

KEY ISSUES FOR THE DICHOTOMY OF VIRGIL IERUNCA'S EXILE

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ABSTRACT:

THE DICHOTOMY OF THE EXILE PROPOSED BY VIRGIL IERUNCA, BOTH IN HIS WORK AND IN HIS ATTITUDE AND ACTIONS IS: THE EXILE WITH SENSE1=THE EXILE AND THE EXILE FOR SENSE2=THE DISCONNECTED ONE.

THIS IS THE APPROACH PROPOSED BY VIRGIL IERUNCA AND IT IS DIVIDED IN SOME CATEGORIES, EACH CATEGORY WITH ITS NUANCES. THE CATEGORY OF THE EXILES INVOLVES A KIND OF UBIQUITY AND THE SECOND A KIND OF ABSENCE.

THIS PAPER AIMS TO EXPLAIN THESE NUANCES.

THE UBIQUITY IS FOR INTERNAL EXILE, BUT ALSO FOR THE EXTERNAL EXILE. INTERNAL EXILE IS ONE WHO AGREES ACTS, DUTY, MORALITY UNDERTAKEN BY THE EXTERNAL EXILE. THE DIFFERENCE BETWEEN THE TWO IS THAT ONE IS PHYSICALLY IN THE COUNTRY (INTERNAL EXILE) AND THE OTHER IS OUTSIDE OF IT. UBIQUITY OCCURS WHEN PHYSICAL PRESENCE, IN THE CASE OF THE FIRST ONE, IS OVERSHADOWED BY THE INNER PRESENCE, BEING THE PLACE OF REFUGE, AND FOR THE SECOND BY THE LIVING OF THE SOUL, BY THE BEING WHICH CAN ONLY BE IN / ON HEARTH. ALWAYS THOUGHT OF THOSE LEFT IN ROMANIA TO EXILE'S WORK AND THE EXILE'S THOUGHT TO ROMANIA IS THE TRANSLATION OF UBIQUITY.

KEYWORDS: THE EXILE WITH SENSE1=THE EXILE, THE EXILE FOR SENSE2=THE DISCONNECTED ONE, THE UBIQUITY, INTERNAL EXILE, EXTERNAL EXILE, DUTY, MORALITY

INTRODUCTION

Quoting Michael Cismărescu in February 1983 in the homonymous article between subject and predicate, Virgil Ierunca wrote that it is not certain that *God only is born in exile*², but it is certain that, „the purpose of the exiled one is not to think about how do your

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² Apud Virgil Ierunca, Subject and Predicate (Bucharest:: Humanitas Publishing, 1991), 68

one sense"³. And if we think, initially, that from all of these arises material implications or speculation, then we find that we will find ourselves in an comprehensive error. Based on this statement, we do not consider primarily the scarcity or the material advantages due to exile, but we closely take a look upon the categories of the exiled ones. Thus, we have the Exile with *purpose1* and *purpose2*. The numbering of the term *purpose* is mandatory and required by polysemy. *Purpose1* represents the point from our first position of our statement (the purpose of the exiled one [...]), so *purpose1* means debt. *Purpose2* is the point for the second position (the purpose of the exiled one is not that of thinking about how to get yourself a position) it means euphemistic, stability, without any sweet in its content and financial wellbeing. The exiled with *purpose1* is the one that has a mission, the one whose struggle is continuing, and why not, is a misfit (in Romania) and a stalker.

Because, "being obsessed with Romania - in exile – represents a test of moral health and spiritual responsibility"⁴. Moreover, the exiled one with *purpose1* is a lover of country, " "Mircea Eliade was such a stalker. But he was not overwhelmed - suddenly – by this <<amour-fou>> that turned some of us into some country lovers almost surreal."⁵ He knows closely every move of his love one, all the mistakes, and in the same time he knows all about of those who made mistakes, he knows all about damages, all evil, all shortcomings, but in the same time all about the victories and joys as they want increased and all about the antibodies which prevent and / or combat disease: the Turkish and circumstantial mutation. For the exiled with *purpose2* we have the following distinguishing marks: they may be part of Turkish, they may be mutants or they deny any membership to any of the two categories, they declare themselves exiled and think that their status of exiled people cannot be contested because they fulfill the literally criteria of the word definition, meaning a person placed beyond the borders of the country.

