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SUMMARY

MANIFESTATIONS OF IMAGINARY SPACE IN STEPHEN BANULESCU'S PROSE

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SUMMARY

Keywords:

Diegesis, fantastic, hypertextuality, intertextuality, myth, narrative, parabolic, strange.

CHAPTER I – THE FANTASTIC

Even from the beginning the importance of fantastic literature starting with the nineteenth century (when fantastic germs appeared) is underlined.

The first chapter presents the main theories of the fantastic: Roger Caillois, Tzvetan Todorov, Pierre-Georges Castex, Claude Roy or Max Milner.

Romanian literature takes over the themes of fantastic fiction, but also adds new ones. Theories on fantastic are developed by Sorin Alexandrescu in his work: *Dialectics of Fantastic* (a preface to Mircea Eliade, *The Gipsy and Other Stories*), Adrian Marino, in his study on fantastic: *A Dictionary of Literary Ideas*, or Nicolae Manolescu in *Noah's Ark*.

We propose some elements that are considered fantastic prose. For example, Ion Vultur in *Narration and Imaginary*, Jorge Louis Borges, Toma Pavel, Sergiu Pavel Dan and Ovidiu Ghidirmic are a few interesting names for this phenomenon.

I.1. Definition and barriers of imaginary space

The 'fantastic' effect results very clearly in the use of some symbols and images or metaphors that leave the interpretations open in multiple ways without annulling or dismissing any other opinion or thought for or against.

Banulescu's texts bring on a new and a unique perspective creating a territory, or rather a kingdom, an imaginary land where the word is conferred the status of fortress being embedded in symbols. Phylumsymbols will not unravel the truth, seen as relative, relative to each individual, but rather suspend their understanding of reality and therefore everything related to it.

In the short stories, as in the novel, there is a gradual technique of getting ambiguous and the events presented gradually have as binder components such as the wheel that connects the profane space, the known and the sacred.

This transition happens naturally without announcing anything extraordinary, and most times, the signs of the crossings remain imperceptible, and finally bewilderment will be faded, forgotten.

I.2. Motifs and themes of Stephen Banulescu's imaginary space

There emerge a number of symbols of the plain: the bustard in the novel with the same name or Tobol's rooster in *Leave Your Sledges and Women and Come*. The title is a call to people to cross the frozen water present in a frosty winter day.

The above mentioned short story centers on a bizarre ritual: commemoration becomes an opportunity for people to wear masks, to give replicas, to serve bulgur instead of cake. Local customs are strange, but people keep them scrupulously.

The short story entitled suggestively *The Bustard* presents two scenarios: one fantastic and one realistic. If in the past the tamadaians, that is bustard hunters, crossed the plains to search for prey in hot weather, the short story's fantastic scenario overlaps reality perfectly.

Fantastic elements are incorporated naturally into the epic of the novella. Signs of the flood myth are found in the short story *The Boar Were Gentle*. Fear and scare permanently accompany the protagonists of the novel.

It is well known that the motif of the mirror creates a false impression, that, in a word, it distorts reality. The metaphor of the mirror in *The Table with Mirrors* emphasizes the idea that time passes irreversibly and inexorably leaving its mark in humans.

The short story *The Clay Village* presents the reason of the trip, while emphasizing the futility of human gestures.

The motif of the three brothers, usually present in fairy tales, is outlined in *A Blizzard of the Past*.

An ordinary man loses his identity and this fact does not produce serious consequences in *Another Colonel Chabert*.

The Metopolis Book includes several stories outlining the chronic of a mythical and magical space, whose center is the city Metopolis. The motif of the wheel or the ritualistic experience of eros in the dicomesian imaginary space are related to the plain area.

The tailor Polider, resident of the Wool Citadel, is the archetype of the Creator which undramatically outlines the human destiny.

Leonida Reichenbach, founder of Mavrocordat city is the only owner of the site. Filthy rich, his name reminding of the Spartan king, Leonidas, who gave his life along with 300 Spartans.

The Armenian Aram Telguran becomes a master to the young Red - Mare.

