

“Ovidius” University of Constanța  
Faculty of Letters

Doctoral thesis Summary

***The drama of identity in Constantin Virgil  
Gheorghiu's work***

Scientific coordinator: Paul Dugneanu, Prof PhD

PhD candidate: Georgeta Gabriela Iliuță

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**Keywords:** identity, alterity, space, time, Self, Other, exile, totalitarianism, autobiography, narratology, description, paratopia, writing.

Identity is a concept that can be understood from a multi-disciplinary approach: psychology, sociology, anthropology, philosophy, history, mythology, ethnology, linguistics and literature and is a topic that belongs to the current trend of studying mentalities, along alterity.

The paper herein focuses on the concept of identity from the narrathological perspective that Paul Ricœur assigned to him (narration as a mean to understand identity) or from the philosophical angle of Emmanuel Lévinas (alterity as an open door to the *Other*). Thus, this paper is about the constructivist inquest into the relation between identity and, implicitly, alterity, while considering mutating factors such as time, space, exile.

Here, we have limited our search to a corpus that consists in the memoirs and fiction works of the Romanian writer, where we thought to find the occurrences of the identity drama in Gheorghiu's books. Generally speaking, drama is a fixed genre that incorporates a residual reality bordering tragic and comic. The idea of 'border' is often cited in the paper, within the context of exile, identity, alterity. The drama action involves a series of successive conflicts that find solution in a final disclosing a new reality. While mixing absurd with existentialism, Gheorghiu revealed to his contemporaries, sometimes in a proleptic manner, the individual and collective dramas of the 20th century.

Starting from the premise that the entire Gheorghiu's novelistic work features the dramas of a disputed identity, we have identified a few issues never explored by the Romanian or international critics: the Romanian folktales as a source of identity, the dialogue-type and polyphonic dimension of *Ora 25* novel, the change of identity in a totalitarian society, the Romanian vision on alterity, the *neo polar* writing and its significance in Gheorghiu work.

In a nutshell, our examination has targeted Gheorghiu's prose by tools belonging to narratology, theories of description and literary pragmatics, while turning to certain sociological and philosophical theories of Michel Foucault and Zygmunt Bauman regarding the meaning of space in reaching the identity.

The thesis is shaped in four chapters, as follows: introduction, a chapter dealing with the double identity of the author (memoirist and novelist) and its reflection in the prose, a third chapter about the literary identity, another one on the identity of writing, followed by our research conclusions.

We considered useful to have an *addenda* to end the paper with, which includes the critical references in translation and fragments translated for the first time in French of Constantin Virgil Gheorghiu.

## CHAPTER I. THE CONCEPT OF IDENTITY IN THE CULTURAL STUDIES

The first chapter of the thesis introduces the theoretical notions of the topic, by remembering the variety of subjects that look into the concept of identity, its relevance in the present cultural studies and highlighting Gheorghiu's perspective that has gained ground in the second half of the last century, in the aftermath of the tragic events to have scarred him.

To this purpose, we thought appropriate to present the ongoing theories regarding the identity/alterity and space/time relation, since these are the basic coordinates to be utilized herein, in order to point out at the concept of identity.

A first approach into the concept consists in building the identity by narration, now known (and used herein) as the famous constructivist vision of Paul Ricœur, the French philosopher.

This first theoretical presentation includes the main approaches of the concept: from a 'postmodernism' perspective, as the 'identity crisis', of the suffocating excess of identity brands, of the identity plurality by each individual is acknowledged by. In the same postmodernist context, we have underlined the phenomena of migration and hybridization that have always led to virulent manifestations of identity. In terms of the identity-alterity relation in the contemporary cultural studies, we have placed an emphasis onto the communicational (dialogue-type) dimension of identity (Jürgen Habermas) and the importance of the Stranger into the opportunities of urban revitalization (Georg Simmel). Another component of this relation is the Stranger's psychoanalytical in us (Julia Kristeva) and also the impossibility of the contemporary man to come out of his *Self*. To define the identity-alterity equation, an important moment is Emmanuel Lévinas' philosophy that suggests going over the monolithical concept of the myths about *Self* and the openness towards the *Other* who is not the absolute stranger any longer, but one of our peers. In other words, it is about embedding the alterity like a natural given and the importance and contribution of the concurrent narrations to building the *Self* (Andreea Deciu).

