THE PATH OF THE IMPOSTOR: MOTIFS AND SELF-REFERENCE IN *THE WAR IS OVER* (LA GUERRE EST FINIE, ALAIN RESNAIS, 1966)

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INTRODUCTION

In Jorge Semprún's novel *Veinte años y un día*, the narrator explains that it is hard for him to write novels because on each page he is confronted by the reality of his own experience, by his memory. "Why make things up," he asks, "when you have had such a novelesque life, filled with infinite narrative material?"[1] (Semprún, 2003: 250). This tension between fiction and memory is one of the characteristic features of Jorge Semprún's literary and film work, as "a life scattered by exile is a life whose only permanent identity is memory"[2] (Alliès, 1994: 23). Semprún's life, like that of his narrator, does indeed seem novelesque. Exiled in France at the beginning of the Spanish Civil War, he joined the French Resistance, survived internment in a concentration camp, and worked as a member of the Spanish Communist Party in exile. An anti-Franco activist, communist dissident, novelist and screenwriter who also served as Minister of Culture in Felipe González's government from 1988 to 1991, Semprún, whose centenary was celebrated in 2023, enjoyed a creative career that was one of the "most multifaceted possible in the European and particularly in the Spanish context over the course of the 20th century" (Jimeno Aranda, 2017: 60). His work resembles a kind of interminable palimpsest, a single text that is "constantly being rewritten with new information, judgements weighed by experience, narrative resources that become increasingly complex" (Fernández, 2004: 69). His multiple identities are present in most of his works, sometimes overlapping, thanks to his particular style of shifting between times and places in a structure marked by time jumps and digressions. Semprún's characters appear to be doubles of the author himself, reconstructed in the incessant quest associated with problematising the identity of the exile (Rodríguez, 2022), which is expressed

as a border territory both for the author and for his characters.

Jorge Semprún's second film as a screenwriter, *The War Is Over* (La guerre est finie, Alain Resnais, 1966), is articulated around two recurring motifs: the impostor and the journey. These two themes would be reappear almost exactly a decade later in one of his best-known novels, *Autobiografía de Federico Sánchez* (Semprún, 1977, translated in 1979 as *Autobiography of Federico Sanchez and the Communist Underground in Spain*), and later in his subsequent work. The film's protagonist is a communist activist who returns to France on a fake passport after a mission to undermine the Franco dictatorship. His border crossing marks the beginning of a process of concealment that will require him to assume different identities in order to cover up his mission's objective: to organise a general strike that would trigger the downfall of the dictatorship, according to his party comrades, although the protagonist himself is sceptical about its chances of success. Nevertheless, he is a professional revolutionary, as he himself insists, and he will follow through on a plan that inevitably entails the use of deception. Although his imposture has him questioning his true identity, he returns to Spain out of a moral sense of duty, making for the border with another fake passport in a circular denouement. In *The War Is Over*, the "hero's journey," as the anthropologist Joseph Campbell (2023) calls it, follows the path of the impostor. Deception, disguise, falsification and the risk of being exposed govern the action on a constant journey back and forth across the border.

A MODEL FOR ANALYSING IMPOSTURE

The impostor motif has been explored extensively in literature, theatre and film (Montes y Sanz de León, 2021). According to Frenzel's canonical definition, the motif is the "basic component of a plotline" (1976: 7), the latter being understood to refer to the structure of events that articulate the narrative. In combination with other motifs, it establishes the development of the story. Motifs are recurring narrative situations that are "replete, therefore, with human meaning" (Kayser, 1972: 77), constituting "narrative microstructures" (Doležel, 1999: 59), or the "schematised representation of events, situations, characters, objects or spaces" (Frenzel, 2003: 47) that have been developed since ancient times, passing from one story to the next. The impostor motif, for example, appears in Homer's *Odyssey*, as a figure associated with deception. On his return to Ithaca, Odysseus pretends to be a beggar when he challenges the suitors who are competing for Penelope's hand. And he also disguises himself earlier in the story when he faces the Cyclops on Trinacria, as the Mexican novelist Carlos Fuentes describes it:

