

THE “CASE” OF DORIN TUDORAN. THE POETRY OF EXILE AND THE EXILE OF POETRY

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Abstract: This essay traces the evolution of Dorin Tudoran's poetics, the mutations from one volume to another, starting from the hypothesis that the theme of exile is defining for all the poet's work. I have tried to capture the stages of this exile, its points of departure and expression, Dorin Tudoran's relationship with the political system, and, above all, the causes that generated an inversion in the natural order: Tudoran's entire work seems to be the product of a biographical event that, from a diachronic point of view, marks only the author's last volume. How poetry prefigured biography in the case of Dorin Tudoran calls for a conceptualization of “exile” beyond its basic meaning, that of crossing (willingly or unwillingly) geographical boundaries.

Keywords: exile; internal exile; rupture; subversion; foreigner.

With an impressive personal history of exile¹, Dorin Tudoran's poetry is not amongst the preferred topics when the literature of the Romanian Exile during Nicolae Ceaușescu's communist regime is discussed. The headlines are completely different². Certainly, it could be argued that, in this case, a “literary suicide”³ takes

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¹ The idea of this essay originated in a paper presented at the National University Colloquium on Contemporary Romanian Literature, dedicated to Dorin Tudoran and Dumitru Țepeneag, and subsequently published in the conference volume entitled *Prefigurări ale exilului în poezia lui Dorin Tudoran* [Prefigurations of exile in the poetry of Dorin Tudoran], in Bodiu A., Lăcătuș A., Ghiurțiu M. (eds.) *Literatura română contemporană. Dorin Tudoran and Dumitru Țepeneag* [Contemporary Romanian literature. Dorin Tudoran and Dumitru Țepeneag], Cluj-Napoca, Casa Cărții de Știință, 2013. A later intermediate version appeared in the journal *Vatra* 10-11/ 2016, with the title “*Forme ale exilului în poezia lui Dorin Tudoran*” [Forms of exile in Dorin Tudoran's poetry]. The present article has a different structure and sets in a different framework from previous discussions of the topic.

² Matei Călinescu, Paul Goma, Virgil Nemoianu, Monica Lovinescu, Dumitru Țepeneag, Sanda Golopenția, Normal Manea, Ion Caraion just to name a few.

³ Dincă, Florin Daniel, *Dosarul Dorin Tudoran. Literatură și Politică în comunism și în postcomunism* [The File Dorin Tudoran. Literature and Politics in Communism and Post-Communism], Amphion, Bacău, 2022, p. 25.

place along with the expatriation. Tudoran, *the poet*, retires to make room for Tudoran, *the publicist*.

Like any traumatic experience, exile can be a point of departure/rediscovery of a creative vocation, or, on the contrary, its effect can be quite the opposite. In the present case, the turn he takes from his poetic (*Auto*)*biography*⁴ towards journalism is a form of radicalization of the creative vocation – an engagement and assumption of the subversive civic consciousness that is also the source of his dissidence. Or, as Radu Ioanid stated, “Dorin Tudoran had a trajectory similar to that of Adrian Marino: destiny transformed him from a writer into a political thinker”⁵.

Even though he published only one volume of poetry after his emigration, in 1986 (to which one can add the anthologies appeared after the fall of Ceausescu’s regime), I believe that it is perfectly justified to include Dorin Tudoran’s poetry in the literature of exile, noting, however, that, here, by “exile” I do not refer exclusively to a transgression of geographical borders, but also to the isolation and alienation implied by the concept of “internal exile” or “exile from home”⁶. As “the admirable unity between life and work – a “life – creation” type of duo discussed by Mircea Martin⁷ – is undeniable, some introductory elements, of a biographical and event-related nature, are however necessary.

Perceived as an exponent of Romanian neomodernism (“the ’70s generation”, alongside Emil Brumar, Mircea Dinescu, Cezar Ivănescu, Virgil Mazilescu, Ileana Mălăncioiu, Adrian Popescu, et al.), Dorin Tudoran (b. 1945) made his debut in 1973 with *Mic Tratat de Glorie*⁸ [*Small Glory Treatise*], a volume of poems that will receive the Writers’ Union Debut Prize and the Poetry Prize of the Central Committee of the Socialist Youth Union⁹.

⁴ Dorin Tudoran, *De bunăvoie, Autobiografia mea*, [*Willingly, my autobiography*], Nord, Aarhus, 1986.