The closed circular sacred space is symbolized by the Horse Island where King Constantine is perceived as a deity. He embodies two known models: the model of Lucifer and Jesus.

The altar woman has more than ten children, called by the metopolisiens: The Sins of the World. She abandons her children, which refers to a mythical model known, namely, the Cronos, a symbol of time. The priest takes care of the offspring of women who are baptized with names in the Bible.

A representative figure to the dicomesians is the reputed Byzantinologist Philip Lăscăreanu. Born in Dicomes, the teacher completes their education abroad, becoming a renowned teacher who roams with his wife, Wanda Walberg, by all major capitals of the world.

The wheel symbolizes the beginning and the end , a hint of the changes taking place in the city. Time dilation is related to space. Both form an entity.

I.3. Exemplary models in romanian literature

Representative models of imaginary space are Vasile Voiculescu's and Mircea Eliade's writings.

Vasile Voiculescu designs fictional worlds that enclose mystery. The fantastic dimension is determined by the strength of mythical thought and symbolic thought.

Vasile Voiculescu makes use of a unique method that highlights the literary myth, as a starting point for the approached theme. The writer sees the myth in a completely original way, primarily considering its magical dimension to be found in the folklore as a hermetically transformed text. To decrypt these phrases they resort to shaman magic, which is the sorcerers'. *The Huck, The Last Berevoi, The Dream Deer, Dead Season* are exemplary models in Romanian literature.

Totemic animals occur in the writings: *Dead Season* , *The Last Berevoi* or *Among Wolves* and more. Meeting totemic animals is considered beneficial, solving "dilemma in terms of reality. The situations are limited and man fights with all his powers to save the archetypal

world. The tension is caused by the imbalance between macrocosm and microcosm or elements of the modern world, which, in most cases, lead to a state of confusion.

A Frenchman , Charles, builds himself a pheasantry amidst Vlăsiei forests in *Dead Season*.

Prey animals siege it, meaning that Charles has no place in the forest to grow pheasants.

In the beginning of *The Last Berevoi* the same apocalyptic atmosphere is emerging as in the other stories mentioned. It had been raining continuously for a long time, and there were signs of the end of the world. The villagers were desperate that a bear was raging, identifying it with the devil . The only one who could help was a **solomonar** wearing a knitted cap, who could read the signs.

Knowing the custom, the shaman uses self-sacrifice, restoring order.

The writing called *In the Midst of Wolves* centers on the magical animal: the wolf. The wolfman saves a man from death by a magic act that he commits. Come back to life, the man tells and explains that the power of the **solomonar** lies in the flame that kept him alive.

Vasile Voiculescu exploits popular superstitions, having in the center the water stimulus. This happens in the story *The Huck*. From the beginning, the frame is located, as Bistrita. The devil had built a Nagode with the appearance of a huck that people feared and tried to avoid. Aliman, the main character, did not believe the evil words heard from the gossiping villagers. He considered them fairy tales good for children. At his first meeting with the fish, he turns out to be sly and runs away with the cunning bait. A second meeting causes the need to catch the fish though, by all means, and this time it slips out of his hands.

The mythical support has in the center the water stimulus with the look of a tall woman with white skin, long hair causing death by her charms. There are many mythical motifs present in the story: the impossible love between two entities belonging to different planes: the human and the supernatural, and the desire to achieve perfection in love.

Mircea Eliade's writings evince inclinations to simple forms of manifestation of the fantastic, present even in reality, better even in the middle of town, most times, Bucharest . The streets of the old city hide mysteries and epiphanies appear everywhere at all times of the day.

The profane space is populated with hurried broody people, indifferent to the signs of the sacred space. The crossing to the sacred space becomes smaller, imperceptible, the characters live in another world. They return to the past to go to the future. In *The Snake*, a group of

campers participate in a magical practice. By having the snake exorcized by the enigmatic Andronicus, the heroes live under an evil spell effect "an infinite delight , mixed with the terror of death." Yoga experiences,levitation , the invisibility are based on a fantasy adventure story told in *Doctor Honigberger's Secret*.

