Abstract:
Most people would agree that autobiography is and not just represents the process of an author's identity formation. Autobiographical writing is performative; it elicits memories that might otherwise remain inaccessible. From Autobiografía de Federico Sánchez (Jorge Semprún's alias as an undercover agent of the Spanish Communist Party) to the Buchenwald texts (Le grand voyage, Quel beau dimanche, L’écriture ou la vie and Le Mort qu’il Faut), and Adieu, vive clarté, the narrative about his adolescence as a republican exile in Holland and France, Semprún's writings about past selves are integrated as stages in the building of a personality that hovers around the line dividing fictional from factual memoir.

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