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**ANTHOLOGIES OF 'YOUNG' PROSE AS A REFLECTION  
OF THE POETICS OF NEW GENERATIONS OF SERBIAN LITERATURE  
IN THE EARLY 21<sup>ST</sup> CENTURY**

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The latest trends in contemporary Serbian prose are discussed in the article on the basis of the anthologies of the so-called "young authors" (a temporary label, which is usually used when a new generation of writers enters the literary scene, and it is not associated with specific poetics, but it strives to revise the existing poetics). Generation poetics in contemporary Serbian literature has rarely been the subject of a special study, and it is especially topical for investigating of the Serbian prose of the early 21<sup>st</sup> century, which is still waiting for a theoretical, historical and literary interpretation. In this paper, the anthologies of Serbian "young prose" published in the 2000s are treated as landmarks of generation poetics which correlates with the context of previous generations of Serbian literature.

*Keywords:* literary generation, poetics, postpostmodernism, Serbian literature, 21<sup>st</sup> -century literature.

The issue of generation poetics is a topical matter in today's Slavonic literary research. This is testified by the increasing attention of Ukrainian and foreign theoreticians to this topic, as they contribute to the study of literary generations by applying contemporary Slavonic literatures for comparative procedures. Ukrainian literary criticism pays a particular attention to the generation of the "Sixties" and tries to identify the representatives of different generations in the present belles-lettres. This theoretical issue was scrutinized and elaborated by Tamara Hundorova in her papers which stimulated the activeness of the discourse about generations as category in Ukrainian literary studies. Polish researchers continue the work of Kazimierz Wyka who authored the famous book "Literary generations".<sup>1</sup> The efforts of Ukrainian and Polish researchers of generation poetics in the literatures of Central, Eastern and South Eastern Europe were united in the international research project "Post-totalitarian generation syndrome in the Slavonic literatures of Central, Eastern and South Eastern Europe at the turn of the 21<sup>st</sup> century through the prism of Postcolonial Studies" under the supervision of the Polish researcher of Eastern Slavonic literatures, Agnieszka Matusiak. It resulted in a number of scholarly collections: "Postcolonialism. Generations. Culture"<sup>2</sup>, "Postcolonialism – Identity – Gender. Central,

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<sup>1</sup> Wyka K. Pokolenia literackie. Kraków, 1989.

<sup>2</sup> Постколоніалізм. Генерації. Культура. Київ, 2014.

Eastern and South Eastern”<sup>3</sup> and “Post-totalitarian generation syndrome in the Slavonic literatures of Central, Eastern and South Eastern Europe at the turn of the 21<sup>st</sup> century through the prism of Postcolonial Studies”.<sup>4</sup> This article is also the result of the research carried out within the project. Thus, literary generations are actively researched in contemporary Ukrainian and Polish literary studies and have been the focus of attention of a group of literary critics, whilst generation poetics has rarely been the subject of a special study in Serbian literature. The study of early 21<sup>st</sup>-century prose from this perspective is highly relevant, but it is still lacking theoretical, historical and poetical interpretation. The reviewing articles by Tatjana Rosić<sup>5</sup> and Igor Perišić<sup>6</sup> investigate the creativity of the so-called third generation of postmodernism, whereas the Serbian literature of the early twenty-first century has witnessed the change of the artistic paradigm, and young representatives of postpostmodernistic poetics appeared on the literary scene. The article offers an overview of the latest trends in contemporary Serbian literature as based on the anthologies of writings by "the young" (this term denotes a temporary situation when a new generation of authors enters the literary scene and strive to transform the current poetics instead of substituting it for a phenomenon of new quality). The ontological value of anthologies in Ukrainian literature has been elucidated by Olena Haleta<sup>7</sup>, and their importance as a relevant poetical prism which also correlates with the principles of selection, is well known to historians of literature. In this article, anthologies of the so-called "young" Serbian writers of the 2000s and their poetical manifestos will be regarded as landmarks for generation poetics and described in the context of the Serbian literature of previous generations.

