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Abstract of Doctoral Thesis
ASPECTS OF AUTHENTICITY IN THE INTERWAR PROSE

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TABLE OF CONTENTS

Argument

CHAPTER I: The Issue of Authenticity and Originality

- 1.1. Writer- Writing- Reader
- 1.2. The Concept of “originality”
- 1.3. The Demarcation of the “authenticity” Concept

CHAPTER II: The novel of psychological analysis

CHAPTER III: Camil Petrescu, an advocate of lucidity and authenticity

- 3.1. *Ultima noapte de dragoste, întâia noapte de război*, the monologue of an indecision
- 3.2. *Patul lui Procust*, a true existence file

CHAPTER IV: Authenticity and existential crises in Mircea Eliade’s novels

- 4.1. *Întoarcerea din rai*- episode I
- 4.2. *Huliganii* - episode II
- 4.3. The novel of the first youth
- 4.4. *Şantier*, another type of novel

CHAPTER V: *O moarte care nu dovedeşte nimic*, The mirror of Anton Holban’s authenticity

- 5.1. Identity. Otherness
- 5.2. Identity and Otherness in “A death that does not prove anything”
- 5.3. Another aspect of authenticity: short prose
- 5.4. *Ioana*, novel of innerness
- 5.5. The identity crises from *Jocurile Daniei* novel

CHAPTER VI: The existence file of Octav Șuluțiu

CHAPTER VII: What is a diary?

CHAPTER VIII: *Interior*, novel of hypersensitivity

Conclusions

Bibliography

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The work *Aspects of authenticity in the interwar prose* aims to identify marks of authenticity in the works of interwar writers Camil Petrescu, Mircea Eliade, Anton Holban, Octav Șuluțiu and Constantin Fântâneru. Also, the disentanglement of the differences between the concepts of “authenticity” and “originality” was also taken into consideration, as well as the identification of the defining characteristics of the psychological analysis novel.

In addition to that, using interdisciplinary, enough space was allocated in this paper for the concepts of “identity” and “otherness” and as a model, was chosen the novel *O moarte care nu dovedește nimic* by Anton Holban.

It could not have been overlooked the *Journal* by Octav Șuluțiu, which was significant from many points of view, relevant as a paratext, vital for deciphering the novel *Epicene*, to which this chapter has been dedicated.

The purpose of this paper is to highlight the importance of authenticity in the psychological interwar prose, which contributed to its revival in the Lovinescu's modernism sense. On a careful reading of the selected works the substantiality and existentiality (term used by Mircea Eliade) of the aforementioned authors can be noticed, authors who focused on the innerness of the heroes, not leaving aside the identity crisis experienced by them.

Chapter I *The issue of authenticity and originality* consists of three subchapters which stress that any literary work has its origins in the writer's, creator's inner universe, and has to be dedicated to an ideal reader (the abstract reader) supposed by the author. that will appeal to his own sensibility and understanding, but also to his fantasy, in order to receive the message sent by the author. The interesting part is that the difference between the abstract reader and the real one with his expectations horizon (culture, sensibility, imagination, mentality etc.) leaves a print on the texts, apart from their imaginary universe that fruitful semantic ambiguity of an open work. Every work is characteristic of a writer, as each it is the perception of the reader. The text also must contain the writer's language delight, the fires of the language. This space of delectation created by the writer is a place where the desire is manifested, that needs a little neurosis from the reader's part, his complicity, who must feel wanted by the text because its writing is „the science of the language pleasures” after Roland Barthes.

In the subchapter *Originality concept* it is emphasized the fact that the novelty is the revelation of something still unknown by the subject, that once revealed, though, it immediately goes into the mass of the known, it does not tell us something which is always valid. Because of that, novelty should not be confused with originality.

Octav Șuluțiu is the one that differentiates novelty from originality. Novelty is the revelation of a thing, finding out a great thing, never seen before, representing something unique.

While originality is “identifying a causality, a paternity or clarifying of a seal, a signature. [...] Originality is, hence, the stamp that it leaves on a certain reality its cause, its author. An original work is not a new one, but a work that strikes the first time by the presence in it of its living origin of the author.”¹

For example, in the *Epicene* novel the expression of the experience, the living which is characteristic for the personality of the author, is original. Therefore, the novelty consists of inventing a reality, while originality is identifying a reality by its cause. The originality of a work is brought to light by repetition, by the firmness of the work, always the last one being the characteristic that best comes out. The author's personality is ingrained in the work, bringing originality.

The third subchapter of the first chapter takes into account the demarcation of the concept of authenticity which involves concern for the undisguised, inner world, under the incidence of the integrity sense, of the inner non-mystification. An authentic writer has to have an absolute sincerity according to the author's poetics that shows this direction.

The authenticity, not the perfection, is Camil Petrescu's target. He affirms as the supreme value, and therefore, as a target for creative concerns, the authenticity. It's very important, as Camil Petrescu stated, that a writer should be “a man who expresses in writing, with an initial sincerity what he felt, what he thought, what happened to him in life, to those he met or even to inanimate objects. With no orthography, composition, style or calligraphy.”² Authenticity is linked to this way of sincerely expressing feelings, thoughts, and experiences, without any regard to rules.

The concept of *authenticity* is proposed by “human condition” novelists, otherwise. Malraux, Sartre, Camil Petrescu, Mircea Eliade understand to “genuinely” communicate inner experiences of spirits which are (more or less) out of the ordinary, to reveal processes

¹ Octav Șuluțiu, *Scriitori și cărți*, Publisher Minerva, Bucharest, 1974, p. 21.

² Dumitru Micu, *În căutarea autenticității*, vol. I, Publisher Minerva, Bucharest, 1992, p. 5.

in which are involved, especially, the higher structures of consciousness. Camil Petrescu's men are even "tormented by the revelations in their consciousness".³ These people, introduced in the novel and in theater plays, are spirits devoured by ideas, shattered by consciousness problems, concerned with specific intellectual problems.

Camil Petrescu is aware that the only chance of a narrator to be believed is the disclosure of his own states of consciousness, automatically implying the first person narration. It is obvious that this surface authenticity was not sufficient for the writer, aspiring to the one full of substance.

For Octav Șuluțiu, the authentic "a criterion of life, it becomes implicitly relative, secondary, art being, above all, transfiguration and essentiality of life."⁴ He also believes that the writer cannot copy reality, his role being to extract the essence of it, which is substantial, fundamental. Originality should not be confused with authenticity because it expresses the permanence of the literary work; Șuluțiu is not interested in the novelty, but the durability of the work, printing his work a personal fund.

Moreover, Șuluțiu states that a work is authentic if it corresponds to a life experience and if it has an artistic intent. Knowing you as a person and trying to improve, this is authentic. The aesthetic is an extension of the authentic, which is necessary. Reality cannot be copied, but just the essence extracted and used.