⁵ Radu Ioanid, «Prefață (O punere în context) [Preface (A Context)]» in Dorin, Tudoran, *Eu, fiul lor. Dosar de Securitate* [*Me, their son. My Secret Services file*], Polirom, Iași, 2010, p. 25. All the translations from Romanian to English are mine.

⁶ Leo Butnaru, “Exil – Exil interior – Exil în propria limbă” [Exile – Inner Exile – Exile in One’s Own Language], *Contrafort*, no. 5-6 (199-200), 2011, pp. 9-10.

⁷ Mircea Martin in *Literatura română contemporană. Dorin Tudoran și Dumitru Țepeneag* [*Contemporary Romanian Literature. Dorin Tudoran and Dumitru Țepeneag*], Casa Cărții de Știință, Cluj-Napoca, 2013, p. 28.

⁸ Keeping in mind Nicolae Manolescu’s observation about the specifics of the poems, “... rarely does a volume by Dorin Tudoran resemble the previous one”, we also mention the subsequent volumes, *Cântec de trecut Akheronul* (1975) [*Song For Crossing the Akheron*], *Uneori plutirea* (1977) [*Sometimes the Floating*], *O zi în natură* (1977) [*A Day in Nature*], *Respirație artificială* (1978) [*Artificial Breathing*] and *Pasaj de Pieton* (1979) [*Pedestrian Crossing*].

⁹ The award will be withdrawn for political reasons.

Probably, some of the most defining moments of the rupture between the regime and the author would be represented by the satirical speech Tudoran gave at the *Mihai Eminescu* National Poetry Colloquium (Iași, 1978) regarding the plans and intrusions of the Ceaușescu couple in the Romanian cultural policy, the famous joke: "*Cizmare, nu mai sus de sanda!*" ["keep your nose out of our business, shoe man"]; the uncovering of the plagiarisms of the two protected and assiduously promoted writers by Ceausescu's regime – instruments for the cultural revolution led by the party (Eugen Barbu and Ion Gheorghe); and the resignation from the Romanian Communist Party¹⁰ (1982).

It seems that Tudoran was under the attention of the Security ("Securitate") since 1977, because of his "revolutionary spirit"¹¹, and in 1980, DSS reports were already recording the "hostile activity" of the writer nicknamed "Tudorache" (his code name)¹². Moreover, the reports also recorded the suspicion that he would try to create a "dissident group" in Romania with the support of the radio station Free Europe ("Europa Liberă") to which he corresponded.

In 1983, sustained efforts were being made to "effectively isolate" the writer, and in 1984 he was receiving death threats¹³. Besides the concern that Dorin Tudoran might receive help and guidance from outside the Romanian borders to set up a dissident group, another "obsession" of the regime was that the "outside world" was viciously planning to turn Tudoran into a "second Paul Goma"¹⁴. Romanian Secret Services even contemplated the possibility of the counterintelligence department's involvement in supervising the "target" "Tudorache"¹⁵.

Starting in 1984, Tudoran repeatedly attempted to leave the country, but his emigration request was rejected, so he decided to send some letters directly to Nicolae Ceaușescu. On April 25, 1985, he got arrested and interrogated and, after a 40-day hunger strike, at the intervention of the American Senator Robert Dole – who threatened to withdraw the *Most Favoured Nation Clause* if Nicolae Ceaușescu did not approve the emigration of Dorin Tudoran and Gheorghe Calciu-Dumitreasa –, he was permitted to leave Romania, in July 1985. A year later, from America, he sent his Romanian volume of poetry *De bună voie, autobiografia mea* [*Willingly, my autobiography*] to a Danish publisher.

¹⁰ Romanian Communist Party.

¹¹ Radu Ioanid, *op. cit.*, p. 25.

¹² Ibidem, p. 24.

¹³ Ibidem, p. 27.

¹⁴ Dorin Tudoran, in *Eu, fiul lor*, p. 35.

¹⁵ Ibidem, p. 36.

Regarding the evolution and mutations that appeared from one volume to another, Mircea Mihăieș stated that the change is essentially related to content, to “biographical assumption”¹⁶, not one concerning the language or poetic themes. In retrospect, the biographical assumption, the “anticipatory language” (“the words preceding the acts”) and the “mysterious force of premonition”¹⁷, in the context of the “eschatological tragedy”, the “crisis of reality” and the “obsessive sense of the irreversible”¹⁸, can be decoded also as a foreshadowing of the 1985 exile, especially from the first volume, *Mic Tratat de Glorie*, the theme of exile takes on various forms, undergoing a sinuous process, reversed, and biographically materialized twelve years later. The way in which the poetry anticipates the biography in the case of Dorin Tudoran calls for a conceptualization of “exile” beyond the basic meaning – that of transgressing (willingly or unwillingly) some geographical borders.