At the turn of the 21<sup>st</sup> century, the prominent Serbian literary historian and critic of the era of postmodernism, Aleksandar Jerkov, described the current state of Serbian literature by sharing his impressions of a new anthology: "It is high time to search for a serious response to the poetical experience of 20<sup>th</sup>-century Serbian prose, because even the best can not last forever. Neither Kiš nor Pekić wrote like Andrić and Crnjanski, but nor is it possible to write as if they had not been active for a dozen years"<sup>8</sup>. The text, published in the Belgrade magazine "Vreme" ("Time") in 2001, reflected on the publication of the "common short-story collection" "The Doggy Age", compiled by Saša Ilić and authored by Nenad Jovanović, Srđan V. Tešin, Borivoj Adašević, Mihajlo Spasojević and Uglješa Šajtinac. Jerkov draws attention to the fact that all the authors of the "common collection" were born after the year 1970, which, in his opinion, suggests a borderline for a new generation.

This review also contains a number of fundamental prerequisites for determining the chronological limits and features of the poetics of the new generation of Serbian writers as well as for clarifying the principles of delimitating generations in Serbian literature during the 20<sup>th</sup>-21<sup>st</sup> centuries. Jerkov appeals to the key names (Pekić and Kiš, Andrić and

<sup>3</sup> Postkolonializm – Tożsamość – Gender. Europa Środkowa, Wschodnia i Południowo-Wschodnia // *Miscellanea Posttotalitana Wratislaviensia* (Wrocław). 2014. №.2.

<sup>4</sup> Posttotalitarny syndrom pokoleniowy w literaturach słowiańskich Europy Środkowej, Wschodniej i Południowo-Wschodniej końca XX–początku XXI wieku w świetle studiów postkolonialnych. Poznań–Wrocław, 2016.

<sup>5</sup> Rosić T. Prefiksi ubrzanja i retro poetike. Ili: posthumanistički narativi u savremenoj srpskoj priči (1990–2006) // *Sarajevske sveske* (Sarajevo). 2006. Br. 14. S. 119–140.

<sup>6</sup> Perišić I. Kako vetar duva – pripovedačke autopoetike Mihajla Pantića, Vladimira Tasića, Vladana Matijevića, Aleksandra Gatalice i Gorana Petrovića // *Sarajevske sveske* (Sarajevo). 2006. Br. 14. S. 141–157.

<sup>7</sup> Haleta O. Від антології до онтології: антологія як спосіб репрезентації української літератури кінця XIX–початку XXI століття. Київ, 2015.

<sup>8</sup> Jerkov A. Budnost i spasenje. [Online] – Available at : <http://www.vreme.com/cms/view.php?id=114065>

Crnjanski) who shaped the development of Serbian literature in the second half of the 20<sup>th</sup> century, and he also defines their status: the generation of the classic modernist writers Ivo Andrić (1892–1975) and Miloš Crnjanski (1893–1977) precedes the classic (proto)postmodernists Danilo Kiš (1935–1989) and Borislav Pekić (1930–1992) who define their artistic contribution – their *novum* – in relation to the previous generation's poetics. Remarking on these four names, Aleksandar Jerkov accurately outlined the main direction of writing prose in 20<sup>th</sup>-century Serbian literature and indicated the generations that shaped the poetical direction of this development.