For Anton Holban authenticity is, "capturing in a state as viable as possible of the emotional tensions from the moment they arise."⁵ This live notation anticipates the influence of Gide in the writer's prose, the life experience is very important as well as the inner experience. Eliade proposes instead of originality, authenticity, because the first one seems to him artificial, unconvincing. For him, "an authentic experience, meaning unaltered and without literal character, can represent the entire human consciousness of that hour. While a book «made», how large and universal would be its trends, it fails to capture this awareness, as a museum does not capture life how many stuffed animals would include."⁶

Authenticity is against psychological automatisms, that want to express the practical, the author having to write, "With blood of his blood, the soul of his soul."⁷ So, he must

³ Ibidem, p. 112.

⁴ Mircea Popa, *Spații literare*, Publisher Dacia, Cluj, 1974, p.188.

⁵ Silvia Urdea, *Anton Holban sau interogația ca destin*, Publisher Minerva, Bucharest, 1983, p. 43.

⁶ Mircea Eliade, *Oceanografie*, Publisher Cultura Poporului, Bucharest, 1934, p. 178.

⁷ *Conspirația tăcerii*, în „Cuvântul”, an. III (1927), aprilie 20, nr. 740.

present not only what happened to his character in the novel, but also what he felt, he thought.

Mircea Eliade relates the idea of authenticity to the experience. In his prose he prefers magic, myths that are far from the modern secularity and *Romanul adolescentului miop*, *Întoarcerea din rai* and *Huliganii* novels are the only existentialist- vital and experimental ones, which analyze the crisis that a generation of young people, their rebellion, the turning to an excessive eroticism, philosophy or ethics experience. Existentialist type of problem is first introduced in Romanian literature by Eliade, and the characters of his novels are individuals who, "have modern opinions, are aware of the progress of the humanistic sciences, but they remained sentimental in their psychology, incoherent and, so, unauthentic. The novel should note this lack of authenticity of the authenticity."⁸

Chapter II named *The Psychological Analysis Novel* of deals with this type of writing in prose that appeared during the modernist period, also called, "the new novel". The author of the subjective novel aims to absorb the world in his consciousness, he discovers the limits of the human condition and has a limited and subjective perspective, and completed with programmatic opinions about literature (the author becomes a theorist). The reader identifies with the character-narrator, along with whom he investigates interiority, has access to the character-narrator's intimacy.

The characters are shown from the inside by their spiritual thoughts and feelings. They have a number of psychological conditions that amplify the processes of consciousness. Thus, they must be complex, lucid (Camil Petrescu's heroes' motto, "How much lucidity, that much drama").

The interest falls on inner feelings and reactions linked with the environment in which the character manifests himself, whose destiny is marked by the dramatic, by the contradictory. The inner feeling is out of the ordinary, excessive, the inner tension hits the limit, and in these subjective novels the analysis „applies on some damned beings, living under the weight of a given fundamental that limits their inner structure, it becomes one dimensional."⁹

Thus, the psychological novel focuses on the observation in detail of the hero's existence „between his biography events, in his moments of exclusive intimacy, when has the

⁸ Eugen Simion, *Mircea Eliade. Nodurile și semnele prozei*, Publisher Univers Enciclopedic, Bucharest, 2015, p. 46.

⁹ Dana Dumitriu, *Ambasadorii sau despre realismul psihologic*, Publisher Cartea Românească, Bucharest, 1976, p. 8.

revelation of his inner world and stands face to face with himself, as before a yet unknown being on which he tries to decipher and to bind from details seemingly incongruous.”¹⁰

The hero is viewed from the inside, his psychology is the one that interests and reveals a complicated mechanism characterized by tension inside his soul. This way, revelations are triggered in his conscience, spontaneous recollections and the epic event only serves to drive the character to his inner self.

The homodiegetic shape of the narration turns the character into narrator and actor in the narration, which enhances the drama of the conscience and gives authenticity. The sequence of events is fluidized because they are conducted by the internal logic of consciousness. The outside world is often put in brackets to connect the Romanian speech to the subjective duration by splitting and making the narration ambiguous. The choice for epic conventions fosters the analysis. The principles of causality and consistency are not complied anymore (acronym replaces timeline). Regarding the action, events of consciousness’ plan are selected and from the outside aspects apparently common, without any major significance are preferred, without being denied social inserts. The construction of the character is marked by relativity through multiple perspectives. Sometimes the narrator’s desire for authenticity combines the journal speech with the Romanian one to retrieve the substance of the hidden ego in his own archeology or in a fictional itinerary.

In the modern novel the narration and the story are replaced in the subjective prose with analysis and interpretation, from there the impression of poor eventful epic in favor of analysis. Of course, one must not forget the authenticity that underpins the new novel. A genuine writer is one who “expresses in writing with a liminal sincerity what he felt, what he thought, what happened in his life, to him and to those he knew, or even to inanimate objects.”¹¹

One of the main techniques of this type of novel is the interior monologue that describes the thoughts, ideas, feelings, respecting „the often messy stream of consciousness, to capture the sequence of the mental states and echoes of the subconscious realizing the reader identification with the character, by putting them in direct contact and total disappearance of the storyteller.”¹² In terms of time, this novel is characterized by a high

¹⁰ Ibidem, p. 19.

¹¹ Camil Petrescu, *Amintirile colonelului Lăcusteanu și amărăciunile calofilismului*, în „Revista fundațiilor regale”, 1934, nr. 10.

¹² Gheorghe Lăzărescu, *Romanul de analiză psihologică în literatura română interbelică*, Publisher Minerva, Bucharest, 1983, p. 43.

density, because the author uses many words to show multitude of thoughts, sensations caught in few moments.

Camil Petrescu, Mircea Eliade, Anton Holban, Mihail Sebastian, Garabet Ibrăileanu believe that their own experience (their spiritual feelings, to which intellectual drama is added) is deemed to represent the substance of their novels. The author is commanded not to omit the authenticity which involves introspection and psychological investigation, the work becoming a dossier of existence.

So this novel is interested in „the immediate data of consciousness” as Proust states, and the involuntary memory is a catalyst of the characters’ personality who appear to be dismantled, but also of a timeline which they are trying to restore.

In the next chapter, *Camil Petrescu, fond of authenticity and lucidity*, i wish to argue once again the unquestionable value of Camil Petrescu, the one who managed to make a difference in terms of the psychological prose in the Romanian literature, in the context of the age, matter that he tries to prove in his *Ultima noapte de dragoste, întâia noapte de război* and *Patul lui Procust*, which will be analyzed in the two subchapters.

Pompiliu Constantinescu believes that the novel *The last night of romance, the first night of war* aroused from, „the authenticity of the moral experience of a problem which was firstly lived, then transformed into art.”¹³ Even the writer states that the first part of the book is imaginative, while the second part is based on his campaign memorial and has as a basis events experienced by him and transferred to his hero Ștefan Gheorghidiu (alter ego character).

