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« The Many Faces of “I” in the Contemporary French Novel.»

The aim of this paper is to demonstrate how certain authors use the pronoun “I” in different ways to illustrate the multiple facets of their persona. The complexities of the first person pronoun have become a more popular topic of discussion among scholars in recent years. In light of the rise of autofiction, they still remain an area of interest in today’s literature. Autofiction allows authors to take part in the fictional stories they write without being considered a fictional character. The triptych that is author, narrator and character forms one single individual, but within this narrative “I” that encompasses all three, one can see various projections of the writer. In other words, even if the author-narrator-character forms one single person, we can still find traces of a different “I” behind them. This means the writer identifies with each of the three. As we read, the spotlight shifts between three different versions of “I” that ultimately lead back to one single entity. The reader finds themselves asking what is behind this complex single entity? What kind of *individual* can be found? The narrative “I” is not simple, but multi-faceted and different identities can be found within this “I” persona. For example, the usurpation of identity in Perec’s *W ou le souvenir d’enfant* (1975), the separation from self in Ernaux’s *Les années* (2008) and Delvaux’s *Blanc dehors* (2015), and finally the troubled self in Beigbeder’s *Un roman français* (2009).