

Abstract

This thesis is intended as a concise history of Swedish literary surrealism. Its goal is to provide not only an insight into the way surrealism entered Sweden's contemporary art in general but, more importantly, to show the influence of surrealism on Swedish poetry of the period. The thesis therefore maps a substantial period of time which begins in the late 1920s and ends in the 1960s and 1970s.

As a point of departure, the author points out the significance Edmund Husserl's and Sigmund Freud's thoughts had for the birth of the avant-garde and thus also for surrealism. At the same time, the writer finds inspiration in Bachelard's *La poétique de la reverie*, the basic idea of which is summed up at the beginning of this thesis. Subsequently, the text provides a summary of the main points of Breton's manifestos and their relevance. Afterwards, the author turns her attention to the specifics of the world of Swedish literature. The author elaborates on the role of the Halmstad group (Halmstadgruppen) and discusses the works of the Swedish literary critic and writer Artur Lundkvist.

However, the main aim of the text is to capture the influence surrealism had on the works of three important Swedish poets: Gunnar Ekelöf, Erik Lindegren and Lars Norén. In the early stages, the writings of these major literary personalities - written in three different periods - reflect the reception of surrealism in Swedish literature in general and the development of Swedish surrealist poetics in particular. At the same time, the text also attempts to explain the uniqueness of Ekelöf's, Lindegren's and Norén's surrealist poetry which is unparalleled in the context of Swedish surrealism: on the one hand, it maintains a clear thematic line typical of the movement, on the other hand, it manages to keep its unique and clearly recognizable character without imitating others.

Apart from a brief summary of the major points of the present thesis, the last chapter offers the reader several topics which might be interesting for further research.

The thesis also contains an appendix which brings a short reflexion on the differences and similarities between Swedish and Czech surrealist poetry.

Key words: Avant-garde, baroque, concrete art, concrete poetry, dream, modernism, phenomenology, psychoanalysis, schizopoetry, surrealism.