The two volumes of the novel are an unity, the character being in two important moments of his life (love and war), but, even though Pompiliu Constantinescu states that „these two stages are at internal distances so far apart, that a careful reading puts us in front of two separate novels with two isolated topics, each one of them exhausted within a single volume.”¹⁴

The action takes place on two narrative sequences: one of the present war and other of the past love story. The narrative sequences are reunited by chaining or insertion, as in the present plan is being inserted, through an analepse, the love story between Stefan and Ela.

Like other heroes from Camil Petrescu’s novels like Pietro Gralla, G. D. Ladima, Gelu Ruscanu, Gheorghidiu is categorized as a „tough soul”, that reveals in the epic plan the

¹³ Pompiliu Constantinescu, *Scrieri alese*, Publisher E.S.P.L.A., Bucharest, 1957, p. 168.

¹⁴ „Biblioteca critică”, *Camil Petrescu*, ediție îngrijită de Liviu Călin, Publisher Eminescu, Bucharest, 1972, p.19.

belief expressed in the programmatic poetry *Ideea*, „I am of those / With hallucinated and inwardly consumed eyes, / With increased soul / For I have seen ideas.”¹⁵

So, fascinated with purity and normality of the interior design hero causes him anguish and suffering through constant prejudging the world. His inner duration is a time in which the image of his idealized lover is concentrated, and the color, the topography and contour of the world are given by her presence. War is one that will annihilate disillusionment caused by Ela. Also we are aware of the fact that she is not to fully blame because Gheorghidiu's drama has as a starting point, although he is a very rational person, a contemplator, the high exercise of abstract thinking cannot heal his suffering. His source of vulnerability is the opposition between real and ideal, and his refusal to accept the pragmatic register of his existence.

In the artistic language, the text meets the rigors of (elements of modernity). The anticallophilic style sustains the authenticity of language, the writer does not refuse the correctness of the language, but the effect of artificiality, the rupture from the colloquial which caused by the emphasis from the traditional novel. The character-narrator critiques, in the first chapter, the inauthentic, theatrical, mimetic, forgery manner of speaking that the officers have, through the phrase „Platitudes, banalities from books and current formulas.”

Regarding the *Patul lui Procust* novel, besides the immanent structure it has a polemic character against the calophile writing, on one hand, and of the nonfictional novel on the other, the writer urging his characters to write and to put their memories on paper, the lack of “talent” being the key of authenticity in his paradoxical statements. For this reason he assesses the volume *Amintirile colonelului Locusteanu*, opinion which had terribly irritated G. Călinescu in *Istoria literaturii române de la origini pînă în prezent*. The book is authentic by its composition, primarily, consisting of Ladima's letters addressed to Emilia, from the diary of Fred Vasilescu, including the actress' confessions, Mrs T's letters, Epilogue I and II.

Camil Petrescu chronicles a novel while writing it. It is actually a file of existence, in which the author files a number of stories, meanwhile chronicling the production of the text document. He presents himself as a character in the footnotes, which confers authenticity to the text. The author prefers the suspension of the nonfiction by using the phenomenological reductionism method, focusing the introspection on climax moments of an individual.

Camil Petrescu is a writer who analyzes, with the taste of philosophy, is a lucid artist, inclined to theorize his beliefs. In the novel he is an anticallophilic, against classical, traditional techniques, supporter of authenticity that takes place of truthfulness and trustworthiness

¹⁵ Camil Petrescu, *Versuri. Nuvele*, Publisher Minerva, Bucharest, 1985.

in the new novel. In the novel *Patul lui Procust* novel the concern for the method is the greatest. Obvious from the fact that many pages are made up of letters, comments, notes, clippings from journals, "authentic" documents eventually, which give the reader the unique impression of true living. Ladima is no longer the intellectual released from constraints; on the contrary, he must make great efforts to live. He is the poet of rare sensitivity, courageous journalist, although he is very poor and does not have anything to eat, he even lies sick in a small room. When Emilia needs money, he borrows and brings it to her. This character constantly seeks to escape the banality of everyday life, he spiritually lives in another world and projects his illusions to the reality. He refuses to lucidly see the precariousness of his life; he even has an amazing ability to transform it into superiority.

In the *Authenticity and existential crisis in Mircea Eliade's novels* chapter the novels *Întoarcerea din rai*, *Huliganii*, *Romanul adolescentului miop*, *Gaudeamus*, *Şantier*, are analyzed in terms of authenticity, but also in terms of the existential crisis of the characters.

In *Întoarcerea din rai* and *Huliganii* novels the typology of the hooligan or villain for whom the success in life is given by the lack of rule. This human type is humiliated by suffering, even obstinate. David Dragu stubbornly believes that we have to give a meaning to existence and built a wall against all weaknesses, temptations and falls. The young hooligans hate the elder and do not accept established values, some of them write novels or keep their own diary. All suffer from existential crises; they make up all sorts of problems, living passionately.

The theme of *Întoarcerea din rai* novel is "the not victorious love, but felt as an instrument of self-flagellation, of demonic demolish, of loss of self – the sex, the hunger, the death."¹⁶

Mircea Handoca sees in this novel the loss of illusions that optimism manifested during the first twelve years of the "Great Romania" and this "Heaven" had been lost. The Paradise created between 1919 and 1920 was actually spiritual, pure. The characters are part of the intellectuals, sentimentally tormented, who themselves existential questions, life being meaningless, having no ideal. The dominant feelings are sadness, disappointment, despair, to which are added themes of love, sexuality, death, creation, the meaning of life.

In the book it is described the existential crisis some of young people caused by factors such as loneliness, fear of complications of a love relationship, fear of separation from the

¹⁶ „De vorbă, cu dl. Mircea Eliade, cu prilejul apariției romanului *Întoarcerea în rai*, în „România literară”, an. III (1934), ianuarie 6, nr. 89, p. 6.

parental home, the search for identity, the anxiety caused by society. These young people meet regularly at Café Corso to discuss the issues of their generation and those of their own identity.

The main character is Paul Anciet, a kind of Don Juan, desired by women, a beautiful young man, strong, promising to become a big name in journalism and Romanian culture. She loves two women at the same time, Ghighi and Una, unable to decide upon one. He sees the solution in suicide, which could provide him with his craved solitude and freedom. This act is the only one that can give meaning to life. He is not interested to get out of ruck or to get a good job, which can lead to his fall into the category of losers. His inner monologues anticipate the generation conflict.

The road traveled by Paul is an initiative one and aims to gain his freedom and feels he has a moral obligation to the Anicet ancestry that somehow obstructs him. He falls in love, which makes it difficult to obtain the dreamed freedom; love helps him to know himself and prepares him to understand the meaning of his existence by death. This gives him the escape, but also the knowledge “The first name of the hero evokes the St. Paul’s experience of enlightenment in the wilderness.”¹⁷, and death gives him regeneration, supreme initiation, return to reality. From this angle the protagonist is different from Dostoyevsky's paradigm of Stavrogin.

