

Agrégations externe et interne d'anglais 2019

Howards End

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1. Édition au programme

Edward Morgan Forster. *Howards End* [1910]. Edited by David Lodge. London: Penguin Classics, 2000, reprinted 2012; et le film *Howards End*, réalisé par James Ivory, Merchant Ivory Productions, 1992.

2. Pistes de réflexion

Howards End a connu des fortunes critiques diverses, mais cette œuvre de Forster s'est imposée comme l'un des classiques de la littérature pré-moderniste. Publiée à la charnière de la période édouardienne et georgienne, elle constitue un précipité de l'héritage littéraire victorien, tout en anticipant déjà sur nombre des mutations formelles et esthétiques qui caractériseront le Modernisme. La représentation est ici un champ conflictuel, sur lequel se jouent des conflits de classes, mais plus encore des conflits culturels qui sont ceux du XX^e siècle naissant. Le roman puise sa force intemporelle dans la manière dont il réactive les *topoi* de la littérature réaliste : l'économie métonymique du modèle familial tel qu'il s'incarne dans les demeures du roman, le genre du roman d'apprentissage, ici distribué dans toute la structure actantielle du roman, la poétique du lieu mais aussi la *pathetic fallacy* lisant la nature comme le réceptacle des émotions du corps politique. *Howards End* reprend ces traits formels pour les interroger de l'intérieur et en explorer la logique idéologique et esthétique. Ainsi, *Howards End* pourra fournir l'occasion d'une plongée dans toute la mémoire longue du roman britannique. Son étude pourra ouvrir sur des réflexions transverses portant tant sur l'histoire des formes que sur celle de la visée politique du roman. Le recours subtil à l'ironie et les jeux sur la voix narrative fourniront aussi la matière d'analyses de la texture stylistique et linguistique du roman qui permettront d'aiguiser les qualités de lecteur des candidats.

L'adaptation par Merchant-Ivory témoigne d'une indéniable sensibilité aux enjeux formels et narratifs du roman. Elle pourra donner lieu à d'intéressants développements sur la transposition de la structure narrative, mais aussi sur la construction de l'imaginaire urbain et de l'imaginaire naturel. Une réflexion sur les choix d'adaptation et l'esthétique du film permettra de dégager l'importance historique et générique des adaptations Merchant-Ivory, entre la lecture conservatrice (*heritage*) qui en a longtemps été donnée et la possible constitution d'un nouveau canon pour l'adaptation filmique.

Premières pistes de réflexion possibles :

- Englishness, home, pastoralism and the sense of place
- London and suburbia
- heritage, legacy and transmission
- urbanisation, capitalism and Empire
- economics, class, and social vulnerability
- contemporary politics and social change
- objects and cultural commodities
- consensus and dissensus
- Forster's "liberal-humanism"
- ambiguity and irony

- the Forsterian narrative voice
- aesthetic transitioning: Edwardian fiction into Modernism
- symbolism, leitmotifs, operatic structure, music and meaning
- seeing and the unseen
- connections, cuts, loss and fractures

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(Un astérisque indique les lectures prioritaires.)

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