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# The intermediate beings

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Starting from a concise review of the issues raised by the quest of the hero in *Don Quixote*, we explore the complex relations between fiction and reality, mental constructs and their projections in the real world, text, mental representation and the concrete space-time continuum. The questions are numberless, the heroes are infinitely versatile, the spaces of the human mind hosting all of these volatile entities – literally without boundaries. More often than not, people mold their destinies by being guided by heroes of stories or myth – the essential question then is: who is more real, the man who hosts in his mind and heart the hero, becoming the latter by psychic projection, or the hero who thus re-enters reality after having been generated by the same? Put otherwise: who experiences whom, the man the hero, or the hero the man? Whichever the answer to this riddle, something seems certain: the meeting inside man between heroes and the individuality of man opens vast, practically unbounded, horizons of creativity which are multidimensionally formative for human personality in its dialogue with itself and the collective in which the heroes, i.e., the intermediate beings, live and are transformed from generation to generation.

**Keywords:** *Don Quixote*; imaginary versus real; illusion versus reality; reality-generating logos; mankind meeting in heroes; man/life in the agora.

## *The universal hero of the fairy tale on his undying quest*

**I**n the European cultural space, every time *Don Quixote* is brought up and commented upon, the theme, the hero and the questions related therewith are familiar to all people.

Who doesn't know about this lean and lanky hidalgo, the passionate reader of books of adventure, the character who tried to revive the idea of knights-errant!!?... Around 50 years of age, having changed his name and travelling with Rosinante, he leaves his Castilian village and wanders through the La Mancha territory, until he is dubbed a knight at an inn which he takes to be a castle. Having returned home with no glory,

The world in-between,  
and the bridge dwellers

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Gustave Doré, *Don Quixote and Sancho Panza*

the hero catches the peasant Sancho Panza – his kind-hearted neighbour, who becomes his squire – in the spells of his madness. Having set together on a second trip, devoting his deeds to the peerless Dulcinea del Toboso, Don Quixote engages in unheard-of exploits: he fights the windmills, he emerges a victor from a battle with a Biscayne, he frees a group sentenced to forced labour on galleys, he dresses up with a barber's basin which becomes Mambrino's helmet. Having reached the mountains, he interferes in the destiny of many, he practices penitence in the name of Dulcinea, until several well-meaning people – together with the barber and the village priest – trigger and stage a series of farcical events whereby, visiting again just in passing the celebrated inn, they manage to bring him home under the illusion of a spell. But, after a while, coming from the University of Salamanca, the school graduate Samson Carrasco arrives in the village. The latter, willing to cure him definitively of his knightly insanity, tells our hero about the book recounting his unrivaled exploits that was already printed, thus urging him directly to prepare to leave again. During the third trip, Don Quixote is the victim of Dulcinea's being bewitched by Sancho Panza and enemies, he defeats the knight of mirrors – alias the school graduate; he challenges to a fight the royal lions

which calmly turn their back to him; then he is held in their arms by the duke and the duchess, at whose court are being staged – for him and for Sancho Panza – countless fictitious events; he tries to do justice to a seduced young lady, he encounters a gang of "brigand outlaws," who take him up to Barcelona, where, at last, he is defeated by the knight-of-the-white-moon – again the school graduate. In his sad trip back home, the brave hidalgo visits again the castle of the duke, meets a group of seniors who are about to found "a new Arcadia," is trampled by bulls and pigs, imagines pastoral dreams and, finally, progressively renounces to identify the inns with castles any more, and gets home where he dies in peace, after he leisurely writes down his will and states again his name "Quijana the Kind."

All of these are familiar to everyone. We all have in our soul and in our mind the unbounded enthusiasm and the "madness" by which Don Quixote tries to make prevail – in contradistinction to the requirements of common sense – legendary ideals in the midst of a world that ignores and mocks them. Although on his account are amused the people in the book and those who read him, our hero is not merely comical or ridiculous, on the contrary, he has in himself something sublime and tragic, something "quixotic." This "quixotism" – which the centuries



Gustave Doré, *Don Quixote meeting Dulcinea*

keep alive for us and assert over and over again without cease, which we continuously discover around us and inside our soul – raises from the very beginning a major question. Namely: what is? what does Don Quixote's "reality" consist in?!!

Don Quixote has no doubts concerning the fact that the famous knights-errant he read about in books really do exist, nor has he any doubts regarding his own existence as exemplary for others, for mankind.

In the first chapter of the second part of the novel, the following dialogue takes place:

– The priest: [...] I say that my anxiety lies in the impossibility to give credence in any way to the fact that all that multitude of knights-errant your lordship, Master Don Quixote, mentioned, are supposed to really have lived as flesh-and-blood beings; I, on the contrary, imagine that everything is a concoction, a fairy tale and a lie, dreams recounted by people who are awake, or, better said, half asleep.