Psychology meets the social system in the identity concept that provides a personal and social perspective for addressing the relations. In this sense, time is one of the key words in approaching identity. According to David Hume, the fiction of identity occurs at the level

of constancy and coherence in perceptions. Henri Bergson, followed by Gilles Deleuze, is the one who revolutionized the perception upon time by introducing the idea of subjective time (duration) lived by the profound ego.

The interrogation about the time and the references to the past in the identity construction will lead to the memory of spaces, i.e. the space. For the present studies, space has become more important than time, as the former is an essential agent of building the identity – and postmodernism defines the identity in dependence of the subject position. A string of space theoreticians have noticed the fact that space is equipped with certain qualities that can actually contribute to the modification of the *Self* (Gaston Bachelard, Fredric Jameson, Henri Lefebvre). The geographic imaginary based on urban studies has been adopted by Raymond Williams and Michel Foucault, who reached to the conclusion that space models the culture that ,inhabits' it and generates utopian spaces (heterotopias) where the social practices encounter the spatial ideologies.

David Harvey, the famous postmodernism theoretician, spoke about the space-time compression and its unfavourable effects upon a mankind living a continuous ,here-now'. Fredric Jameson suggested the theory of interdependence of spaces and bodies in the late capitalism stage that will take to the schizophrenic temporality thus perceived by the fragmented ego.

Starting with Michel de Certeau's theories, mapping plays an essential role in building the *Self*, as it selects the key moments of the identity story (Kath Woodward). Whereas Gilles Deleuze and Félix Guattari suggested the notion of *rhizome* that allows the circumvolution of the identity phenomenon for the nomadism of the present times, Dominique Maingueneau speaks about *paratopia* as affiliation and non-affiliation, the impossible inclusion into a ,topia'.

It is a certain thing that the current cultural studies approach the concept of identity from the perspective of a dynamic process used in the interactions between individuals and groups.

## **CHAPTER II. THE DOUBLE IDENTITY OF THE AUTHOR CONSTANTIN VIRGIL GHEORGHIU**

The second chapter recommends the analysis of the insertion of *Memoirs* by Constantin Virgil Gheorghiu into fiction. The writer signs a double agreement: as a

memoirist, he assumes the quality of witness of history and, as a fiction author, he will sign the autobiographical contract.

As a witness to the great traumas of his century, Gheorghiu is placing his memoirs into fiction, while condemning the abuses of the totalitarian ideology upon the identity.

A large part of the Romanian critics has doubted the objectivity of Gheorghiu's *Memoirs*, but their inclusion into fiction seems to confirm the authenticity of the writer-diarist.

The mixture of reality and fiction in the novels under scrutiny has led us to the conclusion that these are *self-fictions* impregnated with Romanian spirituality: *Ora 25* (1949), *Casa de la Petrodava* (1961), *Nemuritorii de la Agapia* (1964), *Le meurtre de Kyralessa* (1966) and *La Condottiera* (1967).

The topos of each of these books is the Romanian village, an avatar of the author's native, called Fântâna, Petrodava, Kyralessa or Vrancea. The elements of the writer's autobiography are so much present in the novels that we have examined, thus pointing out at the historic condition of the characters living through great existential dramas derived from the political and social revolts of the 20th century. We have noticed a strong introduction of the author's memorialistic project into fiction.

According to Owen Evans, who was looking at the autobiographic genre in the context of the totalitarian regimes in *Mapping the Contours of Oppression. Subjectivity, Truth and Fiction in Recent German Autobiographical Treatments of Totalitarianism*, the classical form of the auto-biography has been left out and new types have emerged, which are common in highlighting authenticity, the intensity of living. Such new types of personal literature are joined by a constant: the therapeutic function of the auto-biographic writing resulting from the need of confessing the impact that the abuses of the totalitarian ideology had upon the identity. This is exactly what the exiled Romanian writer Constantin Virgil Gheorghiu intended and, from the perspective of the writer's identity, we have stressed out that there is a double identity in his case: memoirist and novelist. As far the autobiography, we have suggested the term of *self-fiction* for the novels being looked at, a mixture a reality and fiction, of the phrase breaks and combination of genres and registers. Some of Gheorghiu's novels feature a strong component related to non-fictionality, the journalistic genre that the writer tried at by the author during his youth, *news in brief*. Since we can classify Gheorghiu in the series of writers who have gone through the abuses of the totalitarian regimes, we consider that the reason of the massive insertion of Gheorghiu's autobiography into fiction is precisely this therapeutically function Owen Evans was talking about.