Andrew Harlem, in *Exile as a dissociative state*¹⁹, perceives exile both in its state of mind/mental capacity (underlying a dissociative process that may or may not lead to emigration) and in its migratory dimension. Whether we are talking about an intrapsychic phenomenon or a migratory one, certain components of the exile’s identity will be lost “in transit”, as Harlem claims. Subsequently, a cultural “dislocation” and “discontinuity” will be reached in an attempt either to recover what was lost or to preserve intact what had remained. The new hybrid identity of the exiled, as Harlem asserts, is one of ambivalence, antinomies, and ruptures or splits. Under these conditions, the individual’s relationship with time and space, as well as with the Other, changes substantially. It seems that the individual’s perceptions are deeply influenced by the tendency of a constant division between what belongs to him and what does not (“mine”/ “yours”); then, there is also a lack of accommodation to the physical environment, and, in terms of temporal perception, the exiled is, on the one hand, unable to connect to his past, and, on the other hand, incapable of imagining a future, being stuck, encapsulated in the present.

An interdisciplinary analysis of this “radical human experience” is also proposed by the authors of the essay *Philosophical and psychopathological perspective of exile: on time and space experiences*²⁰. They notice that in exile (understood both as the

¹⁶ Mircea Mihăieș (1992) in the *Selection of Critical References* from the anthology of Dorin Tudoran, *Tânăruul Ulise [Young Ulysses]*, Polirom, Iași, 2000, p. 362.

¹⁷ Cornel Moraru (1993), in *Ibid.*, p. 333.

¹⁸ *Ibidem*.

¹⁹ Andrew Harlem, *Psychoanalytic Psychology*, Vol. 27, no. 4, 2010, pp. 460-474.

²⁰ Matias Silva Rojas, Julio Armijo Nuñez, Gonzalo Nuñez Ericas, „Philosophical and Psychopathological Perspective of Exile: On Time and Space Experiences”, in *Frontiers in Psychiatry*, vol. 6, 2015, p. 78.

"exit" from the geographical framework and as the exit from the "self", a loss of the "original personal space") the suspension of space and time manifests itself by dynamiting the linear conception of time. It is interesting that, in the letter addressed to Nicolae Ceaușescu, Dorin Tudoran motivated his desire to emigrate by claiming his right to (his) *time*, more precisely to (his) *future*:

If I write to You today, however, it is not to request any support regarding what I now consider no longer important to me: my *past* and my *present*. I am only interested in my *future* and that of my family, and *this future* consists of our definitive departure from Romania. It may seem paradoxical to You that, having never addressed You for problems of my present – past – sequences of life that have come implacably under the authority of the administration you lead –, I am doing so today about the only existential fragment that it is no longer related to the above-mentioned authority.²¹

Applying the above-mentioned comments of the author about the temporal perception of the exiled, the "urgent entry into the future" that Tudoran had desperately claimed in the letters supports the hypothesis that he was already in incipient stages of exile and a stranger in his own country where he was "forced to live in its deepest contradictions"²². It is about the "infamous sign of expulsion" from a country in which he could not live, or, as Rajaa Stitou²³ also calls it, the "ordeal of the foreigner". Moreover, the foreigner is a recurring motif in Dorin Tudoran's *pre* and *post* exile poetic work.

Roland Jaccard in *Exilul interior (Freud, psihanaliza și modernitatea)* [*Inner Exile (Freud, Psychoanalysis, and Modernity)*] defines the modern man as "the man of cold technology and parcelled effects: the man of inner exile"²⁴. He would live precisely through his disturbances, each one for himself and in his own world, the dimension of the private undermining that of the community, a withdrawal from reality towards itself. Inner exile appears as a form of protection, with the (self-protective) reduction of the *Other* to an instrumental function. Its manifestations, according to Jaccard, would be the oscillation between schizophrenia and schizoid,

²¹ Anexa 3, «Scrisoare adresată lui Nicolae Ceaușescu» [Annex 3, Letter to Nicolae Ceaușescu], in Dorin Tudoran, *Eu, fiul lor*, *ibid.*, p. 524.

²² *Ibidem*.