The postpostmodernist paradigm emerged in Serbian literature in the early 21<sup>st</sup> century. Its representatives are found in anthologies which were published in Serbia at the turn of the century (Vasa Pavković's anthology "A Secret Society" and Saša Ilić's anthology "The Doggy Age"). The Serbian authors, who are presented in Pavković's anthology, were all born in the 1960s, but their poetics is not homogeneous. The anthology "A Secret Society" includes stories of writers who implement various poetical orientations: Goran Petrović, Veselin Marković, Zoran Ćirić, Srđan Valjarević, Vladimir Tasić, Vule Žurić. In the preface, the compiler emphasizes the rare sample of continuity in Serbian literature. He believes that the new generation of Serbian writers grows not from antagonism, but from the dialogue with the previous one. As a former representative of "young Serbian prose", Vasa Pavković considers the compiled anthology "A Secret Society" to be this type of dialogue. The Serbian literary critic Tatjana Rosić claims that the compiler of the anthology elucidates his intentions in the preface, but he does not intend to establish a new order of values<sup>9</sup> while Aleksandar Jerkov did try by compiling "An Anthology of Postmodern Serbian Prose" (1992).

The new generation of Serbian writers, born after the year 1970 and presented in the collection "The Doggy Age", is not a direct successor of the line "modernism–postmodernism", and in his review of this anthology, Jerkov notes this fact at once. Referring to the common "theme of searching" in the anthology, he links it with the book "Odysseus. A Catalog Story" (*Odisej. Kataloška priča*, 1998), by which Saša Ilić and Dragan Bošković had set "the limits of new textuality and started searching for other ways of literary epiphanies"<sup>10</sup>. Jerkov treats Ilić's afterword as a polemically-marked creed. Defining the theme of sleep as a common one for all the authors of the anthology, its compiler specifies that it responds to the oneiric prose of the previous generation of Serbian postmodernists, "to the major topic of the sleeping (Kiš, Pavić, Basara, Petković), who, in the 1990s, experienced real proliferation in the literature of the younger writer Goran Petrović. The characters of "The Doggy Age" see how space of dream is transformed into space of dangerous, impossible 'life'"<sup>11</sup>. Mentioning Saša Ilić's "hidden" novel "Premonition of the Civil War" (*Predosećanje građanskog rata*, 2000), Jerkov claims that the author wants to overcome the impact of Kiš's "Family Cycle" and Borges's writings, the reverberations of Pavić and Petković in order to "stay in the actual political situation"<sup>12</sup>. Jerkov interprets this "competition" with predecessors as a tribute – *hommage* – to the Serbian literature of the late 20<sup>th</sup> century.

<sup>9</sup> Rosić T. Trenutak kontinuiteta, [Online] – Available at : <http://www.knjizara.com/Tajno-drustvo-Antologija-mladih-srpskih-pripovedaca-2239>

<sup>10</sup> Jerkov A. Budnost i spasenje, [Online] – Available at : <http://www.vreme.com/cms/view.php?id=114065>

<sup>11</sup> Цит. за: Jerkov A. Budnost i spasenje, [Online] – Available at : <http://www.vreme.com/cms/view.php?id=114065>

<sup>12</sup> Ibid.

It is an interesting coincidence that Aleksandar Jerkov also once compiled an anthology entitled "Belgrad's factory of dreams." In his postmodernist project, he grouped texts in accordance to their functions. In Ilić's collection, sleep actually performs only one function. The critic says: "The transference from dreaming into reality must be accompanied with the discovery of some great things which we are to share"<sup>13</sup>. In the ontological sense, the difference between these two generations – the postmodernists of the 1980s and the postpostmodernists of the 2000s – is defined by this transference. Instead of sleeping, literary space, non-mimetic descriptions, the reader is offered a picture of reality in its aesthetically challenged form. Jerkov considers "the eternal vigils", propagated by the authors in this anthology, to be insufficient, because he thinks that it is most necessary in journalism, but not in fiction.