The short story *Mântuleasa Street* falls within an experimental heteroclit and diverse fantastic in which various motifs are forced to mingle. An old man is looking for a major named Borza at an address in Bucharest. The old man pretends to be Zacharias, former director of the school of Mântuleasa where it was student and current Major.

In the novella *The Gypsy*, the fantastic lays the foundations of another reality, that of essences, which open daily and the characters undergo an initiation in a different order to the world.

The writer uses the myth as a sacred history by which known archetypal patterns are restructured and made to work. For example, the short story *The Gypsy* is built on the theme of the sacred in the profane, by passing through various steps. There are two fundamental motifs: getting out of time and the maze and the plans, "real and unreal " intertwine. The main character, the music teacher goes through an unusual experience in a hot summer afternoon. Since the beginning of the journey it is outlined the mythical motif of the sacred journey by the presence of the tram.

Amnesia is the first symptom of death, because he had forgotten his scores briefcase at his student, Gavrilescu gets down the tram which was taking him home. The day was hot, the muggy heat outside determined him to come there to cool off when seeing a green oasis in the middle of Bucharest. The gypsy garden is enclosed by a fence and the guard has an old lady charging a tax. The heat which gives restlessness to the man causes him to enter the gypsy women's house. The modest piano teacher, taking his life today for tomorrow, three times a week, gives meditations and goes the same route. Once in the gypsies'hut, Gavrilescu does not realize that time has another dimension, because it goes quickly.

Returned to the profane plan, the teacher notes with bitterness that his wife had gone to Germany and his former student, Otilia, had married twelve years ago. Seeing that everything had changed, even money, the only solution the character finds is to return to the gypsy garden, shown by a driver, a former undertaker. Once entered the sacred space, he met the woman he had left years ago and forgotten about, Hildegard.

The novel *Miss Christina* treats, in a special way, the ghost motif . The motif becomes the pretext of this link between two worlds, to analyze a love between a living man and the "some other kind of woman ".

II. MANIFESTATIONS OF IMAGINARY SPACE IN STEPHEN BĂNULESCU'S LITERARY WORK

II.1 The symbol of the bustard – the novel centers around the story of a journey, respectively the journey of a train at night, when people do not see each other's face at a place called The Bustard where corn was grown and a lot of people turn to from drought to find nourishment for living. The scenery consists of the steppe with wild grass where girls, the swift, hidden men, with striped, ceremonial and ambiguous wordsbathe in the morning.

Miron, a stranger to the places, tells an old happening with a bustard to another stranger.

The bustard means two things: the wild bird, difficult to see and hard to game and at the same time, the wife of a peasant around, Paminode Dănilă. Ambiguity arises on this story symbol. Miron has a habit to ride on horseback, to hear how the grass sounds to prevent people from what will happen, being a true visionary.

While Miron was away and wandering to "see" how the cuckoo sang, his offspring, Paminode Danila Miron, married his girlfriend, leaving him with swollen lips. Paminode is a hidden, wild man, having a house protected by tall fences and a strong gate that no one can enter by. The stifling heat causes all kinds of changes, and Miron says that there is a disorder, a chaos in the seasons, as if everything would be reversed.

The trip is two-fold: first, to the great bustard - a space travel in real frames and the second, a trip to the past, to the memory. The double travel scenario appears twice, the realistic and the fantastic of the short story. The classification of families in the village is performed in four to five nations: from the oldest to the family of Danila. Until this nation nothing out of the ordinary had happened, from here on the tangles intervened. It is here present the motif of biblical tribes combined with the motif of the book.

The bustard remains the embodiment of the mystery plain, which does not show but to the chosen ones. The characters seek each other, unable to recover the primordial couple.

Bănulescu uses the deferral technique for not clarifying situations, which would result in the fantastic effect.

II.2 The flood myth – The short story *The Boars Were Gentle* depicts the biblical parable of the flood in a plain village in Calandra.