> The Odyssey is the story of a man who must disguise himself to get what he wants: to return to Ithaca. To escape the giant Polyphemus, he declares that he is Nobody. But only Nobody can become somebody else. Travelling in disguise, Odysseus is at the same time held captive by a collective, archetypal past that identifies him. [...] By means of this strategy, Homer allows us to see the work as it is being made. Through disguise and deceit, the poet gives us access to the autobiography of the poem. (Fuentes, 1993: 89)

In *The War Is Over*, the cross-border journey of Diego Mora, who, like Odysseus, carries the burden of a past of war and exile, is also a journey of deceit. As Semprún himself explains, "I chose [...] a future through political commitment [...]. I became another person, Federico Sánchez, so that I could continue to be someone" (1993: 29). Through the strategy of imposture, the author exposes this "autobiography" of the text as it unfolds before the spectator, which is also the autobiography of Semprún himself in a vicarious sense, reconstructed through a twofold lie: the structure of the process of imposture; and the text itself as a product, as a mimetic simulation of reality.

THE CROSS-BORDER JOURNEY OF DIEGO MORA, WHO, LIKE ODYSSEUS, CARRIES THE BURDEN OF A PAST OF WAR AND EXILE, IS ALSO A JOURNEY OF DECEIT.

The impostor motif is a characteristic feature of spy novels and films, which have much in common with the narrative approach of *The War Is Over*. In such stories, the impostor's deceit serves as a vehicle for the narrative based on two conflicting patterns of logic that give rise to two types of stories depending on the focalisation of the action: the *imposture story*, where the character acts to protect the secret against the action of others; and the *revelation story*, which shows a character engaged in the task of investigating to uncover the secret (Montes, 2009). In both cases, the concealment determines the development of the story, as all imposture entails the possibility of revelation. *The War Is Over* belongs to the category of the imposture story, with a character immersed in a constant process of concealment sustained by disguise and deception.

The aim of this analysis is to identify the operation of the mechanisms of imposture based on the concealment/revelation dichotomy, and thus determine the character's narrative journey. Imposture in *The War Is Over* has multiple dimensions, because just as the real author is reconstructed in each of his texts, the film's protagonist (Diego Mora) acquires overlapping identities that are constantly rewritten in a process involving other characters in the construction/reconstruction of the imposture. Given the characteristics of Semprún's poetics, this process is inevitably related to levels of enunciation such as the real author, the implied author and the narrator, who has Semprún's own voice in the original version of the film in French, as Jaime Céspedes (2013) has astutely observed, thereby inserting the metaphorical presence of the author into the story, in a tension between fiction and reality which, beyond the discursive form adopted, is characteristic of his work.

To this end, a specific analytical model has been designed that combines premises of narratology, particularly some analytical concepts prosed by Aumont and Marie (1993) and Casetti and Di Chio (1996), with elements drawn from pragmatics and dramatology. This approach has been used to construct a model (Image 1) that makes no claims to being analytically exhaustive, but that aims to identify the factors involved in the construction of the imposture process. A limited number of elements are considered in the interests of ensuring the operability of the model.

Perspectiva teórica	Conceptualización	Niveles de análisis	Categorías de análisis
Narratología	Narrativa Audiovisual	Construcción dramática	Personaje (Patente/Ausente/Latente) Nombre/heterónimo Objetivo/Estrategia/Motivaciones Competencia/Performance Relevancia/Focalización
⇑			
Pragmática del lenguaje	Retórica del proceso lingüístico	Acto locutivo Acto ilocutivo Acto perlocutivo	Literalidad Intencionalidad Efecto Ocultación Voz narrativa Diálogo/Monólogo

Image 1. Model for analysing imposture

The development of this model is based on the understanding that the construction of identity (or false identity in this case) is essentially linguistic because, as Emilio Lledó (2011) argues, language is what we use to convey what we are, what defines us as individuals in relation to others. It thus considers the theoretical contributions of J. L. Austin (2004) regarding the dimensions of speech acts (locutionary, illocutionary, perlocutionary) and, in the interests of tailoring the analysis specifically to audiovisual texts, the theories of Gustavo Montes (2009) regarding the use of silence in film dialogue. It also examines aspects related to the degrees of character representation using the dramatological analysis model developed by García Barrientos (1991; 2001), with a focus on the relationship between the patent character (the various disguises) and the latent character (Diego Mora, but also the overlapping disguises).