Regarding the *Huliganii* novel, the favorite themes are sexuality and metaphysics, being a sequel of the *Întoarcerii din rai*, this time the heroes are mature, aware of their acts, and their erotic and social problems are more dramatic. In the text a serious social event is recorded, which is Grivița rail strike.

“We deal with the novel of a life attitude, historically difficult to follow, with clear description and ironically grotesque of a mentality that led to fascism, of a conception which claims to be able to fully recreate the man and the world.”¹⁸

It should be noted that Mircea Eliade gives the term „hooligan” the Russian sense, not the Romanian one, meaning ignoring all social conventions, morals, the opinions of others around, which requires total confidence in themselves, selfishness, vitality, optimism, even egocentrism. In the *The Platform* magazine, the author states:

“«Hooligan» is primarily a living man, a young man possessed only by his biology, fascinated by his obscure power, by the freedom of his youth, and which does not recognize,

¹⁷ Sabina Fînaru, *Eliade prin Eliade*, Publisher Universitas XXI, Iași, 2002, p. 110.

¹⁸ Richard Reschika, *Introducere în opera lui Mircea Eliade*, Publisher Saeculum I.O., Bucharest, 2000, p. 94.

cannot recognize any rigor from the outside, no moral, no legitimate superstition. This is the meaning that Russian poets have given to it, especially those revolutionaries, and this is the meaning that I accept. [...] I do not care too much about this term, but it seems that in no other European language exists other similar term, that expresses that time of grand burst, breaking all outer boundaries, denial of values, blind trust in your youth, in your strength, in your destiny, trust that justifies any crime and any violence.”¹⁹

Petru Anicet he is a creator, a composer and wants to be free. He takes advantage of Nora, as we have seen, even though he does not recognize. All he wants is to live an experience, and the only thing he accepts is music. His only obsession is to create, feeling an obligation to art, which anticipates his individualism. He does not care that he makes Nora suffer, or that he makes Anișoara steal.

The real hooligan is Alexandru Pleșa, he does not see that the man should love the woman; he only thinks that he should only use her body. He desires collective freedom and a heroic death, this way he would defeat the tragicism of his existence.

The least hooligan seems to be David Dragu, who has feelings, he is the most human and because of a love he gives up his ideals, the heroic life he longed for. It becomes a loser voluntarily, from whom many things are expected, but he does not offer anything. He is older than others and he feels nostalgia of the 20 years old hooligan from the inside.

The novels above analyzed make the transition from Eliade's subjective narration, in the first person, to the observation novel, written in the third person. The author intended them to be novels of his generation, about youth, about their disillusionment and moral confusion. It is significant that another kriterionist, Petru Comarnescu, mate of Elide and Mihail Sebastian noted in his journal that he would write the novel of his generation, thought never completed. It followed the passing from adolescence to another age and its effects: the conception of death, love appears to be violent, the conflict between children and parents, distrust in established values, in other words, the tragic existence.

Didactically analyzing and looking at the narration on a story level, we find that both texts are composed of three parts: the first one introduces the new characters and presents them, the second part includes plot, the course of events and climax, and the third solves conflicts and contains important philosophical ideas. In *Huliganii*, as innovation, appear the letters between Alexandru and Petru.

¹⁹ Revista „Rampa”, 7 decembrie 1935, p. 1, apud Mac Linscott Ricketts, *Rădăcinile românești ale lui Mircea Eliade*, Publisher Criterion, Bucharest, 2004, p. 289.

The counterpoint technique used by the author was new at the time; are followed in parallel several destinies and experiences of different characters. The characters cry their indignation, address with lucidity and passion existential issues. These young intellectuals are some misfits in the world created by their parents, in which still exist archaic values. They believe in a heroic death, that gives them freedom.

The woman is not allowed to participate in the intellectual life of these young men; she seems to have no value. True love does nothing else but lead to degradation, and therefore it should be avoided.

It may be noticed that Eliade's heroes in both *Întoarcerea din rai* and *Huliganii* are some losers, despite their lofty philosophical ideas, but lack the genuine ideals, the Venus' Eros and alcohol being their weakness. The freedom myth is the one that gives power. These characters are tormented by misery, instincts, ideas, ambitions, not giving up their ego. Love appears to them as a flame, for example Victoria commits suicide for Alexandru, Nora becomes dependent on Petru, Mitica will degrade because of the love for Marcella etc.

Many of the writer's thoughts, ideas, and biographical sequences are objectively put in novels attributed to their own characters, whether we talk about Paul, Petru Anicet or David Dragu; which again reinforces the idea of authenticity.

Both novels are based on the experience that is authentic. The presented world is in decay, young people do not want to acknowledge the archaic values of their parents, they no longer respect them, and this new generation is characterized by euphoria, vitality, confusion, permanently in an ideological confrontation which causes a tragic fate.

Regarding *Romanul adolescentului mio*, consisting of two volumes, Eliade wanted to be more than an autobiographical text, he wanted it to be a kind of an exemplary document of adolescence, authentically writing without embellishing, he adds or deletes something from that time. The author wanted that even the dialogues and the love letters of the girls to be authentic wanting to show that the teenager is different from everyone else, he had dreams, he wanted something else, he was "spiritually and physically awake".²⁰

The novel is of an archetypal adolescent, who has a cultural project and a grimness as if they were from *Exercițiile Spirituale* of Loyola, and he is also tempted by the impulses of a Lafcadio by Gide, and the documentary basis consisted of notes from the last years of high school of young Eliade, which were interspersed in the book. The first volume contains many real data, while the second one, *Gaudeamus*, contains more fictional elements than

²⁰ Mircea Handoca, *Mircea Eliade*, Publisher Dacia, Cluj-Napoca, 2000, p. 18.

autobiographical one. It could be said that in the first volume the diegesis is predominant, while in the second one, predominant is the imaginary.

In the first part, through the narrative ego, the adolescent's moods are authentically analyzed, hence the sincerity of the writer. Everything must be written without inspiration and the real characters know that they will appear in the journal and are curious to find out what role will it be, how they will be projected, even trying to suggest to the author how they would like to be „caught” . Sincerity is the key to authenticity. This world is felt by Eliade himself, being created according to his specific data.

The novel narrates in an acronologic journal the attempts of a 17 years old teenager to write a novel that actually arises through this journal. The author tries to present the psychology of the adolescent, the writing being autobiographical, which anticipates the authenticity and the writing of the experience, the character is also the narrator, the perspective being homodiegetic.