²³ "L'exil comme «épreuve de l'étranger». Pour une nouvelle clinique du *déplacement*" [Exile as an «ordeal of the foreigner». For a new clinic of displacement], in *Filigrane: écoutes psychanalytiques*, vol. 15, no. 2, 2006, pp. 51-67.

²⁴ Roland Jaccard, *Exilul interior (Freud, psihanaliza și modernitatea)* [*Inner Exile (Freud, psychoanalysis, and modernity)*], Aropa, București, 2000, p. 16.

expressed by lack of communication, loneliness, boredom, disgust, intolerance, detachment, coldness, impersonality, blocking of emotional manifestations and maladjustment.

We can easily find the above elements, in one form or another and in different dosages, in almost all of Dorin Tudoran's volumes of poetry. Moreover, although these features were noted by literary criticism, and were even considered defining for his poetics, they were rarely associated with the condition of exile. Even in *Mic Tratat de Glorie* there is a poetry of ruptures and a splitting of the self ("I'm waiting to tear myself apart endlessly"), shaping the later developed image of an alter ego sometimes charming, sometimes aggressive. There is, as it were, a voluptuousness of the split, extending from the level of the poet to the level of matter. However, before the ultimate rupture takes place, with the creation of an alter-ego to become the symbol of the Stranger (*Respirație artificială* [*Artificial Breathing*]), the distinction between body and soul had appeared clearly outlined, bringing into poetry Plato's famous phrase, *soma sema estin*, namely the body as a "loss of light". The relationship with the Other(s) is deeply flawed. We notice the isolation and that reduction to the instrumental function that I described earlier: "I was the only proof of my existence / the only one that I could not remove" (*Martor* [*Witness*]), "those around me lived only to hide from me / that I had been dead for a long time" (*Departa* [*Away*]). Although the poet admits his condition as a prophet, he refuses the call.

In *Cântec de trecut Akheronul* [*Song for crossing the Akheron*] we find this image of the traveling poet, dispossessed of his past, at an uncertain age, stuck in a middle, transitory stage – if we were to adopt Van Gennep's terminology, or in a liminal stage, according to Victor Turner:

so perfect your eyelid separates me from the world/ only the reeds stirring the watery breasts/ further disturbs this last exile by tottering me/ (...) / the earth sways and I don't know if I'm young / or old man wondering why I stopped/ (...) / I would hardly dare to tell you: under your forehead should the homeland / ever tear, come back, haughty, try to approach again/ again (*Atât de perfectă* / [*So perfect*])²⁵

The route is that of an initiatory experience, of self-discovery: "The separation from the world, the exile after the *perfect eyelid of Akheron*, appears in the poem

²⁵ „atât de perfectă pleoapa ta mă desparte de lume/ numai trestile stârnind sâni de apă/ mai tulbură acest ultim exil clătîndu-mă/(...)/ se leagănă pământul și nu știu dacă tânăr sunt/ sau bătrân întrebându-mă pentru ce m-am oprit/(...)/ abia aș îndrăzni să-ți spun: sub fruntea ta de va lăcrima/ vreodată patria, întoarce-te, trufașule, încearcă să te apropii din/ nou”.

as a circumstance of strong tragedy. The confrontation with the self is beyond reconciliation"²⁶.

Uneori plutirea [*Sometimes the floating*], a volume of "a permanent, heartbreaking pendulum between irreducible antinomies"²⁷, is a form of *exile in two*, an attempt to escape, to break out from the world ("a bone sword separated us from the world"²⁸), but the touch of intimacy with his beloved is denied: "What was love, around us, / raised the long curtains of ice/ and our souls can be heard descending/ in the coldest fortress"²⁹ (*Proteze* [*Prothesis*]). If the poet used to oscillate between "leaving" and "staying", in *O zi în natură* [*A day in nature*] there is both a radicalization and an assumption of the condition and, at the same time, the vocation of exile:

I am begging to understand: the wound cannot close. It is open just like an enchanted mirror from which, sometimes, long-forgotten events arise (...) I brought you this news with sadness. As long as I didn't dare to tell you the truth, I felt my heart buried alive. But unbeknownst to you, it was you who spoke the words I feared. Now my journey can truly begin. Don't ask me *why*? I could not answer you better than the poet whom you praised so much: *To annihilate my too great purity*. (*Fragmente dintr-un jurnal aproape apocrif* [*Excerpts from an almost apocryphal diary*])³⁰

The obsession of the journey, of the "exile of the blood", is present and imperatively expressed: "come? Aren't you coming?" / "where should we run? / Where?". The transitional line, i.e. the liminal stage is passed. The self is split, and we already see in many poems from this volume the hybrid identity and contrasting features, ambivalences, and antinomies that Harlem mentioned.