THE DEIXIS OF IMPOSTURE: THE NARRATOR

We hear the narrator's voice-over at the beginning of *The War Is Over* while we are shown different images of the French-Spanish border: "Once more you look at the Biriatou hill [...] You cross the border once more in the shimmering morning light. [...] You will cross once more" (02:21 min.). The narrator uses the locutionary dimension of language, as the content of his monologue is aimed at situating the implied reader (spectator) in a particular setting. A direct reference is made here to the motif of the journey. The journey is being made now, but it has been made before and seems to be a recurring experience, as reflected in the anaphoric use of "once more", foreshadowing a possibility that will ultimately be confirmed with another journey.

The narrator's use of the singular second person creates a certain ambiguity. Who is telling the story? Is it an external narrator addressing the character, or the character addressing himself in the second person? The second-person narration informs, contextualises, and summarises the past, while hinting at what will happen later and triggering uncertainty in relation to the clandestine activity: "Nobody must go there. Especially not Juan. He'd fall into the trap" (16:17 min.); "signals indicated danger" (20:59 min.); "the small world we inhabit has become disturbed, full of traps" (21:07 min.); "he almost resents you, as if you were the messenger of this unpredictable, opaque reality" (24:08 min.). The words "trap", "danger", "disturbed" and "unpredictable" point to the possibility of exposing a character identified as an impostor by virtue of the passport he carries with a fake photograph, which, in an attempted challenge of the imposture, is inspected by the French police before they interrogate its holder.

The passport and other objects later provide the opportunity for the narrator to use the first person. In terms of the imposture, this is highly revealing. The protagonist is now in his private home and his true identity has been revealed to the spectator. His partner, Marianne, speaks his name while embracing him, exposing who he really is. Once alone, he begins a process of routinely cataloguing objects, separating his real life from his fictitious one. He lays the Spanish money to one side, writes down his expenses, works to remove the passport photo and then carefully cuts open a toothpaste tube with a message concealed inside it. He continues with these procedures in a silence broken only by the voice of the narrator, who speaks in the first person, identifying himself with the protagonist by means of brief locutionary comments. When the work is

WHO IS TELLING THE STORY? IS IT AN EXTERNAL NARRATOR ADDRESSING THE CHARACTER, OR THE CHARACTER ADDRESSING HIMSELF IN THE SECOND PERSON?

done, he says to himself: "For patience and irony are the main virtues of the Bolshevik" (57:35 min.). This is the only illocutionary use of language, an ironic remark that reveals that the impostor's life, apart from the danger and risk it entails, has a tedious, bureaucratic component.

The use of the first person is thus reserved for moments when the character is shown in his true identity: Diego Mora. The second person is used for sequences involving the impostor, i.e., Carlos, Diego's activist identity, and as the action unfolds he will also become René Sallanches, Domingo and Gabriel Chauvin, reflecting the multiplicitous nature of his impostures (Image 2). By this point, the initial ambiguity is resolved: the voice-over belongs to a narrator/character who addresses himself in the second person. In reality, he is addressing his impostor self, as his narration accompanies the images of the fictitious selves he must assume. In both cases, the narrator identifies himself, however, with the character. According to Genette's terminology (1989), narrator and character would have the same degree of knowledge about the facts (N=C). This should mean that in the moments when the narrator describes future events that the character could not logically know about because he has not yet experienced them, this would result in what Genette (1989) calls paralepsis, i.e., where the narrator provides the reader with more information than the type of focalisation should allow. However, no such transgression occurs, as the narrator expresses these events as expectations that may or may not be realised.

