

Abstract

Hervé Guibert's writings are shocking, revolting, surprising with their explicit and expressive content. The author's desire to show, to reveal and to expose himself transforms his private universe into a space where intimacy becomes extimacy. His exhibitionist project is accomplished with the assistance of a literary genre, autofiction, the new postmodern cosmos of the "I". This thesis seeks to analyse the notion and the modalities of his "I", intimately connected to the themes of body, illness, life, death and resurrection, in his literary chronicles of AIDS, *To the Friend Who Did Not Save My Life*, *The Compassionate Protocol*, *Modesty, or Immodesty* and *The Man in the Red Hat*. The "I" of the autodiegetic narrator appears as fragmentary and unstable. His "self" configures and unconfigures at the same time. There is a sense of alienation from his own body which has been dramatically altered by the illness. As a consequence, we witness both physical and psychological defragmentation of the subject. The body, constituent of the "I" identity, gradually transforms into an impersonal "it", an entity apart. In order to (re)construct himself, the author uses various writing processes that help him become familiar with his new "self". Finally, the process of writing seems to be the only way to overcome this kind of duplication and dispossession of the "self": the author is the main agent of this literary space and for him, the act of writing constitutes the act of becoming. The identity is a work in progress. We move from a true "I" (transparent) through an autofictional "I" (non-transparent but true) to a quasi-fictional "I" (self-destructive, non-true). The writer crosses the borders of truth and fiction and he fictionally "self-erase" himself in order to reinvent himself outside the ill-self. This is how he is able to reappear again, to "resurrect". This is how we see the universe of a *Hervé Guibert* by *Hervé Guibert*.