

Surrealistic Moments in Raymond Queneau's Novels

The objective of this thesis is to study the connection between Raymond Queneau's novels and surrealism. Raymond Queneau was part of the surrealistic group for only a relatively short time and after he left it, he fully rejected the surrealistic movement and concentrated his literary output in another direction. Nevertheless, there are surrealistic moments to be found in his work, on which this thesis will focus.

The thesis contains a brief characterisation of surrealism as a literary movement and a basic overview of Raymond Queneau's life and the structure of his works. Special focus is given to the part of the author's life when he was active in the surrealistic group. The thesis further studies the period of time when Raymond Queneau was no longer part of the surrealistic group and when he turned his attention to completely different literary aspects of his production and participated in the work of other literary groups, whose methods differed substantially from the methods of surrealism (Oulipo); special focus is given to the significant aspects of the author's output, i.e. emphasis on the literary form, structure and order of his works.

The main focus of the thesis is to study the surrealistic moments in Raymond Queneau's novels, which occur in his works despite his rather resolute rejection of the surrealistic movement. To state some examples, there are surrealistic use of language, dream, marvellous, fantasy, atypical novel structure, or autobiographical moments linked with the author's surrealistic phase. By connecting these surrealistic tendencies and an almost scientific approach to his literary output, Queneau produced a unique novelistic work, whose study is the subject of this thesis.

Key words:

Surrealism

Surrealistic use of language

Dream

Marvelous

Atypical novel structure

Autobiographical moments

Focus on the work's structure

Oulipo