

SYNESTHESIA IN THE NOVEL BY M. PAVIĆ: "LANDSCAPE PAINTED WITH TEA"

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Synesthesia is considered one of the effective types of intermedia. The content of the concept focuses on the rapprochement of the two sensor spheres or on their merger with the simultaneous action of the analyzers, and the determining weight is recognized by the valuable personal principles of the carrier of such property. Synesthesia, as an essential feature of artistic thinking, facilitates the performance of compensatory functions by indirectly compensating for the incompleteness of the sensuality itself in the monosensory arts. The substitute presence is able to combine smells and musical impulses in the literary material, to produce colorful music, or to sound, taste or touch visuals and the like. The specific nature of certain components of the mechanism and the patterns of functioning inherent in synesthesia, and above all, meaning-making, should be accepted in a generalized aspect. From the perspective of the above considerations, the main stage of the mechanism provided by the qualities of synesthesia is based on an individual association. The result of the synthesis, developed in the format of the laws and trends of synesthesia, is based not on the mutual duplication of poetics and imagery, but on the equivalent analysis of the emotional constants of real being with respect to the units of poetry of extraterritorial creativity, the manifested figurative material of literature, and the origin of meanings when imposing comparable types of art. This process also takes place in the aspect of fiction, where an identical model of realization is filled with isomorphic material of genetically related spheres of culture, in which case – different types of art, where color plays a significant role. The synesthetic potential of color has been the focus of a number of creative reflections of different times – most notably Leonardo da Vinci, L.-B. Alberti, Van Gogh, D. Diderot, K. Malevich, A. Matisse, and P. Picasso. Color expressively reveals a synesthetic diversity of applicability to associations with the sensuous sphere, manifested by the measurement of human emotions. The universal collective codes of eigenvalues derived from color mythology play a significant role in this associative weighing of manifestations in epistolary discourse. Color does not simply have its own “conventional” or situational value dominant, and it is included in the meaning generation, but instead, this sense movement is inevitably brought to equivalence with the manifestation of another system of measures, and in this sense it acts as its measure. In empirical terms, the potential of synesthesia is vividly and convincingly actualized in the novel by M. Pavić, a representative of the first wave of the author’s experiment in the prose genre of the Serbian national literary process at the turn of the 20-21th centuries. This creativity is evident in the novel “Landscape Painted with Tea”, where certain imaginative points are equated with equivalence with respect to the expressive-semantic interchange of taste and cognitive constants. M. Pavić’s innovative creative experience testifies to one of the leading positions of the artist’s novel creativity in enriching the artistic experience of synesthesia in the paradigm of comparative experiments and in the discourse of the Serbian postmodern novel.

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