audience. The external plan of this phenomenon is the historical, sociocultural conditionality of the reader's perception, the co-creation of the "author-reader" which ensures the full functioning of an artistic image in the national artistic picture of the world of a certain period. Every literary idea, including the ones based on the subjects of history, projects, plans, anticipates its reader, "historically and sociologically determined" (Grabovich, 1997, p. 84). V. Iser classifies such a reader as a hypothetical or implicit reader (Iser, 2001). It is their cognitive behavior that provides the intersubjective orientation of any literary work, the process of "representation" of relevant historical pictures, the concretization of meanings and meanings embedded in the text. It is the reader who gives a literary text a dynamic movement, stimulates a kind of "implantation" of an individual author's idea in the overall picture of the world. A special point of view on the fictional historical image and historical epoch is formed, which, as V. Iser notes, is always richer and more multifaceted than the initial configurative meaning (1991). Thus, the study of fictional reproductions of historical events and images in the context of the general picture of the time period's world is promising and productive not only within the aesthetics of authorial creativity and self-expression, but also in connection with a projection of literary ideas onto a future reader.

The reconstruction of the horizon of expectations in terms of our example of artistic reception of the Cossack era has not yet been carried out and does not have adequate conceptualization. Bearing in mind that its perception depends on whether the reader is inside or outside the culture, allows us to assume that the formation of the horizon of expectations was under the direct influence and in connection with the reception of Ukrainian folklore and chronicle-historiographical materials including folk heroic

thoughts, Cossack chronicles; in the context of the intense spiritual search for the romantic ideal of the historical epoch and the romantic hero, the evolution of ideas about original folk literature. The modern re-reading of romantic texts takes place in a situation of cultural and historical rethinking of the degree of the historical unity of the Ukrainian and Russian peoples, the role of Ukrainian hetmans, especially B. Khmelnytsky and I. Mazepa in the history of both countries.

Thus, within the current research situation, the concept of "horizon of tradition" is also relevant. The romantic image of the historical epoch and its heroes constitute a combination of modern and traditional horizons in a new field of vision. Their interpretations are based on the experience of the first interpretation, accumulated in the artistic and scientific fields. In the context of our research, we are talking about the folklore, baroque-chronicle and historiographical experience of reproducing the Cossack era; it affects the genre and style modifications of the image, contributes to the canonization of its ideological and artistic standards, the semantic content of a new picture of the world. Each of the writers appears as an astute reader and interpreter of the previous source texts; therefore, the author's strategies of art and artistic construction of the historical epoch are based on an intertextual basis.

Thus, not only direct appeals to the monuments of the past epochs, but also the reminiscent field of artistic texts, allusions and other referenced links to the previous cultural texts are quite important for understanding of the specifics of a new picture of the world and its artistic historical images. A literary tradition, according to M. Zelenka, is "a complex system of intertextual and cultural "traces" and "signs" that exist in the awareness of individuals and various groups" (Zelenka, 2020, p. 35). Connotations constantly function within the texts, which refer readers to pre-texts, they need special cultural competence for their reading and understanding. Intertextual meanings are not alien components of works, but their organic components.

7. Conclusions

In the course of studying the processes of art and the specifics of artistic historical thinking, we propose to take into account the need to go beyond the methodological contexts of traditional literary studies, to organically combine the accumulated scientific knowledge with the achievements of new fields of humanities, using a wide range of techniques and methods of analysis. Thus, the present study suggests an approach which would correlate the heuristic potential of modern imagology, structural-semiotic and structural-typological methods, mythopoetics and

myth-restoration, hermeneutics and receptive aesthetics with the methods of systematic, complex, comparative-historical, descriptive analysis. Such diverse theoretical combinations, the "methodological sinusoid," within one study are not mutually exclusive and do not contradict each other, on the contrary, they demonstrate their compatibility and complement each other. Synthesizing the methodological experience of the past and the present, we proceed from the realization that none of the methods we use can claim the completeness of the truth, and has its limits of use within our chosen combinatorial unity.

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Tatiana Marchenko and Sergii Komarov were the authors of the general idea and developed the concept. They also collected data and studied history as an object of reproduction in the literature of Romanticism and Postmodernism, respectively. Tatiana Marchenko conducted theoretical and cultural-historical correlations of the artistic picture of the world. Maryna Shkuropat collected material and developed the problem of the historical picture of the world in the aspect of myth reconstruction. Iryna Skliar worked on the perception of the historical epoch from the point of view of structural poetics, and also drew general conclusions for the whole study. Yevgeniya Bielitska analyzed the artistic picture of the world in terms of receptive aesthetics, considering the horizon of expectations and traditions. Maryna Shkuropat and Yevgeniya Bielitska were also responsible for the final text version of the article.

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