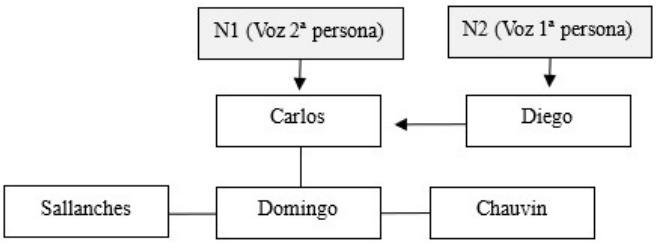


Image 2. Deixis of imposture

The alternation between first and second person reveals the narrator as split in two and assigns him a deictic role. It exposes the imposture and sets out specific instructions for interpreting the story, signalling it as a fictional object, a simulacrum of the real author's life, and using the level of enunciation to transgress the canonical rules of the spy thriller genre to which the film belongs only in appearance. Moreover, this split is doubly expressed, as the narrator's voice is Semprún's own in the original French version and a dub actor's voice different from the character's in the Spanish version.

The War Is Over ends with images of the burial of a comrade of the protagonist, alternating with shots of his return to the border again in a car, in symmetry with the images at the beginning of the story. The narrator brings the story to a close in this silent sequence, confirming the recurrence of the anaphora at the start:

You think there'll be no strike in Madrid on the 30th of April, but you're hooked on the fraternity of long battles [...]. You'll meet Juan, you'll go with him to Madrid. Once again, you'll knock on doors. Strangers will open them, and you'll say, whoever they are, that the sun rises over Benidorm. With this password, they'll let you in and you'll be together [...] as if it were your first journey, as if the struggle were beginning today (1:54:40 min.).

Once again, the character leaves his true identity behind and begins another process of concealment, with another fake passport given to him by a comrade, with his photo replacing the photo of another, with another name... Again, an impostor. Again, on the road.

OVERLAPPING IMPOSTORS

The beginning of the story reveals the nameless protagonist to be an impostor through a dialogue between two characters on their way to the border in a car. We receive little information about him, other than the fact he is Spanish. He is no-

body because only by being nobody can he become somebody else. At this point, that somebody is René Sallanches, whose identity, documented in the passport that the protagonist hands over to the police (05:32 min.), he has usurped. Sallanches, a French diplomat collaborating with the anti-Franco movement, is a character who will not appear in the story, except in remarks by other characters and in the photograph that one the protagonist's comrades will put back in the passport. The impostor's skill in deception and disguise is reflected in a dialogue with the driver: "You don't sound anything like you're Spanish" (05:32 min.). In his police interrogation he displays his mastery of a language that is not his own, while vesting his false identity with credibility, recounting specific details of Sallanches's life, evading the police officer's attempts to catch him out, answering all his questions with aplomb, and even deftly handling the trap set for him: a phone call made to his supposed daughter (06:36 min.). He has never seen Sallanches or his daughter, he will inform us later when he reveals the strategy for his clandestine entry into France to his driver's wife (10:08 min.): "So the passport's fake, but the phone number is real," she surmises. "No, it's all real. The passport, René Sallanches, his daughter, the phone number, everything. It's just my identity that is fake," he reveals. The illocutionary dimension is present in the police interrogation. The intention is to turn the lie into a locutionary act. In the second conversation, however, the locutionary dimension emerges to explain the deception, not only to his interlocutor, but also to the spectator in the dual addressee function—character and implied reader—that characterises the construction of cinematic dialogue.

The impostor is qualified to perform his act, to be nobody, and therefore to be many. He is also Carlos, a latent character, as is Diego Mora, his true identity, when he takes the train and wanders around the city in search of information about a comrade in danger. Sallanches and Carlos

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share the same suit, the same briefcase that the impostor carries about with him, as the disguise is not physical but linguistic, constructed out of the manipulation of words and silences. In a dialogue with his comrades as they install a false bottom in a car, the locutionary dimension prevails: their plans are revealed to spectator, as the imposture is known to them all (28:05 min.). Carlos's name, which appears to be his real one here, conceals the second latent character of Diego Mora, which will be unknown to the spectator until his lover, Marianne, reveals his true identity.

