

## *English abstract*

Dealing with British author-autobiography, this thesis focuses especially on the roles of narrative and identity in the autobiographical process. The paper is divided into a theory part and an analysis part, each of which comprises three chapters. The first chapter gives an outline of the development of autobiography theory and demarcates autobiography from other literary forms. The second chapter scrutinises both traditional and modern conceptions of human identity. Notably, contemporary theories of selfhood acknowledge the intersubjectivity of identity as well as its narrative nature. The third chapter deals with the role of narrative in the autobiographical process, and looks closely at the relationship between memory, time, and narrative. Furthermore, theoretical concepts from three narratologists, namely Franz Karl Stanzel, Shlomith Rimmon-Kenan, and Dorrit Cohn are introduced. The presented concepts from both autobiographical studies and narrative theory provide the framework and the tools for the analysis of the three primary texts that are featured in this thesis. In the analysis part, three autobiographies by British writers are examined, i.e. *Memoirs* (1991) by Kingsley Amis, *Experience: A Memoir* (2000) by Martin Amis, and *Slipstream: A Memoir* (2002) by Elizabeth Jane Howard. These primary texts are perceived as a group, because their authors are a family of British novelists who all experiment with the autobiographical genre. However, the analysis does not follow a comparative approach. Instead, each autobiography is examined individually from the double perspective of autobiography studies and narrative theory.