A different opinion is voiced by Srđan V. Tešin, one of the authors in "The Doggy Age" and a representative of the generation of the 1970s. In the article "The pursuit of an eloquent vigil", he states that criticism has pronounced a requirement "to create an authentic literary world which is not subject to mystifications and allusions, and in which experience can generate something more than just life", and this requirement is not sufficient to define the poetical experience of the writers born in the 1970s, "but it will not be far from the truth"<sup>14</sup>. Judging on the two anthologies – "A Secret Society" by Pavković and "The Doggy Age" by Ilić, Tešin actually unites writers born in the 1960s and in the 1970s into one generation (abbreviated as "Š&S"). To his mind, their common trend is to prefer "a vigil" to dreaming. A vigil requires engagement, which was alien to the writers of the previous, postmodernist generation. "In this case, we can identify one generation of writers – "Š&S" – that consists of the writers born in the late 1960s and in the early 1970s". The critic sees no arguments that could confirm the idea of the existence of two separate generations – that of the 1960s and that of the 1970s.

It is remarkable that, in his article, Tešin quotes poetess Marija Knežević, who denies the existence of contemporary top-quality prose: "There is no sense in citing Andrić, Crnjanski, Kiš, Pekić"<sup>15</sup>. Evidently, the canon of reference names remains unchanged.

Among the mini-anthologies designed to popularize younger writers, there is a special issue of the literary magazine "Priča" ("The Story") under the title "A Playlist at the turn of the century" (*Плејлиста с почетка века*, 2001<sup>16</sup>). Its compilers – Ivan Antić and Slavoljub Marković – collected short stories by the "youngest" authors who were born after the year 1975. They claim: "The space for young authors got entirely narrowed; the decline of newspapers and magazines affects most of all those who are just coming into literature. There are no roundtable discussions; there is no research in the typology of new stories; previous collections were published more than a dozen years ago"<sup>17</sup>.

The mini-anthology contains stories by fourteen young authors. Some of them are published in a more representative edition – the anthology "Gaps" (*Пуцања*, 2012<sup>18</sup>): Srđan Srdić and Nemanja Raičević (presented in the anthology as already well-known young authors), Isidora Veselinović, Lana Bastašić, Jana Rastegorac.

<sup>13</sup> Цит. за: Jerkov A. Budnost i spasenje. [Online] – Available at : <http://www.vreme.com/cms/view.php?id=114065>

<sup>14</sup> Tešin S.V. Želja za rečitom budnošću. [Online] – Available at : <http://www.vreme.com/cms/view.php?id=318868>

<sup>15</sup> Ibid.

<sup>16</sup> "Прича: часопис за причу и приче о причама" (Београд). 2011. №14.

<sup>17</sup> Ibid. С.7

<sup>18</sup> Пуцања: избор из младе српске прозе. Београд, 2012.

The anthology was compiled by Vladimir Š. Vukomanović (1986), a poet who belongs to the young generation, but does not write prose. In the preface, he states the lack of static identity in the young Serbian prose and notes the fact that it is difficult "to prove the existence of the *single* generation of young authors, as there is no strong or weak core of the latest prose around which the writers could group"<sup>19</sup>. The compiler highlights fluidness of this phenomenon, which is presented in the anthology. It is opened with the works of authors who are quite known; they are followed by the texts of authors, who should be presented more extensively; finally, the book contains those authors who are just at the initial stage of their writing career. Each author of the first and third groups is represented by one story; the authors of the second – "central" – group, by two or three stories. In the end of the preface after characterizing the creative manner of each of the young writers, the compiler tries to deduce the basic features which bring together writers in this book and which constitute young Serbian prose. Vukomanović concludes that "distinguishing common generation features in the prose of these young authors, those features which separate this generation's prose from the previous one, seems too soon"<sup>20</sup>. The common essence is found in the choice of an inactive subject and the "unadorned" language without heavy expression. "The slight distinction" between "the young prose" and "the youngest prose" is found by the compiler of "Gaps" in the fact that in the works by writers born in the 1970s, almost every action is caused by some anxiety or despair, or absence of hope for a positive end, but the stories by writers born in the 1980s contain an appeal to act. Thus, according to the compiler, the differences are topical, but not poetical.

