

CONTEXTUAL DIMENSIONS OF M. PRODANOVYCH'S NOVELS POETICS

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One of the most original figures in modern Serbian literature is Mileta Prodanovic – an artist, art critic, writer, winner of international awards in the field of literature. The expressive diversity of M. Prodanovich's works draws special attention to all effective indicative aspects. The context of the activity of creative figures is traditionally considered to be a separate inalienable fruitful plan of their coverage. The contextual cultural process of the last quarter of the twentieth century, in line with which M. Prodanovich's work developed, has acquired the definition of the postmodern era. Analytical systematization of contextual factors and their artistic reflexes in the artist's prose need additional coverage. Accordingly, it is important to express the context (marked by the manifestations of postmodernism) of the formation of the creative worldview and to determine the priorities of the figurative language of the contemporary Serbian artist. *The aim of this article* is to focus on the postmodern dimensions of certain types of Serbian national art and in particular literature, contextual for the prose work of M. Prodanovic, with regard to the poetics of the artist. The study is based on the performance of comparative-historical and genetic-typological *methods* in combination with structural analysis and cultural semiotic approach. M. Prodanovic's work has not only a chronological connection with the era and the concept of postmodernism in Serbian literature. Already in the early stages of artistic activity, in the early eighties, when postmodernism was a new theme, the conceptual core of his work was centered precisely in connection with its landmarks. Accordingly, a special purposeful concretization of the definitive features of the national-mental adaptation of the ideology of postmodernism in Serbia acquires special significance. These are the fundamental conceptual features of postmodernism, which in the stream of postmodern philosophy demonstrate its meaning of the eclectic movement, focused on an alternative approach to the world, aimed at the concepts of methodology of phenomenology, structuralism and existentialism. A number of developmental conceptual solutions relevant to the contextual interaction of the postmodern worldview with the literary process are contained in the empirical experience of artistic creation in general. In its vein, one of the programme items for the correlation of the art poetics with the concept of postmodernism is the experience of architecture. At the same time, there has been an active figurative expansion of postmodernist solutions in the fine arts since the mid-1960s. And the literary process, particularly in the Serbian national format, was strongly influenced by the ideology of postmodernism. Thus, the defining contextual dimension of M. Prodanovic's creative credo is formed by (thoroughly revealed in the Serbian national fine arts and in the literary process) classical conceptual principles of postmodernism, the manifestations of which are natural for the poetics of the artist's prose and testify to the writer's creative reactions to the signs of various forms of postmodern poetics. In their perspective in terms of semantics of M. Prodanovich's novels it becomes more contrasting illustrative for the context disclosure of cognition of the world, the metaphysical basis of civilization through atypical for this context inexhaustible potential for humanistic solution of universal philosophical questions of existence, with recognition of its essential importance in explication of the special author's experience in the art of word.

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