Another reason would be the celebration of the real identity of the individuals, the identity that the totalitarian regimes have denied to them.

The folklore, as repeatedly said, has been the hard core of the resistance of the authentic identity of the Romanian nation.

In the novels with a strong constant of the Romanian spirituality, we noticed that the folktale is the source of identity and spiritual values and this dimension is quite significant in the above novels.

For Gheorghiu, the folk literature means a comeback to the primary identity, to that immaculate spot of the universe. Both his memoirist and fiction works are infused with the presence of the Romanian spirituality: the native place of birth, the Orthodox religion, freedom, the Dacians, the outlaws, the mountain people, the castle, the tyrant, the district, etc.

To this purpose, we have examined the culturemes in the *Casa de la Petrodava* novel, which were maintained in French by translator Livia Lamoure, due to the abundance of the connotations regarding the Romanian nation.

Starting from the wealthy of the Romanian elements in the first novels of Gheorghiu, the ones written in Romanian, we have for the first time looked into the influence of the Romanian folktale upon the author's identity and his writings. The conclusion was that the folktale, as it reflects the identity of a national and its perspective on the world, represents the need of the Romanians to concoct stories for surviving, for keeping their identity. The exiled writer has, thus, turned to this eternal dimension of the Romanian literature, the folklore, to survive to a self-imposed and ruthless exile.

It is a well-known theory saying that identity is visible only when it is missing or threatened. Exile comprises the idea of threatened identity or even of losing it. It means the deprivation of the place of birth or losing the origin. This *a priori* negative determination impacts both the physical existence and the conscience of the exiled person. Exile is also the confrontation of the *Self* with the *Other*. Whereas Sartre says that 'The inferno is the Others' – the exiled person's *Self* is not exactly the Paradise. This person is doomed to make acquaintance with the pain of the uprooting from the Eden left behind, those 'unique paradise that he lost', as Albert Camus thinks. Plus, the return to Eden can be another exile, another inferno, a deep awareness of this uprooting during the confrontation with the *Other*, which becomes for him the one still in the country. The exiled person *Self* is then confronted with two types of alterity.

After communism had settled in Romania, the exile meant the drama of searching for a new identity, for Constantin Virgil Gheorghiu. From the comparatist perspective with other

exiled Romanian writers, whom Eva Behring places in the first wave, we have examined the spaces travelled by Gheorghiu in his exile, at the level of regrets and counter-regrets for the country left behind, in *La Seconde chance* (1952) novel and reflected in the *Ispita libertății* (1995) volume of memoirs.

We thus notice a special case where fiction gets ahead and justifies and memorialistic writings. Exile is felt to be an irreversible amputation of his being from the body of the mother country. Exile, as a second chance, is a second-hand life, which would have been the initial title of the novel. In regards to the typologies established by Eva Behring, Gheorghiu can be classified into the one of acceptance of a double cultural identity, sensed duplicitous by mastering and using the native language, as well as of the exile language and the writer's simultaneous orientation to the reader in the country, as well as to the one in the adoptive nation.

During exile, a first obstacle for Gheorghiu was to acquire the new language, French, in order to create a new audience. The language of the exiled person is a constant in his novels, under the name of *language (langage)*, a structure lacking significance, a system of signs that the exiled is about to interpret (*Ora 25, Casa de la Petrodava, L'Espionne*). Upon following Eva Behring's classifications, we have placed Constantin Virgil Gheorghiu in the first generation of exiled people and we looked at his relation with the country he left within a comparative study among the representatives in this category on this topic. Whereas for Aron Cotruș, Romania is the far-away home, Vintilă Horia is 'hanging as a no-country man', Eugen Ionescu associates Romania with psychoanalytical connotations and perceives it as a father sometimes absent, sometimes present but not wanted, Cioran thinks of Romania as a stigmat, Gheorghiu's exile shows like a transforming factor of the identity. Romania is the 'holy country' and he adopted a double identity: Romanian and French, and one does not exclude the other.

From this point of view, the writer belongs to Eliade's tradition, where the initial identity can be the source of a new type of writing and of a new approach of alterity.

Should Mircea Eliade prefers 'Dante's solution over Ovidiu's', Constantin Virgil Gheorghiu opts for a middle-way solution, which can be called 'Dante's solution and Ovidiu's' – his works include multiple references to the idea that the broken identity can be the source of creating an everlasting work; from this angle, exile is *a second chance* but also the nostalgia for the lost universe.