The novel illustrates the myth of the flood before which human effort seems small. Condrat, the main character accompanied by Phenyl, his wife, and the deacon Ichim, completely alienated characters, looking for a patch of hard earth, some solid place to bury their dead child, only find floodwaters of the river or quicksand everywhere near the small town. A parable is shown here, but more than that the short story gives us a sense of tragic alienation of man under an enemy heaven and on an earth invaded by blind forces. The picture of the waters flowing over the village and covering all reminds of the flood parable. Everything in the village, around the village is covered by the floodwaters of the Danube and Condrat does not find a place to bury his deceased child. It becomes a desperate situation in which people propose and seek solutions.

The feeling of end of the world is enhanced by the snow that had fallen, by the crows that were constantly yelling.

Glad to see the old boar, a smile is returning on the men's face, for the tragedy passed and life went on. The frame is mythical, of beginning or end of the world, but the tragedy experienced by the heroes of the novel is deeply human for sure.

II.3 The metaphor of the mirror – The city of the short story *The Table with Mirrors* lives out of time, and people may not therefore, in the incipit, find this space as it becomes an illusion in the plain scrambled by the heat of the sun, boundaries between confidence and delusion, an image that ends to show itself, an unknown shore.

The image of the city is built out of many conflicting perspectives of the characters. Bendorf is certain that the town does not even exist. The overlapping of perspectives reveal the image of a space surrounded by the fantastic aura.

The city lives out of time, and people may not therefore, in the incipit, find this space, it becomes an illusion in the plain scrambled by the heat of the sun, boundaries between confidence and delusion, an image that ends to show itself, an unknown shore. Each mirror has a well-

defined purpose. The resulted effects are spectacular, one reflects the light in a fan, the other increases the light of water jets, and the last presents some anatomical parts of the bystanders.

The Table with Mirrors becomes a symbol of the city, a deceptive counterfeit vision of what constitutes the city. It actually splits two facts: one that exists in reality and one that creates just illusions, the distorted image of a charged universe. The water mirrors are boundaries to another world, a subtle shift to an imaginary space.

Caius, the most insignificant and disregarded passenger, is undoubtedly a symbol of time discovering and scoring. What is revealed is not the untold, but something evil to men: time. It grinds the tormented souls of the poor, it leaves a mark, obviously on people's lives in general, on all beings .

II.4 The symbol of the rooster - Leave your women and come

It was winter, Tobol was passing from one shore to the other. Due to frost, the trees were striking, crackling could be heard from the forest, the river was frozen. Like his Dacian ancestors, Tobol and his friends want to go from a snow bank to another, among the ice floes, come from one world and entering a new one. As the entire crows of people made its appearance, the wolf retreats, driven by the movements of people and accidentally hitting with the tail the sun which had not appeared yet. The wolf's appearance portends something, the emigration of people to an unknown place. Men want change without threatening the stability of the universe because, according to popular beliefs, bad or cursed people metamorphose into wolves, later to become werewolf or werewolves.

The wolf is a symbol that threatens and rends the sun, a solar symbol, a solitary animal, guidance within the world of the dead, which is within the dark. It seems as if it announces the changes that will come, moving easily among the ice floes.

Traditionally, the rooster is a solar symbol, endowed with certain protective attributes which removes demons that are appearing at night and calls the sun, a sign that a new day has established. It becomes a symbol of heavenly light, embodying both perseverance, because permanently pursues its master and is always there, and daring, because it chases Tobol, proving to be as brave as ever.

II.5 A bizarre ritual -At the court banquet

The Nerejilor family was the oldest in the village and as the last dead man, Gregory, has been made by his relatives, according to the tradition, a memorial service attended by elders in suits, relatives that ask questions to which others must respond in **At the court banquet**. Preparations for the event last. There is a well established ritual in the village enshrined in the Bărăgan plain by residents. Nothing is by chance, each gesture becomes a ritual dimension. The food is abundant, carefully prepared by women who cook only certain dishes, especially for this sad event.

Sofia, the woman who knew the secrets of the best food recipes, respects tradition and does not deviate from it even when she has to prepare battle with vegetables. The baked pumpkin is also put on the table by the plain people, who in the meantime wet their throat with brandy ripe yellow plum.

