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*Humor Maieutic in the Prose Manuscripts of the Contemporary Serbian Women Writers (Bremasoni by Mirjana Đurđević / Maco, da l' me voliš by Ljubica Arsić)*

*Summary*

Ljubica Arsić and Mirjana Đurđević have generated their own, authentic dialogue of laughter metamorphoses – which refuses to „harden in the shell of an anachronistic form“. The aim of this paper has been to illustrate, on the examples of the novel *Bremasoni* by Mirjana Đurđević and the stories from *Maco da l' me voliš* by Ljubica Arsić, some of the poetic determinants which are relevant factors in the formation of a humorous discourse in their prose texts, and as one of the most dominant structural and ideological-poetic factors in this context, the idea of a dialogue (or „meaningless dialogues“) is considered realized in opposition to the concepts of male / female, the chronotope negation, the use of parody, deconstruction, carnival view of the world, etc. The textuality in *Bremasoni* by Mirjana Đurđević and *Maco, da l' me voliš* by Ljubica Arsić stems from the idea of glorifying the humorous and demolishing the ruling image of the world with a rebellious intent to express the essence of the world in a language of laughter that will not allow for the seriousness to be petrified and separated from the integrity of life. By creating a bold formal-language experimental game, the Logic of Language equated to the Logic of The Game in the prose Manuscripts of the two authors fulfilled a deconstructive and productive laughter function, on which Pirandello insisted by giving it the task of „decomposing, demystifying, and deconstructing“.

*Keywords:* parody, laughter, humour, deconstruction, Bakhtin, dialogue, opposition male/female, chronotopic negation