– And this is another mistake, answered Don Quixote, made by many who do not believe that such knights have lived in this world, and I often tried, with various people and on various occasions, to bring to the light of truth this so widely spread fallacy; sometimes my attempt failed; at other times, however, I succeeded, when I based my attempt on the sinewy shoulders of truth; which truth is so evident, that I can say that I have seen with my own eyes Amadis of Gaul, who was a tall man, with a fair face and a beautiful beard, although black, with kind eyes – a man of few words, hard to enrage and easily appeased. (Cervantes 1965, Part II: 262)

And, by analogy, who among ourselves could say they have never seen "with their own eyes" Don Quixote in person, haggard and enthusiastic, riding Rosinante, with the exquisite way he talks, generous and idealistic, dignified, relentless, and at the same time mild, chatting with Sancho Panza, in the realms of eternal Castile...?!

But there it is, in the second chapter of the second part of the novel, Sancho Panza arrives and recounts to his master that the school graduate Bartolomeo (Samson) Carrasco, having just arrived from the University of Salamanca, told him the following:

[...] that the story of your Highness has already started to circulate in books, by the name of the "Ingenious hidalgo Don Quixote of la Mancha," and they say that I too am mentioned in it, by my true name of Sancho Panza.



Honoré Daumier, *Don Quixote in the mountains*

– I assure you, Sancho, said Don Quixote, that the one who invented our story must be a skilful magician, because to such people nothing remains hidden of what they want to write.

(Don Quixote's reflection is generated by the fact that "the dirt on their shoes had not dried yet" since they had returned from their second journey.)

Immediately, in the third chapter, the Salamanca school graduate also arrives, whom Don Quixote asks the following right away:

– Therefore, is it true that my story has been written and the one who put it together was a wise blackamoor?

– It is so true, sir, says Samson, that I can assure you that up to now over twelve thousand books with this story have been printed; if you do not believe me, ask the people in Portugal, Barcelona and Valencia, where the book has been printed...

– One of the things that can gratify a virtuous and brilliant man, said Don Quixote hearing these words, is to see himself, while alive, passing, with good fame, from spoken language to a printed work...

So, Don Quixote, being alive, concludes that he has become a fairy-tale hero, his story being told orally and in printed form.

But let us move on. Samson Carrasco states that, because of the much-read book, the hero with whom he talks – and his story – have become extremely popular.

[...] children have it on the tip of their tongue, the lads read it, the full-grown men understand it, the old men revere it; and, in effect, it is so much read and known by all sorts of people, that as soon as they see a wretched jade, they exclaim right away: "There's Rosinante!"...

Lastly, Don Quixote asks the following in the fourth chapter:

- Has by any chance the story teller promised also a second part?
- He has, responded Samson, but he says that he has not found it, nor does he know who may have it, just as we doubt whether it will come out or not.

So Don Quixote learns, in the village of La Mancha, that the author – who fixed his adventures in a story that is read and known by everyone – promised to write a second part of his exploits, while he himself had not even decided yet whether he sets off again or not. And then maybe for the sake of this ingenuous author, for the sake of all those who became fond of his exploits and commented upon them, for the sake of the pages...

who have abandoned themselves the most to the passion of reading ... (for) you will not find a door in any palace whatsoever where a Don Quixote does not exist; some leave him, others grab him; this one snatches him, that one asks for him! ... for the sake of all these, how could our famous hidalgo not hit the road again, to other unheard-of exploits?!...

And there he is, starting on his third trip. Throughout it, our brave hero encounters people who know him, who are aware of his exploits and his nature, given the fact that they had heard about him from stories or they had read the first part of the novel.

It is true, Don Diego de Miranda had not yet had the occasion to become familiar with this first part of the book and as a consequence he behaves naturally and civilly. On the other hand, the duchess the couple encounters when hunting was up to date with the literature of the times; so that, when Sancho Panza addresses her using ceremonious formulas, she recognizes him right away from the descriptions in the book. It is correct that, not being aware of the more recent events – and having no way of reading the second part of the book that was just in the course of being written through these very events –, she

speaks about Don Quixote mentioning him by the nickname of "the Knight of the Sad Countenance" and not by his new autonym "the Knight of the Lions." Of course, the duke too knows his story, his exploits and character, thus comparing all the time what he had read with what he sees; and the same is true about most of the people at their court. From hearsay also the outlaw brigand Roque-Guinart had heard about him, and he accompanies him up to Barcelona, organizing for him a triumphant entry into the city. At this event the hero tells Sancho Panza the following:

- These people recognized us from a distance! I can bet they read our story.

Familiar with his story are also the knight Antonio Morena, who hosts him at Barcelona, his friends, as well as other residents of the city. Walking through the streets of the city, wearing a mantle on whose back can be read "this is Don Quixote of La Mancha," many recognize him, and a Castilian stops him and tells him the following:

I'll be damned if this is not Don Quixote of La Mancha. How on earth is this possible? You even managed to get up here without kicking the bucket from all those countless beatings your ribs must have felt? You've gone cuckoo indeed, and at least if you were all alone, all tied up within the walls of your lunacy, maybe, just maybe it would have been fine; but you have the gift of driving to lunacy and twisting the minds of all those who have to do with you and become part of your clique!