Each group of texts in the anthology has its own title which aims to render the general tone of stories ("Somewhat gloomy", "Reality and pauses", "Muting"). In the end of the book, one comes across "An Autopoetical Dictionary" which was composed on request of the compiler and where the writers explicate certain concepts – often ironically, emphasizing the originality of their own stance. Only random were interesting and comprehensive definitions (most of them belong to Sr.S. – Srđan Srđić). Eventually, the choice of concept for interpretation and the manner of this interpretation also contain a key to poetics: "Silence is need"<sup>21</sup> (D(anijel) Č(ehranov));

"The word is the beginning, but also the end"<sup>22</sup> (Sr(đan) S(rđić));

"Postmodernism is all the same, but without narration. See Variations on a theme"<sup>23</sup> (D(ragoslava) B(arzut)).

The idea of the anthology sounds artificial, so do the titles of its parts: "their business cards" and the autopoetic (collective) dictionary. There is no sign of "the ability to poetical self-articulation" according to Pantić in his concept of "young Serbian prose". Although the compiler is trying to be a "morphophile" like Jerkov, the "Gaps" do not present a generation, unlike "An Anthology of Serbian postmodern prose" which Marko Paovica appropriately considers "an act of high critical institutionalization of the "young Serbian prose" or "the prose of differences", and attempted to embed it into the newest national tradition of writing prose"<sup>24</sup>.

Vladimir Arsenić (1965) is a representative of the generation "Š&S" and one of the most influential contemporary literary critics. Presenting the anthology "Gaps", he claims the

<sup>19</sup> Пуцања: избор из младе српске прозе. Београд, 2012. С. 7

<sup>20</sup> Ibid. С. 26

<sup>21</sup> Ibid. С. 181.

<sup>22</sup> Ibid. С. 178.

<sup>23</sup> Ibid. С. 176.

<sup>24</sup> Паовица М. Српска постмодернистичка проза у огледалу књижевне критике, постолошке рефлексije и аутопоетичке свести // Летопис Матице српске (Нови Сад). 1994. Св. 6. С. 904.

importance of generation anthologies which show the status of prose, poetry, drama, unlike thematic anthologies which are created purely for commercial reasons. "These anthologies are important for shaping literary generations, for upholding authors who were somehow underappreciated or forgotten, as well as for a critical review of poetical trends in a specific generation. Paraphrasing Dejan Ilić, I state that the problem with the idea of a literary generation in the local literature has existed since the early 1990s, because literature is mainly divided not within certain poetical positions which are characteristic of the appearance or disappearance of some literary fashion and trends that are attributed to the authors born roughly at the same time, but it is based on explicit political stances (concerning the war, the national question, the transitional process), and this division is valid till today"<sup>25</sup>.

Arsenić points out that belonging to a generation by birth does not guarantee inclusion into the same anthology: "Thus, one of the key generation anthologies for the last fifteen years has been the book "The Doggy Age" compiled by Saša Ilić. It includes authors who were born between 1971 and 1976, and who all shared a very active attitude to the immediate past, i.e. to the 1990s. Beyond the anthology there are authors who also belong more or less to this generation, but their poetical and political manifesto is associated with other phenomena, later defined as "Prose on the way"<sup>26</sup>.

The critic generalizes: "As a result, there is nothing which was to be 'new sensuality' (...). You just can not get a new *Weltanschauung*, because you do not have any way to reach it"<sup>27</sup>.

Contributing to the intergenerational dialogue of poetics<sup>28</sup>, Aleksandar Jerkov entitles his afterword in the anthology "The 5<sup>th</sup> of November"<sup>29</sup> as "The Way of Serbian Prose to the 21<sup>st</sup> century." It opens with an epigraph by Peter Sloterdijk about the possibility of the survival of generations of a nation that is able to sustain the process of self-inspiration. Actually, the need for generating inspiration from inside, from the literary tradition, from the energy of search, which was characteristic of previous generations, is one of the main theses of the afterword in the representative anthology of the group "P-70" ("Prose on the Way"). The group consists of five members of the younger cohort of Serbian writers who are united by the generation principle (they were all born in the 1970s): Slobodan Vladušić (1973), Vladimir Kecmanović (1972), Marko Krstić (1979), Nikola Malović (1970), Dejan Stojiljković (1976).