Readers are ”familiar with the way of being and thinking of the adolescent, with his introspections with unswerving desire, with his attitude towards school and life.”²¹ That teenager from the novel worked continuously, with excitement and never gave up his goal, showing ambition.

In short, the novel is one of a nearsighted teenager, ugly, unhappy with himself and with everything around him, passing through various age-specific crises. He is not a great student at the school, he even has to take a resit, has serious problems in maths and German, and instead of learning he prefers to read with an indescribable greed. He wants to look tough, unflinching, with no feeling in front of his friends, although he discovers that he is still a sentimental person fact that he dislikes. His ambition is to write a novel that would justify his issue of studying to be appreciated for this book which would be a confession of his personal life, “ a book of life.” Until he manages to do this, he writes in the Journal where he notes what comes to his mind, in disarray which shows lack of interest for literature in the sense of style, of beautiful writing, relating with the Camil Petrescu's desideratum of antiaestheticism.

The teenager from the first volume goes through a crisis in *Gaudeamus*, feels that adolescence leaves him, he no longer keeps a diary and the arrival of Nonora reveals all his virile features and his erotic thoughts. He looks for adventure, he easily passes from metaphysics to sexuality, he still reads a lot and wants a heroic, spiritual existence. Clearly

²¹ Mircea Handoca, *Viața lui Mircea Eliade*, Publisher Dacia, Cluj-Napoca, 2002, p. 215.

this text is close to Serge Dubrovski invented as term in 1977, autofiction (autofiction) to explain his volume *Fils* "Fiction d'événements et de faits strictement réels; si l'on veut, autofiction, d'avoir confié le langage d'une aventure à l'aventure du langage, hors sagesse et hors syntaxe du roman, traditionnel ou nouveau."²²

For Mircea Eliade the youth is tragic, the character suffers from inner turmoil, existential, eagerly seeking certainty, security, which will lead to various spiritual adventures, focusing on inner feelings. The writer "denies the idea of libertinism, of the freedom of blind instincts and pleaded for freedom understood as autonomy, as adherence to life, to realness. Freedom understood this way is a freedom in act, it is a spiritual technique opposite philosophy (which explains the freedom only through static contemplation); through it the world and life are conquered."²³

Şantier novel is an intimate diary written between 1928 and 1931, during the writer's season in India, having as main characteristic the authenticity to which the concept of existential substantiality is added.

Ioan Vultur notes that "In the work of Mircea Eliade there is a pronounced propensity for the speech with autobiographical origins."²⁴, which shows his preference for authenticity, sincerity in communicating his personal experience. The diary is for the author a way to fight against forgetting of history, recalling past times, through which a past, unique time, *illo tempore* is recalled, and the acts and thoughts of the past are brought in present and anticipate the process of individual formation. Both *Romanul adolescentului mio* and *Gaudeamus* or *Şantier* are "adapted diary fragments for publication, to be transformed into literature."²⁵ So, the authenticity of Eliade's works is given by personal experiences, the journal becomes a very important instrument in writing many of his novels. His diary records the banality of existence, saving the actual time, and writing is the one which manages to transform and ennable the existence.

In *Şantier* novel a part of the manuscript, the political, exotical, geographical notes are suppressed leaving, as noted by the author himself, only the "pages of the novel."

²² En savoir plus sur http://www.lemonde.fr/livres/article/2011/02/03/serge-dubrovsky-au-stade-ultime-de-l-autofiction_1474358_3260.html#RXhcjJmfF38wY46p.99

²³ Sergiu Tofan, *Mircea Eliade. Destinul unei profeții*, Publisher Alter Ego Cristian & Publisher Algorithm, Galați, 1996, p. 161.

²⁴ Ioan Vultur, *Poetica memoriei*, în *Dosarul Mircea Eliade. Inspirație și erudiție*, vol. X, Cuvânt înainte și culegere de texte Mircea Handoca, Publisher Curtea Veche, Bucharest, 2005, p. 274.

²⁵ Ramona Damarcsek, *Poetica jurnalului intim*, Publisher Tipo Moldova, Iași, 2013, p. 288.

Mircea Eliade explains in the foreword how he prepared and completed this novel, spontaneously noting all the ideas, then reviewing what he wrote and sometimes adding in brackets, commenting what he had previously noted. The author states that authenticity is not an expression of the need for confession or an autobiographical motive but is a technique of objectification of an experience.

Eliade confesses that the diary published in his novel is his own diary; it is original, and no longer feels that is his in the moment of making it public. He left everything about people, giving up many pages about him, and “whatever happens in life, may be a novel.”²⁶ All that is alive, was lived or it might be lived, can become epic.

This novel can be perceived as a diary of permanent crisis, obvious in many of Eliade's writings, even coming to a diary of existence in which the author writes his daily development and his intimate becoming. The narrative technique mainly used is introspection. From the pages of the novel we can learn some important data from the biography of the author, as well as valuable information on the development of an important literary work, such as *Isabel și apele Diavolului*, *Întoarcerea din rai*, *Tratatul despre asceză*. In these ones he will use a series of personal experiences.

In conclusion, the *Şantier* novel is authentic by the free style used by the author, the innovative subject, by excessive subjectivity, but also by the writer's interventions in parentheses (the peritext) designed to clarify some issues. Also, Mircea Eliade writes about a modernized, independent India, the novel having even a documentary value, and the confession is one that dominates its pages.

In the chapter *A death that does not prove anything, the mirror of Anton Holban's authenticity* the problem of identity and otherness is treated. Alterity can be taken into consideration only by referencing to the Other. Self is the being, whose existence includes identifying and finding the identity in everything that happens. The Ego discovers his own thoughts, feelings, listens to himself, he makes an autoanalysis, but also analyzes and what happens outside himself. He really surprises himself and sometimes feels a stranger in his own body. In this situation is Di, who suffers from a split personality, within himself being a constant struggle between the two egos.

Socrates believed that one should not receive anything from the Other, only something that already exists in us, as if all that is outside we possess, we own.

²⁶ Mircea Eliade, *Şantier*, Publisher Rum-Irina, Bucharest, 1991, p. 13.

“The relationship with Other is only achieved through a third term, which I find in me. The ideal of the Socratic truth shall therefore be based on the essential sufficiency of the Same, by its identification from himself, his own selfishness.”²⁷

The possession affirms the Another, who becomes The Same, Ioana is almost a copy of Sandu who gets to hear himself when discusses with the girl on certain topics such as literature, for example.

From the female, male characters expect to receive more than the ability of the Ego, aspiring to infinity, absolute.

Love unites animus and anima in an unique being, this feeling implying the reference to the other, which becomes vital. Love means knowing the Ego by the Other. The male characters play with the feminine Other as if they were playing with some animals. The other is possessed to the extent that he possesses me; the woman has the man and vice versa.

Love involves two people who share the same feeling, I need the Other to “feed” myself from what he feels to identify with it and to fructify himself.