MAIN TEXT:

To be more concrete, but also for depleting the distinguishing explanations by exhausted by notations characteristically stoning we equate our taxonomic interpretation and Virgil Ierunca's dichotomy:

³ Apud Virgil Ierunca, Subject and Predicate, 68

⁴ Virgil Ierunca, Subject and Predicate, 37

⁵ Virgil Ierunca, Subject and Predicate, 37

- exiled with purpose1 = the exiled one (also inside, not just outside);
- exiled for purpose2 = **deplasatul (the disordered one)** (just outside and, in fact, not even so)

This is the clarification (approach, recognition) proposed by Virgil Ierunca and, as is evidenced by the explanation, is divided in its turn, and each category has its own nuances. The first category of exiled persons involves a kind of ubiquity, and the second a kind of absence. We propose to explain these nuances before submitting the references and scripting reactions of Virgil Ierunca about its own launched dichotomy. Ubiquity belongs to the inside exiled as to the outside one. Internal exile is one who agrees acts, duty, and morality undertaken by external exile. The difference between the two is that one is physically in the country (internal exile) and the other is not in the country. Ubiquity occurs when physical presence, in the case of the first one, is overshadowed by the inner self as a place of refuge, and for the second the living soul of the being which can only be in his country. The permanent thought of those left in Romania to the activity of the exiled ones and the thought of the exiles of Romania is the translation of ubiquity.

Thus, the absence of **deplasaților (the disordered ones)** does not mean palpable complications (physical) – nor imperceptible (spiritual). They are capable only of a single journey. They travel long distances and tell their selves exiled. Thus, they lose (we only suppose that) attribute of inner exiled and they want to be banished outside. But they aren't! Because in their journey they cannot buy, and they don't want to buy! Emotions, desires, represents the first purpose of the banished outside ones. However, they also have a purpose: to win a status, social positions crowned with dignity and fruits of the purpose2 - stability, security, and material wealth.

If we take into consideration an equal sign, we move on from the previous meanings - Literary (purpose1, purpose2) and law (exiles, move) – at a temporal and social synchronous (because exile is never gone!□) With: MEP as external exile, but also displaced and MP fail into inner exile. In both cases, the comments would be redundancies... A ubiquity and a lack of references we will discern in all Ierunca's references to the exiled ones categories. The moved ones, is one of the concept terms of

□ „Exile, unfortunately, I do not think stopped spiritually, or otherwise, it will cease when will establish a real democracy." Says Monica Lovinescu to Vasile Gogea [Voices in uproar (Cluj-Napoca: EIKON Publishing, 2010), 5

our author. In other words, this it could be called an ieruncianism and there were lots of moments when Virgil Ierunca is asked to talk about exile and hence about its common law.

In an interview made by Octavian Paler, in February 1990, and published in *Literary Romania*, Ierunca said: "I do not suffer by certitudes, but there is one that I defended it fiercely: the parallel existence of a double exile; the ones outside the borders of the country (external exile) and the ones from the inside (internal exile). In the first case it's all about << a throw in the world >>, in the second one << a choice >>. Both situations are born from de will of freedom, with all that its entails, first of all, the words dignity and responsibility. Between external and internal exile I set up an imaginary bridge regardless of place, time, or aesthetics. This bridge we combine it with the nostalgia of a real community effort."⁶ Thus, the distinction is again internal exile / Interior - external exile / outside and returning to the ieruncianismul subject astonishment by inductive technique (from particular to general), reproduces another piece of dialogue that involves, above all, an approach broadly to exile and then, in the narrow sense (going back to deductive): „How Romanian writers in exile received events in the country while they were in progress? With confidence? With skepticism?"⁷.

This was the question of Octavian Paler and the premise of some distinctions. Virgil Ierunca's answer was the follow: "I find myself unable to respond before making detour first."⁸ This detour first crystallizes and partially alkalize. Specifically, it clarifies terms and acts as moderator of idealized perceptions. „From your question it is clearly seen that you talk about exile as an entity established as a global reality. However, my opinion is that today there is no exile only exiled people. There was of course an exile as you imagine it, almost uniform and solider in the Era of Ceausescu. Let me explain: until then I had a real political exile, coupled with a cultural one that were harmoniously complemented (...). I mean there was an exile at first, and now there are only banished. Why? Because even since the early years of Ceausescu's reign arose spies, impostors, collaborators. However, I realized - I wrote it in black and white - the true resistance began only then(...). When Ceausescu, under the guise of nationalism, addressed to the exile by enticing and

⁶ Virgil Ierunca, *Years have passed ... Diary fragments. Welcome and accents. Unlost letters*, (Bucharest: Humanitas Publishing, 2000), 353