II.6 The motif of the crossing over - In F. village, someone is looking for a man who is no more.

From the outset we note the strange issue.

The Man reveals to the neighbor in the train compartment the aim of this search, which was well defined : he was searching for information about an officer who had ties to the man he was seeking . He does not provide his name, as well, and F village to which he went, is an abbreviation that can lead to the common noun "fantastic ". He had made several attempts to find him in other villages, gave no names or abbreviations, but his attention was directed to a teacher or the teacher's brother. Perhaps the latter will explain something to him. From the beginning, he does not think he will find him, but tries to trace a track of him. This is what makes up the motif of traveling, as a symbol of search. The only activity in the village F is related to what happened in the 14th regiment in the short novel *The Clay Village*. Ambiguity generates the fantastic.

II.7 The motif of the three brothers is presented in *A Blizzard of the Past*. The short novel takes the form of a dialogue between two friends who spend the winter holidays together. The text is made up of stories of two friends. The told history comprises a strange case that has no

relation to this event. The technique is called "the frame story", a story that is embedded in another story.

The character waits for no one, has no brother, he is surprised when he makes such comments. And the reaction is strange because siblings do not know each other, being three in number. The presence of three brothers sends to a fairy land, an imaginary space.

The brothers represent links, bridges between the secular world and the sacred world . The link between them is done verbally.

The motif of the search becomes an element perfectly folded on the novel's architecture. We are in the heart of the fantastic. The profane world leaves place to elements that outline the fantastic.

II.8 The motif of identity loss - *Another Colonel Chabert* reports a case of identity loss, as each storyteller and character alike seek themselves another identity. All characters suffer from their own identity's disease. Fiction causes reality.

Despite the modern look the motif of the loss of identity is romantic – the man who lost his shadow – *The Extraordinary Story of Peter Schlemihn* by Adalbert von Chamisso.

Reality boundaries are abolished and in the core of reality signs of the fantastic become present, well embedded in a perfectly normal reality. In the middle of the city something weird, strange, having no motivation, at least bizarre, is going since Colonel Chabert cannot use the key as it does not fit.

The short novel presents a double interpretation, namely fantastic, and parabolic, in the sense that it symbolizes a personality, which, in fact, did not exist, and is perceived only by the simple fact of bringing money home to support his family and nothing more. What thought or felt, nobody close cared about, as if it did not really exist.

III. THE IMAGINARY AND MYTHICAL SPACE. TOPOS - MYTHICAL SITES – THE METROPOLIS BOOK

III.1 The Island of Horses

III.1.1 Constantin the Lost

Constantine the Lost's Island, King of Dicomessia, is the Horse Island, a place surrounded by water. The closed island, the world, becomes a protective mother universe . The enclosure can

have a double meaning symbolizing the string of becoming: life - death. These enclosed spaces can be connoted as sacred spaces. It is seen as an icon of intrauterine space womb.

Constantin embodies two known models: the Lucifer and Jesus model.

III.1.2 Andrei Mortu

Andrei Mortu lives in the Palace of Horses in the Rush Island. He is often seen by residents leaving and coming to, who knows, which island.

The palace where he lived is isolated and hard to reach.

The false friendship with Constantin highlights Andrei's impure intentions. The king has full confidence in him, but in the end he is basely betrayed.

Mortu embodies Judah, the small seller leaned to earthly goods. It is not the money that is important but the cartridges.

Being handed over to authorities, Constantine is undergoing an extensive questioning.

After many questions, the crucifixion comes as it is admitted to a psychiatric hospital. Hence he escapes and the only solution found is to throw himself into the river. Lowering into the river is equivalent to translation. Crucifixion is followed by resurrection.

III.2 DICOMES

III.2.1 Thedicomesians' concerns

The abundance of plain fruits is not manifest every year, so that the inhabitants express the joy and rejoicing by receiving visitors from other parts of the country to sell their work over the year.