Unlike those postmodernists who represented the "young Serbian prose" of the 1980s and got united for popularizing typologically convergent poetical models, they formed the group "P-70" ("Prose on the Way") for the revival of literary, aesthetic and ethical values in November 2009. Though "An Anthology of Serbian Postmodern Prose" by Jerkov was once regarded as a polemic with the anthology "New Serbian Stories" (1973) by Ljubiša Jeremić, who shortlisted the prose of neorealism<sup>30</sup>, the creation of the group "P-70" was interpreted as a desire to resist the impact of the editors of "Beton" ("The Concrete"), a literary supplement to the newspaper "Danas" ("Today"). The authors of "Beton" (Saša Ilić, Saša Ćirić, Vladimir Arsenić, Miloš Živanović) assertively and even aggressively opposed

<sup>25</sup> Arsenić V. *Strah od jezika*. [Online] – Available at: <http://www.e-novine.com/kultura/kultura-knjige/84441-Strah-jezika.html>

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> The "new sensuality" mentioned by Arsenić is opposed to the "new textuality" which was proposed by Jerkov in the 1990s.

<sup>29</sup> "5. новембар". Београд, 2010.

<sup>30</sup> *Негршиорац II*. Приповедање и метафикционална искушења //Летопис Матице српске (Нови Сад). 1994. Св.6. С.847–880.

the "nationalists", i.e. Serbian writers whose writings did not "expose Serbian crimes" or were not close to reality. Since literary critics of the previous generation, who were attacked by "Beton"-based authors, did not enter the debate because of the stylistic incompatibility of discourses, the representatives of the generation "Š&S", which also included some members of "Beton", decided to form their own association, opposing to "Beton"-based authors. The reason for their decision was explicated in this way: "We are writers who were born after the year 1970 and who entered the literary scene at the time of the collapse of almost all possible systems of values which made honest success virtually impossible in what we are doing... Our goal is to help one another, act individually and together, reach the literary scene and return respect to it as well as to adjust market and grant criteria to us instead of adapting ourselves to them"<sup>31</sup>. The representatives of the group "P-70" – like the adherents of the poetics of "postmodernist criticism" (S.Vladušić and N.Malović) and Vladimir Kecmanović who is close to the neorealist model – also emphasize the differences of artistic principles.

In the preface "Instead of a manifesto" which opens the anthology "The 5<sup>th</sup> of November", the authors dissociate themselves from the concept of poetical resemblance that united a lot of literary groups. They consider their poetical diversity to be "a quality, which should be cherished not only because difference<sup>32</sup> is a condition of literary treasure, but because at the time of our creating, a clear-cut common poetical manifesto is impossible and even senseless"<sup>33</sup>. The preface is followed by Mark Krstić's "A Parable about Atlases", whose poetics resembles a manifesto (and "Manifestos" by Vladimir Pištalo). Here are some of the theses from the "Parable" that make it possible to speak about the continuation of the generation dialogue by new poetical means:

"I say: dream is the only human right"<sup>34</sup>.

"I have got what I wanted: a dialogue with my generation of writers"<sup>35</sup>.

"It is my luck, – although I do not know when I deserved it, – that in the early 21<sup>st</sup> century, I advance along with writers who also became my friends"<sup>36</sup>.

"This book discloses the dream of a few people who continue to believe"<sup>37</sup>.

The Serbian word "san" from the "Manifesto" by postmodernist Pištalo is the intersection of two concepts and, thus, translated as "sleeping", while in the "manifesto" by Krstić, "san" is first of all dreaming and longing.