In conclusion, ”I am self through others. Psyche means that the other is in the same without alienating the same.”²⁸ So the identity is for another to be in the same and vice versa, but without there being any idea of possession, ownership of one over the other.

As Tzvetan Todorov states the otherness is based on three axes: the first is based on the idea that the other is good or bad, I love him or not, he is equal to me or inferior; the second axis considers the action of approach or moving away from each other, I identify myself with the or I absorb the other and impose my own image; the third plan is based on neutrality or indifference to other's identity. From this theory starts the analysis of three novels by Anton Holban, in which analyzing the character-narrator, Sandu, in relation with three female characters, we can grasp marks of the concepts of identity and otherness in the substance of Holban's psychological prose.

The objective prose of Anton Holban is replaced by the subjective one through three psychological and erotic novels, under the tutelage of authenticity: *O moarte care nu dovedește nimic* (1931), *Ioana* (1934), *Jocurile Daniei* (1971). Anton Holban abounds in his work in psychology, so the material subordinates to the psychological. He is a valuable psychologist of the spiritual microorganisms as Perpessicius stated. The emphasis of his novels lies on the hero's soul and sensitivity, Sandu.

²⁷ Emmanuel Lévinas, *Totalitate și Infinit. Eseu despre exterioritate*, traducere, glosar și bibliografie de Marius Lazurca, Publisher Polirom, Iași, 1999, p. 27.

²⁸ Ibidem, p. 234.

Pompiliu Constantinescu sees in the writing of Holban “an undeniable inner purity of interior line and stylistic measure”, who tries to adopt a new style, his own.

In those three novels, the author created an alter ego character and the autobiographical elements that can be identified in their pages are only fictions are not to be mistaken with data from a memorial journal. Holban's characters are under the sign of unhappiness, too lucid, thoroughly analyzing any inner experience, creating existential problems. These “paper beings” fear that they can face the pain at any time, and from the past to remember only those tragic moments and a future full of hope, of illusions, is impossible. The passion of self-analysis possesses them, all the senses are awake, alive, and everything can be a good reason for an inner survey.

“Holban is, as Camil Petrescu, against the beautiful writing, the beautiful style and exquisite ornamentation, he sees with disbelief the composition principle in the novel and even go so far as condemning the dialogue, to which confession is opposed (what is interesting is the fact that this idea reflects a state of being from his prose: the characters do not communicate, the dialogue when it exists - it is illusory, the heroes have monologues, and this is perhaps one of the causes of the inability to achieve the couple). [...] The end of the novel must remain shrouded in an aura of mystery, to let the reader in a state of wistfulness and indecision.”²⁹

One of the novel features of Holban's novel is the calm “with which the author of this species lingers in contemplation of those circles of consciousness, like a pebble dropped in the water, arouses a fact very insignificant of current reality.”³⁰

“The thirst for truth, the obsession for lucidity that characterizes Holban is exercised only in dramas of consciousness. In Proust, instead, only the shades, veiled lights and diffuse, characteristic for the psychological survey constitute the delusion.”³¹

Proust's influence is obvious especially in the first novel of the trilogy, in which the organized fiction makes room to the gloomy inner sight, to the relentless analysis directed toward himself and toward those around him.”³² In all of the three novels the main male character is Sandu who carries with himself the data of its author and his love experiences. Sandu's self-definition is produced by the relationship with Irina, Ioana and Dania. Him being often determined by confrontation or ascending motivated by his acute need to measure with

²⁹ Al. Călinescu, *Anton Holban. Complexul lucidității*, Publisher Albatros, Bucharest, 1972, p. 36.

³⁰ Perpessicius, *Opere*, VII, Publisher Minerva, Bucharest, 1975, p. 95.

³¹ Nicolae Florescu, *Profitabila condiție*, Publisher Cartea românească, Bucharest, 1983, p. 135.

³² Emil Vasilescu, *Anton Holban*, Publisher Erc Press, Bucharest, 2002, p. 85.

them or even to prove his superiority. But the only one that appears to be superior to him is Dania. The comparison with the other comes from the twinning instinct, specifically from that native sense of coexistence, which Husserl defines as a measure of Other's consciousness, in the process of understanding the identity.

“We can find others in ourselves, we understand that do not form a homogeneous and radically foreign substance from everything that is self; I is another.”³³

The man shapes himself depending on the other, it is not about copying or about superiority and inferiority relationships; each finds himself by relating to another, and this act of identification is the individual truth. Sandu always relates to the image of the female beside him and tries either to be his superior to her, to please her, or simply to torment her and feel the pleasure in the suffering of other.

Sartre believes that by looking at others in relation to yourself, you measure your own power. This is the type of behavior that we can see in Sandu, and one that has to suffer the most is Irina.

Otherness can be represented also by love which is a way to reconcile the conflict between inner freedom and outer limits because it means return to self and desire for another and him. Eros stops returning to itself and through it, it frees the being from the burden of loneliness, but does not lead to the dissolution of the self in the other.

The identity will often be sought in otherness and it will represent “a merge with another that we invent, which is our reflection.”³⁴

The novel *O moarte care nu dovedește nimic* is enlightened on analysis of an erotic indecision, the main character, Sandu, is not convinced of his love for Irina and thinks that he just got used to it, he decides to leave to Paris to put his feelings and thoughts in order. In the entire book, the hero tries to highlight the girl's inferiority, but when she dies in the end, he realizes that, in fact, she had been deeper than him. He tries to find a justification for her death; maybe it had been an accident, which would have been a consolation for him. The idea of suicide would be filled with remorse, regret.

What is interesting is the characterization that the critic Nicolae Manolescu makes for the main character of the novel *O moarte care nu dovedește nimic*, who would be in his first stage of knowing love, only in the following two novels Sandu grows up and sees love with other eyes:

³³ Tzvetan Todorov, *Cucerirea Americii. Problema Celuilalt*, Publisher Institutul European, 1994, Iași, p.7.

³⁴ Matei Călinescu, *Cele cinci fețe ale modernității*, Publisher Univers, Bucharest, 1995, p. 66.

“Very young, he is at the stage of misogyny due to his virile vanity that most of us have in their twenties. He considers himself superior to Irina, and treats her accordingly. He does not just pretend to educate her according to his tastes, but he proves to be an unqualified teacher, a bit cruel and blasé. Selfishness and male sufficiency leads him to see the relationship with Irina as being trivial, that he can never break it or cannot make it interesting.”³⁵

The main character intensely lives a continuous, painful struggle, which inevitably leads to psychological investigation.