But there is also the place where forms devour each other; a painful plasma meaning the same smell, the same taste, the same colour, the same delirium – like blood in civil wars. «I!» «I!» «I!» – sudden, simultaneous events of the same being.

²⁶ Ion Cocora, in the *Selection of Critical References* of the anthology *Tânărul Ulise*, *ibid.*, p. 334.

²⁷ Aurel Baranga, in *Ibid.*, p. 336.

²⁸ *Alb / White*.

²⁹ „Ce-a fost iubire, împrejurul nostru,/ a ridicat perdele lungi de gheață/ și sufletele ni se-aud scâzând/ în cea mai rece fortăreață”.

³⁰ „Încep să înțeleg parcă: rana nu se poate închide. Stă deschisă întocmai unei oglinzi fermecate din care, uneori, se ridică întâmplări uitate de mult. (...) Cu mâhnire ți-am adus această veste. Câtă vreme n-am îndrăznit să-ți spun adevărul, îmi simțeam inima îngropată de vie. Dar, fără să știi, chiar tu ai rostit cuvintele de care mă temeam. Acum, călătoria mea poate începe cu adevărat. Să nu mă întrebi *De ce?* N-aș putea să-ți răspund mai bine decât poetul pe care atât de mult mi-l laudai: *Ca să-mi anihilez prea marea puritate*”.

Beyond them, ceaselessly moving its borders – the shadow kingdom. (*Ceremoniile umbrei* [*Shadow ceremonies*])³¹

Ștefan Augustin Doinaș noticed in this volume the “abolition of time”, as well as a dislocation of space, while Al. Cistelean identifies a shift in the poet’s writing within these poems. According to the critic, from “silky and enveloping”, poetic language becomes increasingly fierce – a language of “alienation and hostility”, to finally give rise to a

poem of violent cruelty, full of brutality, distressing [...], and this bitter challenge thrown to alienating vertigo and its agents moved from verse to biography, thereby guaranteeing the moral verticality of a poem that refused not only the pact with horror, but even contact with it.³²

In *Respirație artificială* only the right to fear is legitimate, while the „bridle grinds the teeth” (and the freedom of expression, we might add) and his life as a “poor individual phenomenon” is an interrupted existence. Age is also uncertain and the Stranger/The Other appear as emblematic figures and, at the same time, as variants of the split self, an alter ego of the poet who seems engaged in a “devouring reading” not only of the world, but also of his own person(a). One can easily identify an intrapsychic conflict combined with a self-destructive tenacity.

In this volume we also find his *Primul testament* [*First Testament*], as well as a discussion on how to assume one’s identity, rendered into the language of *leaving* and *staying*: “The others ask me out of/ the blue, once in a while, how I feel, / if I leave, if I don’t want something, if they still remain;/ the others are sure of them, that is, they are the very others –/ How are you, Your Highness? What are you waiting for?” (*Elegie la pasărea Emanuelle* [*Elegy to the Emanuelle bird*]). In *Pasaj de pietoni* [*Pedestrian Crossing*] (1980), while the social component reveals itself as the real cause of the revolt. Now the poet attempts to define himself through the opposition to others. Nicolae Manolescu best describes the new poetic attitude: “Poetry is now approaching the forms of speech and daily poetry, it is careless, mocking, declarative, dialogical, epic, direct, allegorical, nervous, and annoyed. Sarcasm

³¹ „Dar există și locul în care formele se devoră între ele; o plasmă dureroasă însemnând același miros, același gust, aceeași culoare, același delir – ca sângele în războaiele civile. «EU!» «EU!» «EU!» – întâmplări crâncene, simultane, ale aceleiași ființe. Dincolo de ele, mișcându-și fără încetare hotarele – împărăția umbrei”.

³² Al. Cistelean, 1993, in the *Selection of Critical References* from the anthology *Tânărul Ulise*, *ibid.*, p. 359.

mainly targets two categories of phenomena: the manipulation of the individual in some modern societies, the destruction of personality, domestication, and the role of the poet, with his often-desperate struggle, against those who despise or kill him"³³. Al. Cistelean also noticed that in these poems "the existential perspective narrows even more, looming like a cage, and living becomes pure victimhood"³⁴.