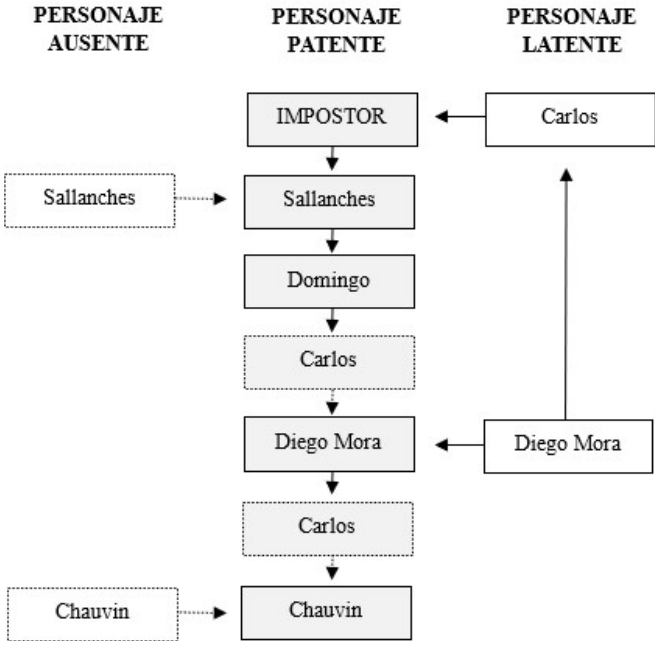


Image 3. Overlapping impostors

In his encounter with Nadine (Sallanches's daughter), Carlos will once again become somebody else: Domingo, a third false identity that will later be replaced by Gabriel Chauvin, the fourth and final imposture (Image 3). At first, Domin-

go has no name either. In the Sallanches' family apartment, a dialogue of seduction takes place, alternating between silences and gazes with an illocutionary use of language rife with implicit allusions on the part of both characters. "And was I the affectionate father?" he asks. "When my father is affectionate," she replies, "he never calls me 'my darling'. He calls me 'Nana'" (33:13 min.). Then, after explaining that he must return to give her the passport, with her father's photo restored to it in case the police demand it, she looks at the picture. "You *could* be my father," she says. "Yes, *Nana*", he replies (35:18 min.). They kiss and then go into the bedroom to make love. For Nana, the impostor is still nameless. Only when they say goodbye does she ask him what his real name is, to which Carlos or Diego replies: "When I'm called by my real name, I jump" (38:16 min.); this is in fact probably Diego, the latent character unknown to the spectator. As if caving into a weakness, when Nana presses him for an answer he chooses to lie once again and responds with another false name: "Domingo." The impostor is doomed to wear his disguise forever in order to ensure his survival (physical, but in this case also personal), as he has kept his name as an activist a secret. The next day, when he must go to a clandestine meeting with the members of the party committee, he is Carlos again. He tries to convince them to postpone the general strike until the question of the whereabouts of his missing comrades is cleared up (01:12:19 min.). And then he is Domingo once again when he meets with Nadine again, this time in a café because he has discovered that the police are watching the Sallanches' home (01:24:05 min.). Then he is Carlos again when he meets Nadine's friends, young revolutionaries who are plotting to sabotage the Spanish tourism industry, with whom he uses the same arguments that his comrades gave Carlos to convince them of the need for the general strike to bring down the dictatorship—although to them he is Domingo, Nadine's Spanish activist friend (01:45:41 min.).

Domingo and Nadine's farewell at the entrance to a Metro station marks the beginning of a new journey. He says nothing in response to her questions: "You'll call me tomorrow?", "You're going again?", "You'll call me when you get back?", "You're coming back?" (01:51:52 min.). Without replying, Domingo turns and descends the steps into the station. A new journey entails a new secret, and a new imposture. And that means a new passport providing another identity, Gabriel Chauvin, an absent character whom we learn nothing about apart from his name.