⁷ Virgil Ierunca, *Years have passed ... Diary fragments. Welcome and accents. Unlost letters*, 351

⁸ Virgil Ierunca, *Years have passed ... Diary fragments. Welcome and accents. Unlost letters*, 351

corruption, a part of them - an insignificant one - fell in the race."⁹ Those who refused enticing and corruption – we find out from Ierunca-, Ceausescu did not send them messages but murderers and truthfulness of those words is verified by the fact that Virgil Ierunca himself was such a target and so Monica Lovinescu. „But that's not it. It's the fact that from almost a quarter of a century the concept of exile doesn't exist anymore. There emerged impostors, businessmen exiled (I called them *Romanians movers*)"¹⁰. And with that statement, Virgil Ierunca refuses to give an answer to Paler's question.

It enhances the indignation and disgust through a rhetorical and descriptive question: „What kind of relation is between me, for instance, and a writer (although authentic) who returned to Bucharest directly from the Writers' Union, said in Paris that Doina Cornea is a << poor in spirit >>, he has no audience in the country and it's a simple << product >> of the Western media?"¹¹. The inability to see exile as a body only with beneficial iridescence is found also in Monica Lovinescu's texts. She notes in her diary, somehow, the same observation made by Virgil Ierunca: „Security acted in two forms: pure intelligence, until the '70s (after internal opposition had been destroyed), misinformation and state terrorism after 1977, when surprised by the new wind of dissent (Goma, the human rights movement), decide infiltration and exile intoxication - or suppression of what embarrassed in exile."¹² Therefore, exile has its shortcomings. Gaps through presence! Some insoluble presence by the moral predominance and even in minority endangers the coordinates: “Meeting in a cafe with Nini Orezeanu and his wife (...). Those poor, suspects everyone: Nicolette Franck which is << in a group of agents >>. How can they be agents, I replicate, if they always wrote against Communists? That's a cover! They respond me. Or: in Romania all writers are making socialist realism and a propaganda for the communist regime. Just like Serdica. Or: Who belonged to the communist party to stop talking on the radio. What about Solzhenitsyn? I asked them. – he belonged to the communist youth. What about Koestler? and so on, so on. (...)Can you wonder anymore by the current state of exile, so misinformed and manipulated?"¹³. Exile after 1977 infested by Security and the exile infested by **deplasati** are therefore split parts by the blade of verticality of

⁹ Virgil Ierunca, Years have passed ... Diary fragments. Welcome and accents. Unlost letters, 351-352

¹⁰ Virgil Ierunca, Years have passed ... Diary fragments. Welcome and accents. Unlost letters, 352

¹¹ Virgil Ierunca, Years have passed ... Diary fragments. Welcome and accents. Unlost letters, 352

¹² Monica Lovinescu, Essential diary (Bucharest: Humanitas Publishing, 2001), 188

¹³ Monica Lovinescu, Essential diary, 124-125

purpose1 which gets out of out of range of any junctions when Ierunca writes or speaks about the exile hypostasis and about its purpose, material and spiritual.

Deplasații (the disordered ones) are labile, before being debilitated. They pass easily from one state to another, from one aspect to another, do not know the feelings of remorse and shame for their actions and double faced people, cynicism. In *Years have past ...* Virgil Ierunca 's pain enter into relationship with what we call morality flair. The author sees that the person who could not even tell, „Hello!" in the redaction of *Time* newspaper but to which gave greeting in exile, believing that the exile changed him, the only thing proper to be done is to treat him with indifference. Because, „as successful came, he discovers his identity, untouched, unconverted by exile."¹⁴ As he defines itself, Virgil Ierunca *is sick of the hate of imposture*¹⁵. This hate is his survival is his way of existence. The exile must not be searched, wanted, understood as a mediation of purpose² as a convenience to obtain a status and material resources, and Virgil Ierunca announce it permanently, but only looks like something disturbing between the disordered ones. Though it lacks the persuasion and oratorical mind ... The only thing left for him is to hate and to commit acts freely interpreted / construed as bravery, arrogance or foolishness: “Again I will not tell him << hello >>. And even if his friends will not understand me - on the contrary, I shall be blame by who knows what crazy – I will pass near him as it will be wall."¹⁶ Sometimes exile is interpreted somewhat frivolous even by the exiled ones. Stolojan Sanda seems to be one that confuses exile with celebrity, but not in the manner above described, but as is clear as is reflected into the lines of Monica Lovinescu, “Sanda - whose book I have not read it yet - but insists as I was told above friendship with the great exiles, Cioran or Ionesco. Neither one, nor the other one were not exiled in the proper meaning of the word. Back in France, Eugen consider this country as true homeland. He actually feels himself exiled in Romania. There Cioran's work feeds the theme of exile or banishment when it comes from the simple fact of existing. Mircea Eliade, is among the famous ones, the only exception, being really obsessed with Romania. But why we should really confuse the celebrity with exile?"¹⁷ The question is pertinent and not astounding because, really, fame it should not to be confused with exile on the contrary, whereas, <<the exiles without purpose>>of Mihai Cismărescu