Regardless of how we call this stage in the life and creation of Dorin Tudoran, "pre-exilic" or the stage of "inner exile", of "exile as a mental state" – understood either as a feature of Modernity or as "original loss" –, it is clear that we are dealing with an external factor that triggers and exacerbates the total state of incompatibility with the social reality in which he was forced to live. Geographical exile is intended to be an escape, an "urgent entry into the future", an escape from a physical cage. But as it will be shown in *De bună voie autobiografia mea* the old life, that of physical boundaries, turns out to be easier to manage than the "new life" in America:

You dream of a whole life / a few places, several cities. You defile them in an instant.
Meeting them again / you feel like a soldier / from the occupation troops – even
your own revolver doesn't want you anymore. (*Remember*)³⁵

The overlapping of the two dimensions of exile (migratory and psychic) amplifies the crisis, and their cumulative effect is devastating – a life without zest, without geographical or temporal landmarks, without a future, with an increasingly fluid identity: "may you be disgusted/ eternally disgusted"³⁶. Finally, there is the death wish, seen as a "somewhat final victory". We recognize the hateful self of which Jaccard spoke: "Drive me away! / I am the first / whom you hear saying: I do not want you to love me! / I must also be the last". Victory and freedom in turn become lost ideals: "who runs today/ so much on the road/ that they die/ announcing a little freedom/ still a little freedom/ a victory the size of a needle's tip/ when you can take a handful of barbiturates/ with half of the house wine? / Here is the real triumph" (*Fasching [Carnival]*).

As expected, the inner dramas in the first volume take on monstrous dimensions ("apprenticeship was a flower in my ear!"), and national uprooting comes together

³³ Nicolae Manolescu, in the *Selection of Critical References* from the anthology *Tânărul Ulise*, *ibid.*, p. 347.

³⁴ Al. Cistelean, in *ibid.*, p. 347.

³⁵ „Visezi o viață întreagă/ câteva locuri, câteva orașe. Le pângărești într-o clipă. Reîntâlnindu-le / te simți asemenea soldatului/ din trupele de ocupație – nici propriul revolver nu te mai vrea”.

³⁶ „să-ți fie lehamite/ să-ți fie numai lehamite”.

with the loss of filiation: “Hello, what’s my name? Whose son am I? Born in/ where, when and what time?” (*Ireproșabil* [*Irreproachable*]).

Ulici is probably right when he states that, within the geographical exile, Romanian writers transformed literature into a form of *internal exile*³⁷. For Dorin Tudoran, in exile, redemption through language is no longer an option. This “literary suicide”, as it is often called by literary critics, illustrates the findings of the clinical study led by Rajaa Stitou.³⁸ The researcher calls “exile” the phenomenon of “original separation” through which people establish their individuality and, implicitly, their otherness. Beyond the constitution of subjectivity, it would also involve the construction of fictions through which the connection is made with one’s own being, but also with other human beings. If at the base of the construction of the subject and its social ties there is an “original loss”, which is re-actualized every time a border/ margin is crossed, be it the change of a country or the mourning, together with the loss of the mother tongue, of the binder through which all these mechanisms are realized, the whole construct on which the image of oneself and the world is based, as well as the relationships between the individual (as singularity) and the collective, is broken. “Falling into the unknown”, “loss”, “marginality”, “separation”, “uprooting”, “loss of destiny” – these are just some of the psychological “effects” that the expatriate will feel when he leaves the country that he has never been able to live in. Or not allowed, we might add. In the case of Dorin Tudoran, the metaphorization, respectively the fictionalization necessary for the reconstruction of individuality and social ties is vitiated by the inability to adapt not so much to another culture as to another language, so that his “ontologies” can only be “stuttered”. If before the biographical accident Dorin Tudoran practiced “poetry as a resumption of life”, in the second part he lives his “life as a resumption of poetry”³⁹. From this perspective, Dan Stanca is not wrong when he states that Tudoran’s poetry acquires “the meanings of a true achievement” where “the man, the poet and the publicist actually form a single entity”⁴⁰.

³⁷ Ulici, Laurențiu, “Avatarii lui Ovidiu” [The Avatars of Ovid], in *Secolul 20*, no. 10-12, 1997, p. 16.

³⁸ *L'exil comme «épreuve de l'étranger»*. *Pour une nouvelle clinique du déplacement*, op. cit.

³⁹ Mircea Martin, “Refuzul schizofreniei” [The Refusal of Schizophrenia], in *Vatra*, no. 2, 1993, p.1.

⁴⁰ Dan Stanca, in the *Selection of Critical References* from the anthology *Tănărul Ulise*, ibid., p. 353.

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