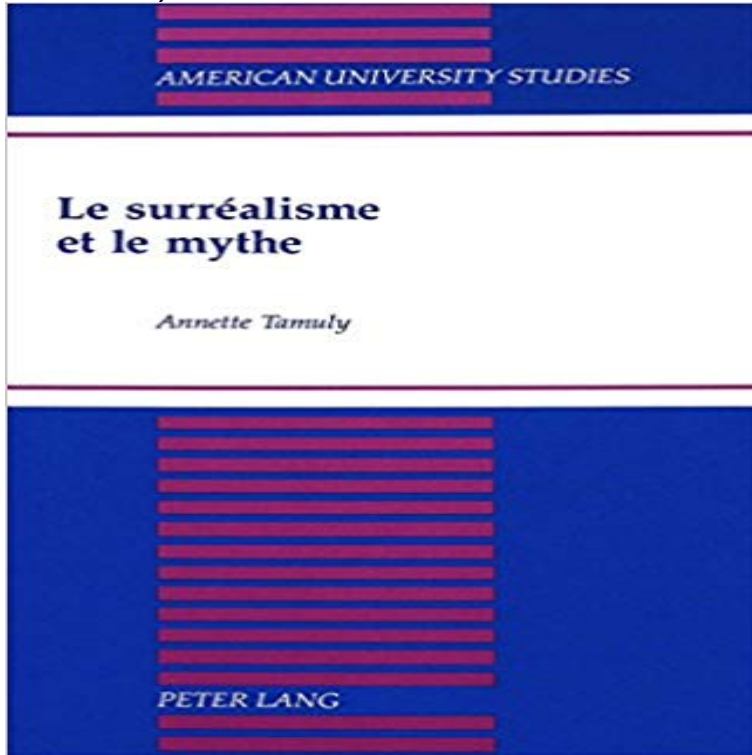


Le surrealisme et le mythe (American University Studies) (French Edition)



L'objet de cette étude n'a pas été tant de repertorier les mythes auxquels se réfèrent les surréalistes que de saisir le mythe comme principe intégrant conférant au surréalisme son orientation essentielle. Le mythe est à la racine d'un surréalisme qui cherche à capter les desirs inconscients de l'individu et de la collectivité. Il est aussi ce vers quoi tend un surréalisme soucieux de participer à la libération de l'homme. D'une manière générale, on a cherché à suivre dans ce travail l'exercice d'une activité par laquelle le mythe est tantôt rejeté, tantôt réactualisé et réinventé comme mythologie moderne. En dehors du récit, les objets peuvent se faire les paradigmes du mythe et l'on voit chez Aragon ou Malcolm de Chazal, instaurer une véritable mythologie des lieux. L'œuvre d'André Breton a servi de référence principale pour montrer que le surréalisme, en cherchant à réaliser la triade essentielle de l'amour, de la liberté et de la poésie, se définit lui-même comme un projet mythique.

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