¹⁴ Virgil Ierunca, *Years have passed ...* Diary fragments. Welcome and accents. Unlost letters, 90

¹⁵ Virgil Ierunca, *Years have passed ...* Diary fragments. Welcome and accents. Unlost letters, 72

¹⁶ Virgil Ierunca, *Years have passed ...* Diary fragments. Welcome and accents. Unlost letters, 90

¹⁷ Monica Lovinescu, *Essential diary*, 429

's, or in our opinion, exiled with purpose¹ are those obsessed by Romania, are they as we pointed out, are spiritually living in Romania, and for Romania not for the writer position. Most times, it's certainly true, also in the case of Virgil Ierunca's, these exiles waives to posterity ensured by the perennality of some literary writings of an undeniable value for a posterity offered by a participation against today's direction (Maioreescu), meaning by then, through verb and fact. Only that the degree of probability of this perennial is much lower than that of the first one and hostnames with what is called work (literary), as lot of critics believe!

Thus, „not to those who have overcome internationality should be analyzed the concept, but to the others, smaller than this ones, who were dedicated primarily to the detriment of the work. V. calls (Stolojan Sanda – n.n.) Mircea Popescu, I evoke him the house built by architecture of Sibid by Petra at Pueblo, in the heart of Mexico. Placed under the volcano and surrounded by Spanish colonial-style residences, Petra's home, lonely in a fully loaded space, absurd and unnecessary, remains probably the most appropriate symbol of the leading state of exile (...)."¹⁸

With this shades detour for the celebrity exile, we state that analyze of the dichotomy exile –disordered place us on a fertile place for other differences of dichotomy or partially dichotomy. From antonymy (meaning deep understanding of the terms, we know from Saussure that there is no total synonymy or antinomy) exile – displaced, (cumulating differences from purpose¹ - purpose², ubiquity - absence), we proved versatile in relation of exile: exile previous 70 ≠ post-'77, exile-celebrity (in two ways) ≠ exile-duty. For an easy assimilation of those terms (deoc facili!), from these relationships, we introduce the analysis launched by Virgil Ierunca another ieruncianism, that paradoxically encompasses the first one.

We appreciate subsuming as a paradox because the new appointment is clean exile and tortured pain (spiritual). But this embedding of disordered ones occurs for an array full of explanation and examples. We consider the second exile. About this Virgil Ierunca writes in the first editorial of Ethos magazine, in 1973. Exile is the block composed of exiled ones (both inside and outside) and announces the refuse of imposture (in various forms: Security infiltration, disordered ones and turkish □ with all known categories – the spoiled ones, honest, those preoccupied by blackmail by circumstance, and those decided to accomplish their mission). „But this it's not about dialogue, but the lure of exile which

¹⁸ Monica Lovinescu, Essential diary, 429

gives the impression that the regime can be confused with the country itself and is not justified - as it really is, from the very inception - an imposture. So today begins the second exile. Removing all *availables* - with vanity, business or foment nationalism - he says a firm NO and clear to those who would like him to become a decorative witness for an agony which pretends to be a comeback allegedly. The second category of exile recalls in the space of ethical rigor everyone who outside or inside the country cannot accept the transformation of spirituality and culture in an area reserved for planned lie, hypocrisy-system, bowing of New Court, and the compensation of cowardice. We don't belong to the category of those who believe that the Turkish is an irremediable condition for the Romanian intellectual. Bravery, freedom and humanity have found at us enough defenders. Some have paid with their lives. Our duty is to tie - over history and over time - a connection with these fully honor ancestors."¹⁹ It's a continuity that has in its naturalness a verticality image, water-cascading streams. The direction vertical but it has an upward descent. The second exile descends the eyes upon Turkey's dirty things and this is the reason why continuity and ascension are produced. Because the second exiles, poor with carelessness, becomes full of pressure and feel the obligation and objectives of freedom offered by exile. And acts, according to Basil Munteanu, on two levels: „that 'of continuity and enrichment of heritage with new data, and interpretations"²⁰, emigration having, in its view, a meaning and a historical role. „Exile (...) from Bălcescu to Soljenițin is not about describing, nor recording: he calls and yells, stirring consciences, stirring himself."²¹