THE SELF-REFERENTIAL IDENTITY OF THE IMPOSTOR

Carlos walks alone along the banks of the Seine at night (39:43 min.). The scene then cuts to a POV shot taking us inside the character's mind: the image of a mature but still beautiful woman, in a close-up showing her face, neck and hair. He desires her. This is not the first time she has appeared in the story, as her face was also mixed in with shots of Nadine in her sexual encounter with the impostor (35:20 min.). The woman is Marianne, Diego Mora's partner, whose identity has been withheld from the spectator until she utters his name in their apartment and thus identifies them both. The subjective shots, which constitute primary internal ocularisation in the terminology of Gaudreault and Jost (1995), expose the inner tension provoked by the multiple impostures the protagonist must engage in. Only now are we made aware that the impostor we have known as Carlos, who first posed as René Sallanches and then as Domingo, is in reality

THE SUBJECTIVE SHOTS EXPOSE THE INNER TENSION PROVOKED BY THE MULTIPLE IMPOSTURES THE PROTAGONIST MUST ENGAGE IN.

someone else altogether. In the subsequent sequences we will witness a blunder by Diego that threatens to expose his secret to his partner's guests, since it contradicts the version that she—who is complicit in the deception—has given them to explain his absence. Here, the imposture is inverted: while before, Carlos had to keep Diego's identity concealed behind his impostor's disguise, now Diego must hide his identity as an impostor. His skill at the former has been made clear, but his efforts at the latter break down and endanger the secret. The illocutionary dimension that has governed his activity is replaced by the locutionary truth when, pressured by Marianne's guests to offer his opinion on the situation in Spain, Diego bursts out:

[Spain] is the lyrical clear conscience of the left, a myth for veterans. But 14 million tourists spend their holidays in Spain. A tourist's dream, or the legend of the Civil War. All that mixed with Lorca's plays. I'm fed up with them. [...]. I wasn't at Teruel. I wasn't at the Battle of the Ebro. And the ones doing things for Spain, important things, weren't there either. They're twenty years old. The past doesn't motivate them; the future does. Spain isn't the dream of '36, it's the reality of '65, even if that seems disconcerting. Thirty years have passed, and veterans bore me. I'm sorry, I... None of this is very clear. (46:14 min.)

The apology at the end of his tirade highlights the protagonist's inability to go on speaking without revealing his secret. Carlos has been depicted as an active character who performs his linguistic acts with the utmost professionalism. Conversely, Diego behaves as a passive character who cracks under interrogation, who acts only on the defensive, when he is under suspicion: "They'll think I'm a liar. Never mind," (48:46 min.), he tells Marianne when she reveals his blunder. She is shocked by his reaction. "If you lied, I lied," she replies. His false identity as Carlos also affects his wife, since she is an accomplice in a deception that makes her uneasy. In a desperate attempt to establish something real, she says to him: "I want to have your child. This is not a life." Diego responds with a question that in reality he is asking himself: "What is a life, then?" When his party comrades condemn him to perform a "Stalinist self-criticism" for failing to support their chosen strategy, the future that Diego envisions for himself is presented to us in a series of subjective shots (01:19:49 min.). He sees himself sitting in his office at a typewriter writing the first pages of a novel, chatting in a café with Nadine, looking through a photo album with Marianne... the stereotypical life of a bourgeois intellectual, as he conceives it. The life he could have had if he had not chosen the path of the impostor; the life his comrades assign him after they expel him from the front lines. However, this will not be his fate, as he is ultimately called back into action to replace a comrade who has died in an accident. "They better find someone else," he complains to Marianne, when she passes the message onto him (01:32:29 min.). Marianne, who suffers the consequences of the actions of her husband's other self, has been transformed into an *influential character*, according to the terminology proposed by Casetti and Di Chio (1996), a character who triggers Diego's actions, and who will play an active, autonomous role in the end of the story. She is given a mission of her own: to warn Carlos, who is on his way to Spain, of the trap laid for him by the Spanish police. Doubting her competency, the comrade who drops her off at the airport makes her repeat the instructions and code phrase (01:58.15 min.). She repeats them diligently and smiles. She knows she's ready. She wraps a scarf around her head. The camera shows a close-up of her determined face. Now she is an impostor too.