The writer perceives the country as a part of his being and the exile is, hence, as an irreversible amputation of the same being. As for Gheorghiu's belief about exile, the *La*



*Seconde chance* (1952) novel is the novel of the world building and demolition. The movement of building the world is the leaving for exile itself; the demolition part is at the end of the novel, when a new world order is on its way, called *One World*.

From this point of view, the novel can be analysed as a postmodernist novel, of the fragmentation and deconstruction of a meta-narration, the ideal world of the characters. For the identity concept, the world building corresponds to the idea of recognizing the human attributes as a unique and irreplaceable being, while the deconstruction of the world is similar to the idea of non-recognizing the uniqueness of the being, of its cancellation and technologization.

The novel is populated by a world of the exiled, outcasts, victims. In this novelistic Babel, the characters meet and part ways, love and kill each other, become friends and betray in an exile of the end of the world. Victims and torturers, the characters of this novel, outcast or exiled, prisoners of an apocalyptic world, all with no exception want to go *home*. The topic of exile is also present in the *Casa de la Petrodava* and *L’Espionne* novels, which fragmented nature can be a clue for the memory flow and also Gheorghiu’s imperative necessity to confess – biographer Amaury D’Esneval gives him the credit of being the first dissident.

Whereas in the western literature, the forms of the ego and autobiography have generally been subjected to deconstruction, for the same literature of the eastern writers has been more prone to reconstruct and assert the subjectivity in the context of opposition to the totalitarian regimes.

As a premiere, we have looked at the author – narrator – character relation in *Ora 25*, which is quite difficult due to the use of the ‘*novel in the novel*’ technique. Should a relation be established among *Memoirs*, *Ora 25* and *Ispita libertății*, this would be a metonymical, of contiguity at the writing/ecriture level, even though the first and third were published after the second one:

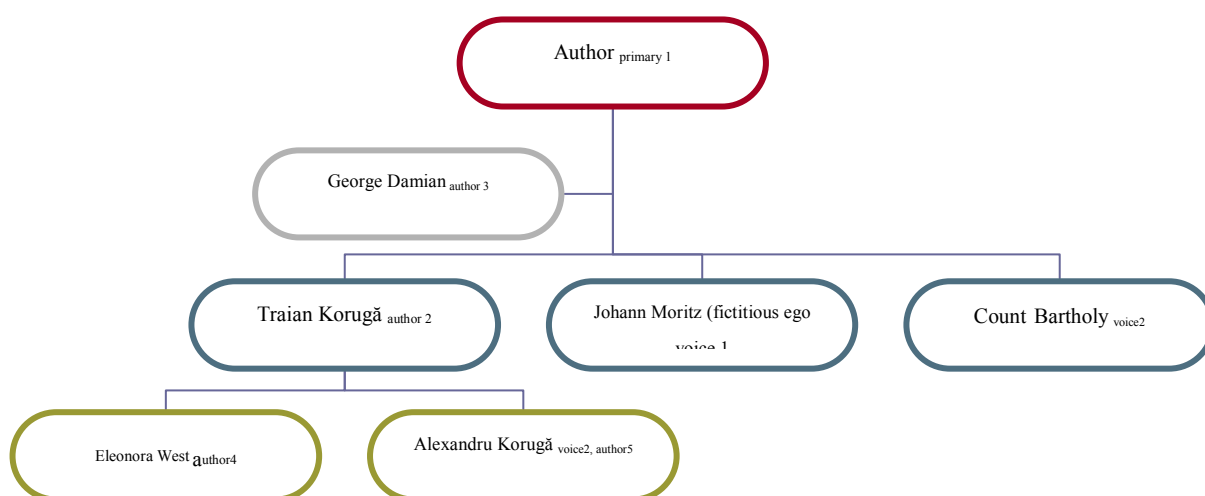
*Ispita libertății* → *Ora 25* → *Memorii*

The metonymical relation of contiguity and inclusion, which dominates the *Ora 25* novel, also points out at the authenticity and probability of Gheorghiu’s *Memoirs*.

After the study with narratology and pragmatics, our conclusion is that the *profound ego* (author) lent his ‘voice’ to many characters: Traian Korugă (*biographic ego*), George Damian (*critical ego*), Johann Moritz (*fictitious ego*). In order to better explain the

demonstration, we include the following graph that shows the author – narrator – character relation in the *frame story*.