Materially rich It is not the plain residents who are materially rich, but they live their lousy from today to tomorrow. Even if the Supreme Court, God, who wished them to be rich, is invoked, plain people are rather spiritually rich.

The plain becomes a closed universe of drama when a plague strikes animals. At one time, it happened that a disease took possession of animals, especially sheep and goats in the plains of Dicomesia. This had a negative effect, "has dropped the price of tallow ", and to be saved they were taken to Greece and Turkey.

III.2.2 Filip Lăscăreanu– The symbol of erudition

A representative figure for the dicomesians is the reputed Byzantinologist, Philip Lăscăreanu who becomes Theologian the Humbled, in the mythical language of the dicomesians.

Everyone respected Filip, because he had the power to separate himself from Dicomestia, where the main occupation was farming, and it was a long way to transform him into a renowned professor.

Filip feels spiritually bound to his wife, he does not seem to suffer and to be terrorized by this creature, seeking her presence, wearing her all the time with him in the world. In a word, he likes to be dominated, submitted, which translates his desire to be led by a woman. Paradoxically, what attracts him is Wanda Walberg's coldness, tyranny or hardness. The man perceives reality distortedly without his wife. He does not rebel, instead he sees these things as minor, integrated in the normal life. Nobody can explain the fascinating attraction that Wanda exerts on Philip. He consciously allows his wife to manipulate him, without showing any sign of defense, pain or fear. Within his relationship with the woman, the man is spiritually addicted to her. The scholar has a strong character, being thirsty for knowledge his whole life which he dedicates to study with extraordinary obstinacy.

From the famous professor of theology to the animals guardian, Philip Lăscăreanu suffers a series of transformations until he cannot be found at all.

III.2.3 Ritualistic experience of eros in the imaginary dicomesian space

Also in Dicomestia, the customs and beliefs about Epiphany belong to the treasure of traditions passed from generation to generation, that's why everybody participates in it, especially the young people. On Epiphany day, the priest throws the cross in icy water and the young brave men swim to bring it to shore, hoping in this way to divine help. Usually, those who dive in water in winter are not residents of Dicomestia but ordinary criminals.

The Red -Mare, at the age of fifteen- sixteen, realizes that it is time to get married, but not before receiving the red boots. If the dicomesian girls do not wear the boots they receive, they are hunted by death, being buried barefoot as a sign of their disobedience to the rules and norms rooted in the dicomesian region.

The girl undergoes a series of transformations. From the beginning, she is presented as General Glad's girlfriend and the proprietor of a tallow factory or of the Armenian diner. Along the way, the information about the girl and her family are filled with data about her childhood and her family that complete the girl's characterization.

III.3. METOPOLIS

III.3.1 The millionaire

The symbol of this city is the millionaire. The character narrates what he knows and, especially, what he hears. He is interested both in the facts and in their legends. The legend begins with changing names. Glad enters Metopolis rolling a wheel, and the first who welcomes him is the millionaire who tells him he should wear a nickname. Thus, the characters have two identities: one that lets itself observed and a hidden one. No individual in Metopolis bears his/her real name. He gets a nickname and this nickname outlines a destiny.

The Millionaire's name does not refer to the fact that he is materially rich, but rather spiritually. The character has gone through a series of experiences that have sealed his life. He has the hard mission to fulfill: he wants to write a chronicle of Metopolis and, in order to do this, it is necessary that he should know the people, approach them, examine them carefully, not miss the details that sometimes become essential.

III.3.2 Fibula Serafis

Fibula Serafis owns a goldsmith shop, after trying other jobs as bourgeois as possible. The woman who transforms old coins in banal decorative objects is, however, a subtle intellectual, who passed through the great universities of Europe. Granddaughter of the great Byzantinologist, Philip Lăscăreanu- The humble, in Metopolis she does an incomprehensible profession for her spiritual condition: she destroys valuable coins, signs of an ancient civilization.

She becomes the owner of saws for cutting stone, of paint shops, and ultimately she becomes a goldsmith. She seems to forget everything she had learned in the famous schools and

she really wants to upset her uncle. Fibula's occupations in Metopolis are ridiculous. Fibula wants to take revenge on the Humiliated, forgetting everything she had learned abroad.

