

ELAQ1 Culture spécifique – Littérature espagnole

Paul AUBERT - Le roman espagnol aux XIX^e et XX^e siècles

Il s'agit d'expliquer les changements de perspective provoqués par l'évolution des conditions historiques et sociales, par la recherche identitaire ou l'exigence esthétique. La génération des écrivains roman tiques achève la réhabilitation esthétique du roman. La période post-romantique se nourrit de l'Histoire, la réception de divers courants philosophiques se traduit par le « virage intimiste » du début du XX^e siècle, le cinéma alimente le roman d'avant-garde jusqu'à ce que la littérature récente se fonde sur la fragilisation des conditions d'énonciation. Celles-ci vont au-delà d'une vision unidimensionnelle et prennent en compte les mécanismes de l'imaginaire et de la mémoire involontaire, dès lors que la matière romanesque n'est plus ce qui est arrivé mais ce que quelqu'un a ressenti devant les événements. Si le surréalisme explore les possibilités expressives du monde onirique, et la « poésie pure », procède à une nouvelle hiérarchisation du réel, le roman « déshumanisé » se fonde sur le processus métaphorique induit par la culture et la prise de recul du narrateur.

Cette réflexion sur l'évolution des genres littéraires –et du discours critique qu'ils suscitent – part des conditions socio-culturelles de leur renaissance (dans le cas du roman et de l'essai) et de leur évolution ainsi que du rôle de l'écriture dans le statut du narrateur et plus récemment du lecteur. Récit objectif, émergence du sujet, autobiographie, expérience de l'apocryphe, expérimentation narrative, auto-négation du narrateur, parodie, retour au récit et interpellation du lecteur en sont les diverses modalités.

Sont successivement étudiés, comme fondements du roman contemporain : l'histoire, la société, l'intimisme, les éléments autobiographiques, le méta-roman (ou roman sur le roman), l'influence du cinéma et de la radio et les jeux sur le langage.

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