Another note of authenticity is the reference to Proust and exactly at *Albertine disparue*; for Sandu, like for the Proustian character, love awareness occurs when it hits the absence of love. Irina's death provokes perpetual search of a series of memories related to her, memories in which, at that time, he did not know to appreciate true love. The only thing that will remain after the girl's disappearance will be torture of memories and the real reason which caused the death, she may or may not slipped ... This way the interpretations of the open end occur. So, the influence of Proust appears in the pages of the novel, and the anxiety that grinds Sandu in the white nights and makes him wonder what happened to Irina, is caused by previously reading the Proust's novel, feeling the literary influence in it.

From the subchapter Another aspect of authenticity: short stories we can notice that authenticity is revealed in Holban's stories, that complete or extend the novel *O moarte care nu dovedește nimic*, giving the reader the opportunity to understand better what happened with Sandu and Irina and how it affected the protagonist.

O moarte care nu dovedește nimic tragically reconstructs a tormented love, while *Jocurile Daniei* select from the diary tumult of an individual sentenced to loneliness, with no luck in love, and Ioana is the case of eternally ungrateful Sandu who analyzes and reconsiders everything that happens to him sentimentally. Sandu returns to Ioana but this happens is not due to the past, passionate love, but out of fear of loneliness and pride to have again what he had lost, jealousy makes him mad and wants to take revenge on the other. The great wish to have Ioana and passion, have gradually disappeared and gets to look at her blankly, although the girl desperately offers herself to him. Ioana ceases to be the center of his existence, his Archimedean point and feels only the gratitude of vengeance.

Anton Holban is a lucid writer who makes out of his hero, Sandu, a lucid analyst as he is. This way, the self-knowledge is vital for properly know the other and vice versa. Sandu

³⁵ Nicolae Manolescu, *Arca lui Noe*, Publisher Gramar, Bucharest, 2007, pp.440-441.

wants to decipher the mysteries of the loved one, but jealousy is the one that eventually wins him and proves stronger than love, desire to possess his lover obsesses him.

The subject of the novel is jealousy, Sandu comes to Cavarna to spend a summer with Ioana, and the book seems to arise, to be written as the presented events occur, this way being able to identify Anton Holban's gidism. He is indecisive and cannot make a firm decision regarding Ioana. This time, the woman is superior, intelligent and the man is the one who stands to gain from these things, he is spiritually enriched. Sandu oscillates between admiration and hatred caused by the woman's infidelity and her portrait will be built out of contrasts, depending on the attitude that the main character has toward her at certain times.

So, just like Camil Petrescu's hero, Stefan Gheorghidiu, the subjective novel *Ultima noapte de dragoste, întâia noapte de război*, Sandu is tortured by jealousy. The difference is that Gheorghidiu is not sure whether Ela cheated on him or not, whereas the Holban's character has this certainty and is sure that Ioana loves him. The couple's crisis starts when the two separate and grow apart from each other. When she confesses that she was unfaithful to him, Sandu tries to decipher the reasons that led her to this act rationally, even aspiring to learn the secrets of the eternal feminine and the woman's way of thinking.

Ioana only exists in relation to Sandu, being his feminine psychological projection. For example, her relationship with the other can appear only in relation to the amendments, the torments they cause in Sandu. Eventually Ioana and Sandu are opposites that yet attract each other, but also reject one another, although they did not get along, they were perfectly similar.

Nicolae Manolescu believes that this novel "is a more mature book, although the formula, that suits the feverish and anxious temperament of the author, remains unchanged. That impression of precipitation had disappeared, which was, in his first novels, sign of a juvenile impatience. [...] Narration is more balanced, alternating moments of soul tension with others of serenity, necessary for relaxation."³⁶

In *Jocurile Daniei* novel the perspective changes, Sandu remembers some episodes of his love story with capricious and frivolous Dania. This time accepting his fate with resignation, his love failure with this young lady of high society, with whom he had never had anything in common. It's an unrequited love, even an artificial love from Dania, with no future. The diary part is obvious from this novel, in which are genuinely, undisguised shown feelings of the character, an alter ego of the author.

³⁶ Nicolae Manolescu, *Lecturi infidele*, Publisher pentru Literatură, Bucharest, 1966, p. 154.

The title, element of the paratext, has a nominal structure and leads to the mixture of childhood and maturity of Dania, the character-narrator being preoccupied to watch his girlfriend, selecting those events and key moments of her existence that he considers to be significant, turning, of course, to the emotional criterion.

The entire novel is of an individual who is in love with a beautiful woman, always absent, and the hero's assumptions, dreams, imaginations create the fabric of this text.

The character from Holban's prose has a constant identity crisis and this prevents him from reaching unity and continuity necessary "for achieving a person's organic structure."³⁷

The sixth Chapter of *Existence File* by Octav Șuluțiu is dedicated to *Ambigen* novel, built on the structure of an intimate diary, a confession in the first person, which is subjective, having the same style that the novels of Max Blecher or Mihail Sebastian. In the novel the tendency of the narrative Ego to confess is visible, to which his own existential experience is added. We are witnessing a sort of confessional of the character-narrator, and the lecturer, is the confidant, identify the thirst for authenticity, for free communication without limitations, to which some biographical elements encountered in Șuluțiu's diary are added. The irrepressible desire of the actor to confess to cut loose, to share to a trusted confidant how the ideal reader of his own feelings, thoughts, attitudes must be, is obvious. The entire novel seems to be a heavy psychological file, difficult, in which we notice the tension between conscious and unconscious, in an attempt to rescue himself from the chaos of his own existence.

The character-narrator explores, analyzes his deepest, innermost feelings, emotions, weaknesses, defects, inner demons, impossible loves and reflections on the world. It's actually an investigation of subconscious states of a man-woman who hides the two genres, hence the dual nature of the character, the epicene. He discovers with astonishment that feminine elements within him are more numerous than male elements, the author having in mind Freud's and Weiniger's theories according to which within the human being, depending on certain circumstances both man and woman manifests. „The other in me" is the author's challenge that he proposes to the reader, Di proving to be a dual character who strives to understand and to discover himself and his temperamental diseases.

Di is an erotically hooked person who seeks his ideal woman, soul; in all the women he knows or sees on the street. She should be domineering, strong, virile, feature that he finally finds when he meets the prostitute Elina. He finds himself "pulled from two parts by two

³⁷ Silvia Urdea, *Anton Holban sau interogația ca destin*, Publisher Minerva, Bucharest, 1983, p. 114.

equal forces which cancel each other”³⁸. These two forces exist in any individual one is the man and the another one is the woman (animus and anima), and in Di’s case the strongest proves to be anima, he feels it in his flesh, in his white skin. There are women who have more male in them and men that have inside more were female.

In *Ambigen* one can identify the same issue as in the novels of Holban, the erotic abulia. At Camil Petrescu, the man is gentle and flees before the erotic act, he is not passive, but lucid. Octav Șuluțiu’s hero suffers from a lack of virility, shyness, physical and moral inferiority or lack of confidence. He is aware of his illness, he self diagnoses and suffers several erotic setbacks. It is lucid extent that reaches the subconscious, but also the biological spheres. Di is ugly, inexpressive, the androgynism somehow betrays his physique, his temperament being more feminine. The Male and female principle are struggling, and the strongest proves to be the latter one .