As we will point out during the study we have identified three primary authorial voices in the *frame story*: Traian Korugă (*biographic ego*) who becomes the strongest voice (author<sub>2</sub>), George Damian (*critical ego*), Eleonora West and three secondary voices: Johann Moritz (*fictitious ego*), Count Bartholy and Alexandru Korugă, where the last took over the voice of the author<sub>2</sub>, Traian Korugă, right before his death.



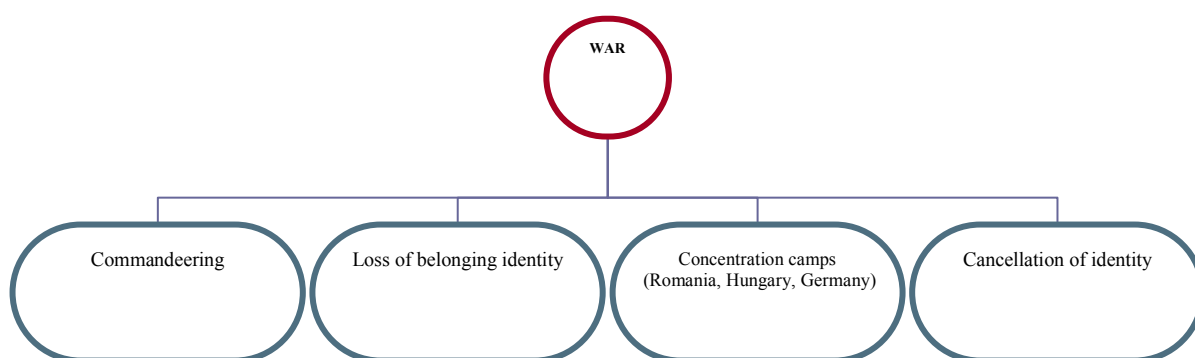
#### Identity of the author, narrator, character in the *frame story*

The metonymical digression is accompanied by the voices that express and vehiculate various points of view, completing, supporting or contradicting one another. From the perspective of the plurality in the authorial voices, we have the *Ora 25* novel in the niche of dialogue-type and polyphonic novel. In the *framed story*, Traian the character speaks about his projects of writing *Ora 25* itself, thus opening the way to the *frame story*.

### CHAPTER III. THE LITERARY IDENTITY

In the third chapter, we examined the literary identity, by using the descriptive theories, following the observation that Johann Moritz's identity is going under changes that are rather spatial than temporal. Thus, we have highlighted - via the analysis of the metonymic relations governing the changes in the identity – the identity drama of the main character, who is going through a significant number of transformations in the identity:

starting from the identity of belonging, through the assigned identity, the imposed identity to the cancelled identity, Johann Moritz become the *Other*. Our conclusion is that the identity drama of the main character in *Ora 25*, Johann Moritz, consists in the changes in his identity by the identification of the following descriptive macro-diagram that features the title topic *war* and the sub-titles *commandeering* → *loss of the belonging identity* → *concentration camps* → *cancellation of identity*, in a metonymic relation.



In this novel, the presence of the *Self* needs to be looked for in the description of the Romanian and Transylvania spirituality. To this purpose, we have stated the idea that Johann Moritz's belonging identity is extremely valued and, from that, we have assigned him to the *traditional man* prototype, according to H.-R. Patapievic's definition. His traditional identity is modified by the spaces where the indifference of the Other places him, and the character is cut off the community body which he belongs to and his identity changes every time the character 'shuts eyes' – thus, he is given the identity of a Jew, imposed the identity of a representative of the Arian race and, finally, cancelled his identity and Johann Moritz has become an *Other*, stranger to himself and his family, which is said in the prolepsis by the frame story, ***Petiția nr. 7*** Topic: ***Justiție (Pedepsirea criminalului de război Johann Moritz)***.

In these multiple spaces, Moritz's identity is on the move. His identity construction, based on the belonging, it cannot adjust to the multiplication of the spaces and loss of landmarks. It is interesting the focus that the omniscient narrator turns to, via two objects related to the focusing: the camera and the glasses, a leitmotif in the novel. His motivation to insist upon taking pictures of the character actually signifies the impossibility of the discourse, suggested by the repetition of the 'Keep smiling!' cliché by the American officer.

Our observation that Moritz becomes an *Other* has made us examine the representations of alterity in *Ora 25*. Starting from the study of the Romanian vision upon

alterity, which lies between fascination and rejection, we have seen that Johann Moritz is shifting from the position of subject in the regular alterity to the position of object in the radical alterity.