In *The War Is Over*, the implied author constructs a narrative focalised through Diego Mora, and through the voice-over; both are doubles of Semprún himself, who tells his own story blended with false information and imagined situations. In this way, Semprún disguises himself as the nar-

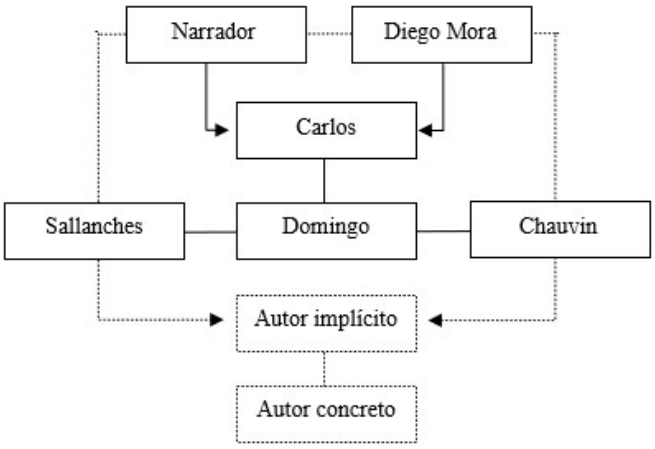


Image 4. The identity of the impostor

rator, as Diego Mora, as Carlos, as Sallanches, as Domingo and as Chauvin (Image 4) to construct a plausible narrative the same way that the impostor Carlos does, through language. "Writing is a kind of 'impersonation', a form of identity theft: to write is to impersonate somebody else," suggests the author Justo Navarro (2007:19). In the Otherness that is fiction, the real author explains himself in order to find himself, to discover himself, to identify himself.

One of the film's last sequences finally closes the circle. Referring to Carlos, a police inspector remarks: "There are underground guys like that, who become ministers one fine day" (01:57:51 min.). In *Adieu, Vive clarté*, Semprún himself recalls a moment looking out over a garden filled with hydrangeas when his mother, Susana Maura, told him that one day he would be "a writer or President of the Republic"[3] (1998: 275). He never became President of the Republic, but he did become a writer and also served as a government minister in Spain from 1988 to 1991. Just as his mother correctly predicted his future as a writer, this fictional character in *The War Is Over* suggests that Carlos, Semprún's alter ego, would become a minister, effectively telling the real author's future.

CONCLUSIONS: THE TRUTH OF IMPOSTURE

The War Is Over is articulated around actions related to the motif of the impostor, underpinned by its relationship with other classic motifs: disguise, deception and the journey. The disguise, signalled by the fake identities that the protagonist is forced to assume in the course of his clandestine activity, is essentially linguistic, effected by the protagonist's manipulation of language in his conversations with other characters, while the deception involves the use of the techniques, strategies and tools of imposture that facilitate the concealment of his mission. The protagonist's use of language prioritises the illocutionary dimension with those who seek to expose the truth and the locutionary dimension with collaborators or accomplices in the lie. In the latter case, the double direction typical of cinematic dialogue comes into play, as the information exchanged is also intended for the spectator.

The revelation of the imposture has multiple, overlapping dimensions. The character assumes a series of fake roles that are all intertwined: an impostor who impersonates a second impostor who in turn impersonates a third. The narrative first introduces us to a process of identity concealment, immersing us in the uncertainty that governs the narrative arc through intrigue and anticipation, and then, once the protagonist's true personality has finally been revealed, through suspense. The attitude of the impostor is a moral attitude, as he uses disguise and deception in pursuit of a higher purpose, even when his own opinion of the battle strategy puts him at odds with his comrades. The protagonist sacrifices his own individual interests in the name of the mission's objective: freedom, which can only be achieved by bringing down the dictatorship. This sets this story apart from traditional spy thrillers, in which characters adopt the role of impostor in the interest of their own or their family's survival. Even in a film closer to the approach of *The War Is Over* like *The Last*

Metro (Le dernier métro, François Truffaut, 1980), the differences are notable. While in the first film, the objective is moral, in the second it is personal: Diego Mora, who dreams of being a writer, gives up everything for a greater cause; Lucas Steiner, a stage director of Jewish origin, puts his life at risk to continue his artistic career in secret during the Nazi occupation. While Diego is driven by an unavoidable historical destiny, like the hero of a Greek tragedy, Lucas is driven by an individual creative impulse.