Jocurile Daniei by Anton Holban and *Ambigen* by Octav Șuluțiu represent, as it is known, two novels dedicated to common love of the two men for Lydia, a beautiful girl, motherless, of good family, but that will resist any relationship with a man who is not from a good, wealthy family.”

Șuluțiu's novel lies under the note of the authenticity, and the explanations of the author on his work, from the afterword reinforce this. The writer reminds the reader that the classics used the after words to indicate their intention to constitute a starting point for understanding and knowing the work, being the justification of the author.

The afterword of the novel means, according to Șuluțiu, a justification of his intentions because it cannot give up his status as critic beyond that of a writer. However, he cannot be the critic of his own novel because subjectivity would interfere and writes the afterword out of the pain that his own country lost the desire to clarify some basic issues, unlike the West, that has brought the solution to them. Sulutiu severely criticizes his people. He writes like Cioran, about the passivity of this Balkan country that still appears, retrograde; people do not know how to think, judge, criticize, analyze. He is outraged by the passivity of his own people, who have become a puppet incapable of thinking. In that afterword, he identifies both the critical and polemical spirit of Șuluțiu, and is addressed to the reader of good faith as an intellectual justification, not necessarily as an ethical one.

The next chapter of the paper is devoted to the diary that is in fact an adjacent writing of the novel is a kind of drawer and a kind of refuge for the creative spirit. Also, the diary can

³⁸ Octav Șuluțiu, *Ambigen*, Publisher Vremea, Bucharest, 1935, p. 199.

heal or help the writer remember his impressions, being the most faithful confidant. This is the consolation, the memory, the only valuable thing and a kind of chronic where you write down all weaknesses, sins of which you want to cure. The diary is based on authenticity and for Paul Claudel, George Călinescu, Virginia Woolf is a closet which includes all the written topics without censorship.

For Mircea Eliade the diary represents “the only way of communication is unaltered and without using literature, through which an unique experience of «living for yourself, to know through you, to express you» summing up the entire human consciousness thought It actually turns into an exceptional and invaluable existential «document». At the same time he offers a perpetual examination of the "ego", thirsty for absolute purity.”

Also, Eliade sees this “existential document” and a way of liberation of the spirit by noting each event and by careful analysis of each individual experience.

Maurice Blanchot believes that this type of text “is the essence of confession, story about him. It is a memorial.” The author must note what he retraces back about the person who is not currently present when he writes, when he lives his normal life, so he remembers himself, avoiding loneliness that is part of existence since he became writer. And reversing the equation we believe that Saint-Simon's *Memoirs* may be also considered a diary.

Camil Petrescu despises the diary, it seems to him a senseless kind, and the only diary that he appreciates is the one of Colonel Locusteanu or Ghica Vodă, because they wrote about events in which they took active part in the society of that time. What is interesting, in the novel *Ultima noapte de dragoste, întâia noapte de război*, for example, the author has borrowed some scenes of war in the second half of the novel from his campaign diary.

However, in the *Note zilnice* Camil Petrescu states that:

“A diary is something dull and almost meaningless. However I feel the need for externalization ... in this conflict that I have with everyone, I need a witness relatively objective as a camera in a scene with a fakir.”

Again the thesis that the diary becomes a refuge for writers, a way of externalizing of confession is confirmed.

The last chapter *Interior, a novel of hypersensitivity*, deals with Constantine's Fântâneru novel, which is a confession of the main character, Calin Adam, the alter ego of the author. It focuses on internal events and less on the exterior. The character-narrator is a restless, often thinks about death is a poor, anxious intellectual, likes to philosophize. He loves to

communicate, even get to engage with objects, with a nymph of stone, feels small, insignificant on earth and desperately seeking his place.

As Eugen Simion states, the character is an existentialist hero that does not know the solution to the revolt. He does not seek, in fact, anything", however, he longs for a spiritual tranquility, for complete rest.

The main character oscillates between love and hate, between affirmation and negation. Contrasts are the underpinning to his structure. He is an individual who is emotionally weak, starving for affection that he pours over nature, animals, children. He suffers from neurosis, and nature is the only one that heals. This way, the entire novel is a document of the main character's sensitivity, which is an exceptional nature.

The book begins and ends with two seemingly meaningless sequences. It starts with the hallucinating visit of the girl's host and closes with the aquatic dream of Adam, remembering his native village.

Constantin Fântâneru's novel reveals the distinct writer's personality, defined as a "seismograph sensitive to profound changes of consciousness", his work is located in the existential sphere. His novel, could be seen as a way of purification, of salvation, his speech involving a confession the intrusion psychological into the spiritual.

Both Constantin Fântâneru and Octav Șuluțiu were advocates of the Einfühlung theory, according to which, by default his analogue, the hero, is a kind of "pilgrim" of life. Călin Adam awaits the times when life will reveal certain sequences and will provide extreme sensations, vibrations. The vital energy will penetrate the existence of the hero and has the ability to unite beings and things in an "universal natural sympathy". When Adam gradually assists to the externalizing nature, self-knowledge will disappear, he will feel as anonymous. This character wants the freedom of living and aspires to joy, happiness.

Călin Adam shows an attraction to the anonymous existence, for the organic and he is indifferent to the existence of things, does not care how he is dressed up and tries to give life to his clothes through gestures. The protagonist lives a metaphysical existence, he feels how his actions no longer belong to him and witness a depersonalization process. He wants to enjoy the smallest and most tangible manifestations of life, cannot adapt to social conventions, the world in which he lives is upside down, he breezes over disappointments in love and feels a permanent rebellion against society.

The novel is, therefore “a lyrical diary, analyzing the uncertain psychology of a new generation, in fact, that of the young universe.”³⁹ The hero finds his freedom in the spirit, so he saves himself from the existential drama.

The prospects of research used suppose combining narratology with elements of sociology, psychology, existentialism, hermeneutics and sociocritics by which was meant to provide an analysis of the interwar prose of writers Camil Petrescu, Mircea Eliade, Anton Holban, Octav Șuluțiu and Constantin Fântâneru as an expression of authenticity one of the most interesting and productive.

The Scientific-innovative nature of the work lies in carefully examining novels of renoun authors, identifying aspects of authenticity and even of existentialism in their novels. The original note work is given by the relationship between identity and otherness in the novel *O moarte care nu dovedește nimic* by Anton Holban. The theoretical significance and the practical value of the work are determined by the prospect of interpretations that this paper opens. The research results are of importance especially in theory, serving as a basis for future interpretations.

³⁹ Constantin Fântâneru, *Cărți și o altă carte*, Publisher Minerva, Bucharest, 1999, p. 7.

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