The belonging identity is the one to stage the relations of the character with the *Other* and Johann Moritz ‚surrenders’, hoping that the *Other* will make him justice one day.

In this sub-chapter, we have stated certain basic features of the Romanians that we have later identified with Emmanuel Lévinas’ philosophy elements.

In terms of alterity, we also have started from the idea of belonging identity in the analysis of the relations with the *Other* in *Ora 25*. The conclusion is that Johann Moritz feels towards the Other the attitude of the man coming from a ‚fortress under the siege’, typical for the national imaginary of the last centuries, because of the ‚pressure of the strangers, outside or inside’ (Boia, 2011: 254).

Very often, the characters in this novel are the topic of a radical alterity shown by the character-spectra, where spectrality generates fear. It is about the characters proleptically described by Traian Korugă, the *technical slaves*.

The drama of Traian Korugă’s existence and of the other characters comes from the unbalanced confrontation, numerically speaking, with an *Other* more or less visible. Many of the characters in the *frame story* are the victims announced by Traian Korugă’s *framed story*.

The most important is, of course, Johann Moritz, the main character of the *frame story* and, at the same time, the main subject of the radical alterity and irreducibly represented mostly by the technical slaves.

Even though Johann Moritz benefits from only reductive interpretations from the society, he values it positively, according to the beliefs deeply rooted in his belonging identity. Since the beginning of the conflict with the *Other*, Moritz ‚surrenders’ – after the commandeering order, he goes to the police station and lets himself dragged from one concentration camp to another.

Thus, the status of subject of his own existence changes, for Moritz, into the status of object of the *Other* and subject of the radical alterity.

Upon comparing the basic features of the Romanians with the significance areas mentioned by Lévinas, we have concluded that Moritz’ series of emotions, linked to a deeply human ethics is close to holiness, as the French philosopher puts it.

In the *Exile of Constantin Virgil Gheorghiu: traveled spaces* sub-chapter, we have defined the concentration camp as a *non place* (Marc Augé), the space of solitude and anonymity, as we considered the camp as a forbidden heterotopic space, the *other* prison, of

the prisoners considered to have a deviant behaviour compared to the society norm – deviated, on its turn. When the novel starts, the reader makes an acquaintance with the regular alterity, of the *I/Other* type and when the novel ends, we see a radical and generalized alterity, with the *East/West* opposition.

#### CHAPTER IV. IDENTITY OF THE WRITING/ECRITURE

The observations in the previous chapter have allowed us to formulate the change of the identity in Constantin Virgil Gheorghiu's writing. In this last chapter, we have listed the privileged pillars of Gheorghiu writing, religion and language, and we reiterate their significance in the works of the exiled author – this is because the narration about identity that includes the issues of the identity pillars (mainly the language) has dominated the discourse of the exiled writers. 'Holder' of a threatened identity, the exiled writer becomes often an author of a identity discourse, on the lookout for the favourable fictional context to define his new identity. Within this chapter, we considered opportune to state the distinction between the language and 'language' (mother tongue and the language of the adoptive country), according to the exiled writers, and to point out at the position of a translator of their culture.

For Gheorghiu, religion is a component of his deep identity, comparable to the feeling of belonging to the values of the group the writer was part of, and the migratory break is one of the key moments of his writing that is changing, while preserving certain topics of his belonging to the Romanian culture and the Orthodox religion.

The death of the biographical ego, Traian Korugă, is a metaphorical death. Traian Korugă wishes to renounce to the literary discourse with a magic taming effect. 'When you show the Beauty to the people, i.e. the Truth, they become 'tamed', as the public (in the opinion of the alter-ego writer) is not the same and 'the citizens do not like fiction' in order to opt for an involved social discourse, like in *Petiții*. Thus, Traian Korugă, the *biographical ego*, says in the prolepsis that the *profound ego*, Constantin Virgil Gheorghiu, will relatively opt for the fiction's death in favour of novels such as *Petiții*, with a *policier* plot and a strong social discourse.

If the regular alterity radicalizes by generalization *I/Other* → *East/West*), Gheorghiu's discourse is going through the same changes.

In the novels he wrote in France, the discourse about the *Other* goes from particular to general, while criticising the flaws in the totalitarian systems (Nazi and Communist) or of the mechanised systems (American) and the *Other* becomes the subject of an involved social

discourse. It is evident that the type of writing/ecriture changes, turning suspicions into the terror of the dictatorship, proleptically acclaimed by Traian Korugă, the alter ego character in *Petiții*.