We ask ourselves why the second exile? Why not the first exile or just an unique exile? Especially because Ierunca was the man who was not afraid of big words! It's easy! The answer is precisely because the first exile is the part of it which did not seek for fame: the party sought and cultivated substance and not forms. We needed a second exile because it was a rescue and insurance. Virgil Ierunca sees in this break a negative aspect, „Today we cannot speak of an exile, we can only speak about the exiled ones. This negative metamorphosis has, we believe, two reasons: first there arrived - spies of the evil men - the ones that bounds, followed by a fatal irony by unworthy people who think that exile begins with them. On the other hand, time and its passing crystallize the islands by moral and intellectual paucity. Here and now play in a dance union of opposites, these components

¹⁹ Monica Lovinescu, *Essential diary*, 426

²⁰ Apud Virgil Ierunca, *Astonishment sign* (Bucharest: Humanitas Publishing, 1995), 281

²¹ Virgil Ierunca, *Subject and predicate* (Bucharest: Humanitas Publishing, 1993), 68

wilt exile as a whole. What to do - and will - from now on will be the work not of exile, but of some exiled."²² But beyond this negative metamorphosis there are positive aspects to be found, meaning that the exiled ones work will be more appreciate as it will overcome the acts of unworthiness and reckless.

This second exile has all the attributes for the outside exiled and those inside. But as an aggregate, everything it is growing, so it comes as a side, with moderate action, confidence and strength to take the whole, manifesting itself with surprising confidence and even a kind of nihilism. We present two cases and highlight two such features. For the first feature – confidence: „However, we are of those who believe that today's Romania is expressed not only by the Turkish enthusiasm of some writers like Sadoveanu, Arghezi or by optimism of abusive cheerful widow of G. Călinescu. We should not stop only to those who are presented on the first page of the newspapers. Especially because the State do not read them nor sees them. (...) To know how to treasure the tradition (...), a tradition that begins with the sacrifice of Constantin Brancoveanu (...) and ends with exiled ones from today - in prisons Country - of the married to the sea, to the holy Negation. (...) We all know that today lie in dungeons and underground poets and scholars who by their sacrifice can redeem at any time the fall in mad of so called stars more or less official. It's not all lost as long as Constantin Brancoveanu plots throughout Romania."²³ We feel that Virgil Ierunca, despite the pessimistic nature is capable and optimism. An optimistic not like Călinescian, one that stirrers and boils, and all these because of what? - Through its effects – the călinesciene's chronicles which represents an optimistic germ of victory an anti-Turkish and anti-displacement.

For the second feature – the one that regards the kind of nihilism, „(...)at an avant-garde music festival in Venice he saw [Antoine Golea - Ed] that I did not react to a play of Luciano's Berio - otherwise excellent -. And that happened when the whole room applauded strong. You didn't like it - comes back to me - why are you not applauding? I liked it, but Luciano Berio is a Stalinist. That is in everyday life, not to the opera - he replied - you have to look deeper for not making such an acute confusion. But I'm not looking."²⁴... Reaction or, in fact, no reaction of V. Ierunca made the lecturer to exclaim: How far verticality can go! In our case, how much I refuse and what I refuse for anyone

²² Virgil Ierunca, Subject and predicate, 62

²³ Virgil Ierunca, Romanian (Bucharest: Humanitas Publishing, 1991), 88

²⁴ Virgil Ierunca, Astonishment sign (Bucharest: Humanitas Publishing, 1995), 295

would mean the deviation of morality. Moreover such a deviation would mean a severe state of guilt and above all an ashame of itself. But Virgil Ierunca does not become prey to these conditions at any time.