Dreaming serves as a bridge towards young dreamers of Belgrade in the early 1980s, to Pištalo's manifesto. Jerkov recognizes some features of his own generation in the new generation of writers, but despite poetical differences, he writes about the members of the new group by referring to the history and poetics of his generation. Meanwhile most modern Serbian literary critics insist on grouping writers only by a common political or social stance, Jerkov stresses on literary values: "Whatever the political views of the members or friends may be, (...) the historical and literary sense of the group "P-70" does not depend upon them. The sense of their appearance depends upon the space and direction of literary activities, and, in the broadest implication of the word, it is defined by a standpoint that the symbolic mediation of literature is not subject to the transitional

<sup>31</sup> Umesto manifesta // "5. новембар". Београд, 2010. С. 7.

<sup>32</sup> "The prose of difference" meant difference from the previous concepts.

<sup>33</sup> Umesto manifesta // "5. новембар". Београд, 2010. С. 77

<sup>34</sup> *Крстић М.* Парабола о Атласима// "5. новембар". Београд, 2010. С. 9.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid. С.10.

economy and political arrangements, and – even more – to political absolutism, which has been continuing for twenty years, and only its forms of pressure and political tactics are changing"<sup>38</sup>. In his opinion, the complexity of the goal of the members of the group "Prose on the way" lies in the fact that, adhering consistently to the idea of literature as art, they will have to resist all tendencies of cultures which are biased to pure commercialization, social opportunism and political matrices of the ruling kleptocracy<sup>39</sup>.

After reading the "founding documents" of the group "P-70", one may conclude that young authors are not grouped for shaping and implementing new poetics, but for the goal which was shared by the representatives of "critical literature" (Kiš, Pekić and their friends). To the opinion of the famous Serbian literary critic Predrag Palavestra, "critical literature / critical fantastic fiction" is a synonym of "postmodernism" in the broad sense. The "P-70" writers may be considered representatives of postmodernist criticism at the postpostmodernist epoch. Not being classical postmodernists by their poetical guidelines, they inherit from this generation some techniques and artistic landmarks and models that are combined with the realistic ones. Their classical authors are Andrić and Crnjanski, Kiš and Pekić, and the dialogue with them is held in a way which is poetically different from the generation of the "young Serbian prose" of the 1980s or the postmodernists of the 1990s.

Recalling his role in shaping the "young Serbian prose", Jerkov says: "Back in 1985, I did not demand activeness in the literary life nor support of a certain canon of poetics, but I requested for masterpieces, as I thought and even hoped that one of them would become a new Andrić, or Crnjanski, or Kiš, or Pekić..."<sup>40</sup>. Remarking that wonderful works were written, the critic observes that "in this epoch, none of them impacted as these four authors and later Pavić did"<sup>41</sup>.

Once again we face four familiar names along with the name of Milorad Pavić: they are the ideal which the representatives of the previous generation were to approach. And this "golden fivesome" is a guideline for the group "P-70" – "Prose on the way."

Supporting the group that "speaks in the name of literature, but not for the sake of its own promotion"<sup>42</sup>, the most famous promoter of Serbian postmodernism dedicates a large part of the afterword to writers of "his generation", drawing a parallel between two generations. There are, however, some considerable differences: the generation of postmodernists was accurately literature-oriented, while the group "P-70" was influenced by the tendency described by Rosić: in the 1980s, the literary text dealt only with itself, and in the 1990s, it returned to face reality, solving the problem of its literary mediation<sup>43</sup>.

The poetical axis of Serbian prose runs from Andrić and Crnjanski via Kiš and Pavić to new postpostmodernist generations. This line of advance is not direct, and it does not only signify the immediate development of their poetics. Nevertheless, its best samples are in the writings of our contemporaries as well as in the guidelines of leading literary critics from different generations whose poetical stances are very diverse. "The destiny of new prose depends on symbolic significance and the relevance of sense instead of experience",<sup>44</sup>

<sup>38</sup> Jerkov A. Put srpske proze u XXI veku // "5. новембар". Београд, 2010. С. 190.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid. С. 192.