Gheorghiu switches from the writing strongly associated with the Romanian identity in novels such as *Crima din Kyralessa*, *Nemuritorii de la Agapia*, *Casa de la Petrodava*, placed in the taciturn area of pragmatosphere, to the 'collective, public and talkative' writing of the logosphere in the novels written in French: *Dieu ne reçoit que le dimanche*, *Les Sacrifiés du Danube*, *L'Espionne*, *Le Grand Exterminateur* etc.

For these last novels, in which action takes place abroad, new figures of alterity emerge, *aparatski* - *homo sovieticus*- *samsar* (broker), who either are nice people embodying the most servile servants to the Party's interests (*aparatski* in *Le Grand Exterminateur*), or they are charged by the Party to keep evidence of all the Easter immigrants and, when needed, with a fake notice from fictitious heirs, to demand the body and wealth of a famous dead person (the butcher in *Les Inconnus* by Heidelberg), a topic from the real history of the communist regime in Romania (see *L'Espionne*).

Starting from the profession of journalist, author of news in brief, priest (requiring a different reading), through the adoption of the *neo polar* writing and joining the 'SartreCamus' trend, exiled writer Gheorghiu approaches in French the involved writing of his character Traian Korugă in *Petiții* – that character who was proleptically stating in *Ora 25* about the catharsis role of any writing and the intentions of his creator. We have hence considered that the adoption of the *neo polar* writing in the French novels coincides with the desideratum that his alter ego, Traian Korugă, was expressing in 1949, i.e. to write *Petiții*, as an equivalent with the renunciation to fictionality. Gheorghiu's francophone writing is crossed by all types of paratopias (Dominique Maingueneau), which we individualized by analysing the *L'Espionne* novel, literary paratopia (Constantin Virgil Gheorghiu's work), linguistic paratopia (the exiled people in the novel), the spatial paratopia (Orthodox Church in Paris), identity paratopia (Monique Hublot/ Hélène Skripka).

In all Gheorghiu's novels, we discover analepses and numerous types of *flash back* going back to the years the writer spent in the country or at events in Romania. Thus, *L'Espionne* is probably the novel richest in references to the bleak times of communism in Romania.

Upon our examination, we have identified a series of real characters who are hiding under the names given by the writer: Ana Pauker/Hanna Tauler, Petru Groza/Leopold

Skripka, Maria-Mia Groza/Hélène Skripka, prince Constantin M. (Bâzu) Cantacuzino/Princel X or Prince Cecatti, Guță Vernescu /Aristide Paximade, Lena Miron/Marika Mogyrow, Andrei Ianuarevici Vișinski/Stanislas Krizza. We have classified this type of writing into the area of mythopoetics (Pierre Brunel) – in the case of Gheorghiu, ‘the drama or the difficulty of shifting from one writing to another’ (Simion, 1998: 231) is defined by features of mythopoetics: dramas of the Dacian heroes, the lyricism of the Romanian folk tales, of the legends and Balkan myths, symbols that will serve to the Romanian writer to prove the fact that the modern /exiled man is in a permanent search and finds his ‘archetypal status’ by going to his origins (Mircea Eliade, 1979). We also see the dramas derived from the failed attempts of the communists to impose certain types of myths: the myth of the new man, the myth of the world changing, the myth of founder, and the myth of new world.

‘Paratopia, usually constant, takes various changing forms, as it exploits the cracks opening in the society’ (Maingueneau, 2007: 93). The paratopia of the 20th century is an example to this purpose: the best things for creation are the figures of the vagrant, exiled and oppressed. These prototypes excite Gheorghiu, as well as other writers of the 20th century (Alexandr Soljenitîn, Primo Levi, Anne Frank, Oana Orlea, Ana Novac etc. ), to bring out of the obscurity these figures that the society wants them in and to sketch the beginnings of a literature that will please the audience.

As a result of the French experience of celebrity and of the wounds obtained in the exile, Gheorghiu chose the ‘collective public and talkative; writing in the novels written in French. The writing contains the same type of engaged writing, rescuing and liberating writing that discloses the flaws of a paranoid dictatorship, while giving back to the contemporaries’ true pages of History.