CONCLUSION:

The analyzes, analogies and parallels until now show us that on a macroscopic scale the exile has its dichotomy, the exiled ones have their dichotomies and at a microscopic scale each dichotomy has its typologies. Because I completed the inventory of these types, but also because we have been exiled for the priority of purpose², highlighting the features of the disordered in order to clarify ieruncianismul, and less the exile for purpose¹, not from some kind of scientifically binding, but an emotional binding, we stop to the internal exile / interior / introversion to emphasize also its (poly) valences. These meanings / forms / representations of internal exile are:

1. Translation:

Virgil Ierunca marks this form of internal exile as follows: „Dan Botta and Lucian Blaga - unable to continue their work started before mastering folk fled, found a refuge in translation for surviving. Exactly how, for surviving in Russia Boris Pasternak, unable to publish his own work, translated Shakespeare constantly. Also for Dan Botta, Blaga and Pasternak, the translation became the necessary exile that allowed them to exist in a poetical way, despite the silence imposed.”²⁵

2. Silence (partially intersects with an internal exile):

This silence does not mean consent (a silent approval), but a constraint, assumed without rebellion - verbal, scripted, factual –without the resistance that you consider reprehensible, because of the fact that it does not suppress the spiritual rebellion, on the contrary!

3. Professional conversion:

This expression of internal exile, specializing in the fields / subfields without interest for censorship and Security may also receive reproaches. Those who approached and have specialized themselves in censored areas (or less censored) by the communist ideology, don't risk that the writings to be affected by communist censorship or prohibited

²⁵ Virgil Ierunca, *On the contrary* (Bucharest: Humanitas Publishing, 1994), 179

and no risking also that they may be subject to convictions, abuses, horror camp of the communist system, can not be convicted. This *professional conversion* was another form of survival. And if we think traditionally after talking such as *all bad things leads to better ones*, we cannot overlook the fact that Romanian literature was, however, something to gain from this kind of professional event (it is applies to translations). For example, critical essays gained through this way and literary history by Nicolae Manolescu, for example, ancient literature through Eugen Negrici's (re)conversion for this literary period.

Beyond the implications of these forms of internal exile, we cannot omit another one. Especially it is absolutely necessary that itself (the name of this category of exile - internal / inside -) may get restrictive connotations, if not wrong. Internal exile can be understood - in a superficial view - one closed, as a closed state. But Virgil Ierunca did not understand in such a way, and did not use such a concept, but as an open internal exile: "I have not spoken of internal exile as a closed one. We talked about a inner exile as a bad possibility in which the writer responsible, and the writer who would like to do something to improve civil conditions, would be entirely prevented. (...) So it's not a locked inside exile. It's an inside exile open to some aggression which can to disconcert and ruin their pace there, which, fortunately, are in the present in the city."²⁶

Once we ends up with this interpretative categorization, we finish (we close) the analytical journey dedicated to the dichotomy of exile.

Whether it is found in the form of prosaic definition, whether in poetry shades or in dichotomous representations, exile in Virgil Ierunca's work is that „(...) the existence of a privileged space"²⁷, is the way through the country is not just nostalgia, but also, „queen of our being joint"²⁸ and place in which is governing „that NOT adamant against those who disfigured and continues to disfigure the image and the identity of Romania."²⁹ Exile by Virgil Ierunca has at least two wealth „the dignity of the word and the secret nobility of freedom."³⁰ and follow us Virgil Ierunca's exile humiliates. Take humiliate the deplasati (the disordered ones) and the humility can move on. Can humble any reader ever! Not only this, the reader, have to cope with a double exile: first - reading the book itself, the second - exile itself, which stems from writing, but must deal with a sudden remorse as a result of

²⁶ Vasile Gogea, *Voices in uproar* (Cluj-Napoca: EIKON Publishing, 2010), 8

²⁷ Vasile Gogea, *Voices in uproar*, 65

²⁸ Vasile Gogea, *Voices in uproar*, 65

²⁹ Vasile Gogea, *Voices in uproar*, 65

³⁰ Vasile Gogea, *Voices in uproar*, 63

reading. This is because this second exile, as it is presented by Virgil Ierunca., is shown us that a continuum of ethics in various forms. Writing thread is not on moments of topic because the protagonist refuses the fact governed by circumstances!

Thus, we are not dealing with the *relâche* of one exhibition, with the semi-voltage of a plot or with the moderation, typical in running the action. Always we are dealing with a voltage climax! A tension embodied in the denouement, each time, moralizing and provocative! The challenge is that the lecturer answer himself to their questions, arising after the last rows: „I did so myself in my internal / external exile?" /, I have done so myself in my internal / external exile?". If in research would have allowed personal response, we could give an example of humiliation (partial humiliation). Not allowed, we stop the following statement with (in fact, a conceptual reiteration): in Virgil Ierunca's works and acts everything is only ethical because ethics is everything!

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