<sup>41</sup> Ibid.

<sup>42</sup> Jerkov A. Put srpske proze u XXI veku // "5. новембар". С. 197.

<sup>43</sup> Rosić T. Prefiksi ubrzanja i retro poetike. Ili: posthumanistički narativi u savremenoj srpskoj priči (1990–2006) // Sarajevske sveske (Sarajevo). 2006. Br. 14. S. 119–140.

<sup>44</sup> Jerkov A. Budnost i spasenje. [Online] – Available at : <http://www.vreme.com/cms/view.php?id=114065>



confirms Jerkov. "Political correctness and the awareness of Otherness and Difference are almost worthless if we have no way to transform the ethical agenda into the aesthetic one, since the ethical dimension of literature is meaningful only when it intersects with the aesthetic dimension",<sup>45</sup> announces Arsenić.

Identifying the poetical axis "modernism – protopostmodernism – postmodernism – postpostmodernism" enables us to discover changes in the principles of shaping generation groups – from the poetical features (in the era of modernism and postmodernism) to the ethical and political ones (in the postpostmodernist era). The studies of generation poetics in the Serbian literature of the 20<sup>th</sup> to 21<sup>st</sup> centuries help specify the parameters of the functioning and development of Serbian prosaic models.

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**АНТОЛОГІЇ “МОЛОДОЇ” ПРОЗИ ЯК ВІДОБРАЖЕННЯ ПОЕТИКИ  
НОВИХ ГЕНЕРАЦІЙ У СЕРБСЬКІЙ ЛІТЕРАТУРІ  
ПОЧАТКУ ХХІ СТ.**

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У статті на прикладі антологій так званих молодих (окреслення тимчасового характеру; зазвичай вживається при виході на літературну сцену нового покоління письменників, пов'язане не з конкретною поетикою, а з бажанням внести зміни в актуальну), розглядаються новітні тенденції в сучасній сербській прозі. Генераційні поетики в сучасній сербській літературі рідко ставали предметом спеціального дослідження, особливо ж актуальною є проблема вивчення під цим кутом зору прози початку ХХІ ст., яка ще чекає на теоретичне й історико-літературне осмислення. Антології сербської “молодої прози” початку ХХІ ст. трактуються як орієнтири генераційної поетики і вписуються у контекст сербської літератури попередніх поколінь.

*Ключові слова:* літературна генерація, поетика, постпостмодернізм, сербська література, література ХХІ ст.

<sup>45</sup> Arsenić V. Strah od jezika. [Online] – Available at: <http://www.e-novine.com/kultura/kultura-knjige/84441-Strah-jezika.html>

**АНТОЛОГИИ “МОЛОДОЙ” ПРОЗЫ КАК ОТРАЖЕНИЕ ПОЭТИКИ  
НОВЫХ ГЕНЕРАЦИЙ В СЕРБСКОЙ ЛИТЕРАТУРЕ НАЧАЛА XXI В.**

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В статье на примере антологий так называемых молодых (определение временного характера, употребляемое, как правило, при выходе на литературную сцену нового поколения писателей и связанное не с конкретной поэтикой, а с желанием внести изменения в актуальную), рассматриваются новейшие тенденции в современной сербской прозе. Генерационные поэтики в современной сербской литературе редко становились предметом специального исследования, особенно же актуальной является проблема изучения в этом ракурсе прозы начала XXI века, которая еще ожидает теоретического и историко-литературного осмысления. Антологии сербской “молодой прозы” начала XXI в. трактуются как ориентиры генерационной поэтики и вписываются в контекст сербской литературы предыдущих поколений.

*Ключевые слова:* литературная генерация, поэтика, постпостмодернизм, сербская литература, литература XXI в.

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