In this article, I examine Bosnian writer Aleksandar Hemon's relationship to and intervention in life-writing. Hemon's fiction provides rich terrain for exploring the key shifts and obstacles facing the genre(s) at present by crossing national as well as aesthetic borders. In doing so, I trace his first autobiographical gestures in his earlier fiction against his recent insistence that his stories are "antibiographical" since they are the very "antimatter to the matter of my life. They contain what did not happen to me" – thus, an alternate, unrestrained space in which Hemon can flesh out multiple fictional selves. With his novel, The Lazarus Project, he delivers, in essence, a fictional biography on two levels: a main narrator (Brik) who enacts the author's own exodus but also traces and retells an immigrant stranger's past (Lazarus) in order to work through his present conflicts, anger and sadness. The novel's tensions between biography, autobiography and photography emerge from what Hemon calls a "conditional Americanness" that has overtaken the American Dream. Hemon employs photographic imagery not only to refute given notions of history and archive but also to craft a narrative imagination that builds on late German writer W. G. Sebald's own transgressions within (auto)biographical writing, yet targets and questions more American and cross-cultural identity categories.

**Keywords:** autobiography; photography; Aleksandar Hemon; intermediality; immigrant identity; W. G. Sebald; photo-fiction; genre hybridity

**References:**

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the migratory in, does autobiography matter fictions of the self in, love and obstacles aleksandar hemon pdf ebook, carrie the lazarus project - ajpychiatryonline - the lazarus project, by aleksandar hemon. new york, riv-erhead books, 2008, 304 pp., $24.95. there are two protagonists in aleksandar hemonâ€™s incredible rich and evocative novel, the lazarus project. the book. of the self in - fictions of the self in aleksandar hemonâ€™s the lazarus project abstract in this article, i examine bosnian writer aleksandar hemonâ€™s relationship to and intervention in life-writing. hemonâ€™s fiction provides rich terrain for exploring the key shifts and obstacles facing the. Hemon's fiction provides rich terrain for exploring the key shifts and obstacles facing the genre(s) at present by crossing national as well as aesthetic borders. In doing so, I trace his first autobiographical gestures in his earlier fiction against his recent insistence that his stories are "antibiographical" since they are the very "antimatter to the matter of my life. They contain what did not happen to me" – thus, an alternate, unrestrained space in which Hemon can flesh out multiple fictional selves. With his novel, The Lazarus Project, he delivers, in essence, a fictional biography on two levels: a main narrator (Brik) who enacts the author's own exodus but also traces and retells an immigrant stranger's past (Lazarus) in order to work through his present conflicts, anger and sadness. "Does Autobiography Matter?: Fictions of the Self in Aleksandar Hemon's The Lazarus Project." Brno Studies in English 37.2 (2011): 185–199. 186. 5 Ward, 186. Brik's Lazarus Project thus provides him with a context in which he can adequately express the experience of his own past, mediated by the experiences of the century–old Lazarus Averbuch. Indeed, when Brik discusses his desire to write about Lazarus, he could just as easily be speaking about his desire to understand his own absence from the siege of Sarajevo: "I needed to reimagine what I could not retrieve; I needed to see what I could not imagine. I needed to step outside of my life in Chicago and spend time deep in. 6 Gilmore, Leigh. The Limits of Autobiography: Trauma and Testimony.