The alternation of the narrative voice between first and second person immerses us in the character's identity crisis. The narrator performs a deictic role that signals the imposture, setting out specific instructions for understanding the story and expanding its possible interpretations, while reflecting the self-referential approach that characterises Jorge Semprún's entire oeuvre. In this way, it exposes the text as a construct and connects it to the real author, transcending the codes of meaning associated with the genre at the levels of both content and discourse. The internal focalisation, and particularly the relationship between the different levels of enunciation and the characters, exposes the writing process as a process of imposture carried out by the real author. It is a creative imposture, characteristic of the writer, who to tell a story is forced to assume the identity of his characters vicariously in order to build a possible world, distinct from the real one, that uses fiction to draw out the truth of reality. ■

NOTES

1 Spanish original: "¿Para qué inventar cuando has tenido una vida tan novelesca, en la cual hay materia narrativa infinita?" Translation ours.

2 French original: "une vie dispersée à cause de l'exil est une vie dont la seule identité permanente est la mémoire." Translation ours.

3 French original: "Écrivain ou président de la République." Translation ours.

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THE PATH OF THE IMPOSTOR: MOTIFS AND SELF-REFERENCE IN *THE WAR IS OVER* (*LA GUERRE EST FINIE*, ALAIN RESNAIS, 1966)

Abstract

The aim of this analysis is to identify the operation of imposture in *The War Is Over* (*La guerre est finie*, Alain Resnais, 1966), the first film scripted by the Spanish writer Jorge Semprún, whose centenary was celebrated in 2023. Through the specific design of an analytical model that combines premises of narratology with pragmatics and dramatology, the motifs of the impostor, disguise and deception are analysed through the characters' actions and dialogues. The findings suggest that linguistic manipulation and the use of the strategies and tools of imposture are key elements of a constant process of rewriting that involves the construction/reconstruction of identity. The protagonist's use of language prioritises the illocutionary dimension with those who seek to expose the truth, and the locutionary dimension with collaborators or accomplices in the lie. In the latter case, the double direction typical of cinematic dialogue comes into play, as the information exchanged is also intended for the spectator. The narrative voice performs a deictic role that exposes the simulacrum, while reflecting the self-referential approach characteristic of Jorge Semprún's work.

Key words

Jorge Semprún; self-referentiality; impostor; narration; characters; dialogue.

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EL CAMINO DEL IMPOSTOR. MOTIVO Y AUTORREFERENCIALIDAD EN *LA GUERRA HA TERMINADO* (*LA GUERRE EST FINIE*, ALAIN RESNAIS, 1966)

Resumen

Este análisis pretende determinar el funcionamiento de la impostura en la película *La guerre est finie* (Alain Resnais, 1966), primer guion cinematográfico de Jorge Semprún, escritor cuyo centenario se celebró en 2023. Mediante el diseño específico de un modelo de análisis que vincula presupuestos narratológicos con la pragmática del lenguaje y la dramatología, se analizan los motivos del impostor, el disfraz y el engaño a través de las acciones y diálogos de los personajes. Los resultados señalan que la manipulación lingüística y la utilización de estrategias y objetos de impostura son elementos claves de un proceso continuo de reescritura que implica la construcción/reconstrucción de la identidad. En la verbalidad de los personajes se privilegia la dimensión ilocutiva cuando los interlocutores actúan en favor del desvelamiento; en cambio, la dimensión locutiva aparece cuando son colaboradores o cómplices, activándose en este caso la doble direccionalidad del diálogo cinematográfico, ya que la información facilitada va dirigida también al espectador. La voz narrativa cumple una función deíctica, que subraya el simulacro, situando el relato en la autorreferencialidad característica de la obra de Jorge Semprún.

Palabras clave

Jorge Semprún; autorreferencialidad; impostura; narración; personajes; diálogo.

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