As for the *Ora 25* movie, we proceeded with a focusing-centred narratological analysis, thus pointing out the tragic fate at the identity level in the best known novel of Constantin Virgil Gheorghiu. The communist authorities back then would not allow the shooting of the movie on a Romanian territory, so they did it in the former Yugoslavia and the Boulogne studios in Paris, thus having an impossible translation of the starting world (the Romanian space). Nevertheless, the director does not rely on the personal drama that generates the collective drama, as in the novel; he rather does it the other way around, by the repeated concentration on the crowds where the identity changes are visible at the group level.

The personal dramas are not as much as highlighted like the collective dramas: of the Jews, political prisoner, people who do not belong to the ‘Arian race’.

The international and Romanian critics, which formulated pertinent theories regarding the autobiographic genre, has supported our examination to evoke the strong insertion of the autobiography into fiction of Gheorghiu's work (Philippe Lejeune, Serge Doubrovsky, V. Colonna, Jean Starobinski, Owen Evans, Eugen Simion, Valentina Marin Curticeanu).

The contribution of the narratology (Gérard Genette, Roland Barthes, Mieke Bal, Wayne C. Booth, Jaap Lintvelt) and of the theories regarding the description (Philippe Hamon, Jean-Michel Adam, André Petitjean, F. Revaz, Silviu Angelescu, Mihaela Mancaș) have proved extremely useful in our attempt to establish the author, narrator, character relation and the changes in the identity of the main character in *Ora 25*. We have used a series of linguistic theories within the same sub-chapter: semantics (A.J. Greimas), semiotics (Paul Miclău), pragmatics (A. Petitjean, Natalie Garric, Frédéric Calas, Michèle Perret)

The Romanian critics about the exile has helped us to analyze the author's relation with this phenomenon, as well the relationships among his exiled characters and the identity changes at a social and personal level, brought upon by the exile (Laurențiu Ulici, Eva Behring, Cornel Ungureanu, Gabriel Dimisianu).

Our paper also consists in the analysis of the relations between identity and alterity, more exactly in the identity change of the protagonist compared to the *Other*, by identifying the narrative and stylistical elements that allowed Gheorghiu to represent the *Other* in the discourse, as well as the evolution of the relation between identity and alterity along his works.

The theories about alterity have thus supported our enterprise (Emmanuel Lévinas, Jean Baudrillard, Marc Guillaume, Zygmunt Bauman, Solomon Marcus, Ștefan Aug. Doinaș, Lucian Boia, Vintilă Mihăilescu, Ștefan Afloroaei, Doina Ruști).

The theories regarding the time and space belonging to the postmodernist critics have helped us reflect upon the identity changes and upon the intervention of the *Other* on the *Self*. Exile has been a top scale factor in our analysis, as this phenomenon that the writer lived himself was present in all his novels, increasing the drama of the characters. To this purpose, Marc Augé's theories (the concentration camp as a *nonplace*), Michel Foucault (*the heterotopias* of the 20th century: the society of the technical slave) and Dominique Maingueneau (various types of *paratopias*) have also been useful tools.

At the level of the analysis of the writing change, we have turned to the distinction between the *public writing* – *taciturn writing* of critic Eugen Simion, to support the demonstration of the change in the writing type from Romanian into French in Gheorghiu's novels.



All these theories, both literary and linguistic, sociologic, philosophical, helped us to concentrate on the analysis of a writer work that the French and Romanian literary circles called 'the Constantin Virgil Gheorghiu case'.

Currently, the debates on the work of this exiled writer continues to perceive the writer a rather 'marginalized' case and we really hope that our study, with no claims of exhaustivity, to contribute to the restitution of Constantin Virgil Gheorghiu's literary production and to its appreciation in its real value.

As a final conclusion of our study, we consider that the exiled Romanian writer has put himself apart as one of the greatest authors of autobiographies in the Romanian literature. Besides from being the first dissident, Constantin Virgil Gheorghiu is also an important writer of the Romanian exile during the 20th century, handling a variety of Romanian styles and registers in his work. Thus, the continuation of the project aiming the translation of Constantin Virgil Gheorghiu's entire work is an imperative, so as to give back a good load of useful information to the literary critics, translators and historians, to the analyse of the phenomenon of the Romanian exile in Paris, for the recovery of the elements of Romanian spirituality that Gheorghiu attempted to make them universal by including them in his French writing, to celebrate identity and freedom in a century where the armed conflicts, massive technologization and mechanization have brought a shortage of identity, various forms of exile and freedom limitations.

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