III.3.3 The sexton woman - The model of Cronos

The sexton woman has a fascinating story. When she feels lonesome, which happens in April and May, she runs in the world, as if to forget everything. When she returns, she is pregnant and bears children who will be left with the parish priest.

The woman turns to be naive, because she has the illusion that time can be stopped, she sees life with detachment, indifference to others, and her refuge in the church steeple is equal to escape from time. Creation of God, she does not recognize her sins, even the fruit of her love.

Her gesture seems to be a symbolic one, the woman abandoned her children, which refers to a known mythical model, namely, to Cronos, a symbol of time. The sexton woman symbolizes the devouring time as she abandons her offspring. From this point of view, she is a model update of the mythical Cronos.

III.4 The symbol of the wheel

The text starts realistically, but the incipit is Balzacian. The metaphor of the wheel is combined with the text embedding road. Mircea Muthu associated the wheel to the circle. The circle is the symbol of perfection and of the absolute.

Wheel and connects the profane and the sacred space so that between real and sacred, there are steps. The imaginary space means the sacred, mythic and symbolic made by signs.

The wheel is a symbol of continuous becoming. Stephen Bănulescu realizes the oscillation of the human being between the sacred and the profane, between reality and dream, between real and unreal.

III.5. The city of wool - The tailor Polider

Polider is seen in a double situation. The first is that of a counselor associated with that of a medical assistant because he cuts the rough homespun, and the second aspect is that of an

assistant dealing with local morals. In this respect, the tailor weighs all the options, but then he gives the verdict. For example, if he has a rush order, that is a man unexpectedly dies, he is forced to make clothes before those who already had given the order.

He made a real art out of his job and he sees his job as a ritual that takes place every day. The character is an update of the Creator because God created things from "one piece" as he cuts up large bales of rough homespun. It is important that, with a single glance, he is aware of the measures so that Polider does not use a tool used by all tailors, namely the meter.

III.6 MAVROCORDAT

III.6.1 The foundation of Mavrocordat city

The full of money Jew, Leonida Reichenbach, gives the name of a city Mavrocordat only considering the fact that his ancestor had come with a prince, Mavrocordat, to the Romanian Principalities.

The name worn by Mavrocordatos' founder, Leonidas, reminded of the Spartan king who gave his life together with his three hundred Spartans. So, the Jew resembled the old aristocrat Greek in Phanar, in Constantinople. To him, he embodied the perfect model, the ideal hero, capable of any sacrifice. The Mavrocordats were Phanariot families of Greek origin.

Mavrocordat city has a motivated name, but beneath the surface the true essences are seen.

III.6.2 Anarmenian mavrocordat - Aram Telguran

The Armenian Aram Telguran was a good businessman who had a café where all kinds of people stopped by. The physical portrait of the old Armenian suggests a black and ugly old man, but whose art is to speak beautiful words. The comparison of his eyes to onions reinforces the idea of his distasteful appearance.

The smell of coffee reminded of the flavor and exquisite tastes from different corners of the earth.

Telguran speaks to the Red – Mare the language of the Holy Book, and she does not understand anything. He explains the woman where his name comes from and his entire life

story. He is of the tribe of Japheth. His ancestors founded nations that were related to Noah. In a word, he devises a new story based on a real one. He tells it as if it were a true story, he likes to be heard. He gives names to Noah's three sons: Gomer, Madai, Javan, Tubal, and Tiras etc. His people have been living for a long time on earth, being considered the founder of nations . He proudly says it without getting tangled, in a safe tone.

Mavrocordat city attracts the Dicomeseans to open new business, in a word, to lead a decent life.

IV. Conclusions – Bănulescu's fiction is inserted falsely in the text without the narrator, whatever he/she may be, announcing this fact. Switching is done naturally so that the impression may be one of normality, of reality . The scenario of the Stephen Bănulescu' stories is knit together, analyzed down to the smallest details, so that in this situation nothing unnatural can happen.

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