Let us not forget these words of the Castelan!

One day, while Don Quixote was walking on a small street (of Barcelona), it so happened that he raised his eyes and saw written in very large letters over a gate: *Books printed here*, which made him very glad... After inspecting several books and discussing with the typesetter ... he went on and saw likewise how misprints from another book were corrected; he asked what book that was and learned that it was called "The second part of the Ingenious hidalgo Don Quixote of La Mancha," created by a certain man from Tordesillos.

- I've heard about that book before, said Don Quixote. And I swear on all that is true and holy I was telling myself that it was burned alright and destroyed as the stupid folly that it is.

The truth is that, on leaving the duke and duchess, Don Quixote wanted to get to Saragossa.

But, at an inn he hears through the separating wall of his chamber two gentlemen who read the apocryphal second part of his story that had meanwhile come out. The hero is infuriated and starts perorating vehemently, so that the neighbours hear him.

– But who is that man who answers to our words? a voice said from the other room.

– Who else, responded Sancho, other than Don Quixote of La Mancha in flesh and blood, who will make come true everything he said.

And so a discussion is kindled between Don Quixote and Sancho Panza – both in flesh and blood – and the other two readers of the false second part, whose authenticity is contested by our hero. The result of this discussion is that, in order to denounce as a liar the apocryphal author in front of the world and of all future generations, Don Quixote changes the course of his journey, renounces Saragossa and heads for Barcelona.

“Don Quixote in flesh and blood,” had shouted Sancho Panza!... But, we have to wonder: does indeed the reality of this hero – as of any great hero of mankind – consist first and foremost in the fact of living in flesh and blood? For the humane world, for our human experience, being a hero in a story is a reality at least equal with – if not more powerful than – that of biologically existing as an individual who by definition is subject to death, and so will eventually enter a process of putrefaction and decomposition, and whose calcareous matter is bound to become progressively integrated back into mineral anonymity.

And as for the “reality” of the great Don Quixote of La Mancha, let us not forget that, even from the start of the prologue to the first part of the novel, our hero’s brothers, who believe in his reality and eternity, dedicate poems to him: Amadis of Gaul, Don Belinios of Greece, Orlando Furioso and the Knight of Phoilibo...

*The ever rolling circle: myth melting away into fantasy – fantasy converging back into reality*

Any god is part of a story. Any human has their own story, the story of their life, which they enter at birth together with their forefathers. This very story they unfold above the countless histories in which they are



Francis Hayman, *Don Quixote attacking the barber to capture the basin*

included, above the strange reports they hear, read, utter.

Fairy-tale heroes are just as real in the field of human existence as are the people we meet on the street, the nightingale, the plow, the house we live in. Thousands of people are born and die, ages and cultures change, a language insatiably absorbs the monuments of another by translating them. And always, above each and everyone, present at this meeting are Oedipus and Alexander, Apollo and Prince Charming. How many young people have not fallen in love with Natasha Rostova? How many politicians have not desired to become Cesars? From their location, from their fairy-tale home in which they live, these ideal heroes do not allow themselves to only be contemplated and known. They animate us, they transform us within, they are for us guides and examples, they call for us, they move us towards certain actions, they raise questions before us, they determine the practice of our daily existence. And thus, the fairy-tale heroes are a topos of communal meeting and sharing, of identification, of communion, and sometimes of debate and of posing deep questions. They are at all times a subject of public interest, being deciphered, commented upon, admired. One can therefore say that these heroes, as other human things or ontological instantiations, are distributed to everyone without being divided, supporting at the same time human judgment.

By the notion of “intermediate being” we shall understand, for now, precisely the fairy-tale



John Gilbert, *Don Quixote disputing with the priest and the barber*

heroes, the beings of narratives. But what kind of tales, what kind of narratives are those that include and elaborate on such beings? For if the “intermediate beings” were to constitute, let us say, a type, then we shall be dealing with several species.

First of all, there are the mythical-sacred stories, in which the god is present. By their unfolding, by their being re-cited ritually in certain places and at certain times, these stories bring forth and call to mind, for those who believe in them, a “transcendental” world. They secure for them the feeling of direct contact with the sphere of sacredness, considered as being the matrix underlying the existence of the world and of man, the only space that is truly real. The living god of the sacred story, the god that the community truly believes in, is a general and symbolic entity, condensed under successive names, having certain determinations, generating a certain calling for all those who feel he is the absolute reference point, a being to be invoked for obtaining certainty.

In the course of human history, at a certain moment, the mythical story loses some of the altitude of its sacredness. It changes into a little story about gods, into “mythos,” into fiction, into an imaginary story, into a possible lie. Thus it comes close to the fantastic tale – today’s fairy tale for children –, a type of story that always gravitated around the great mythical cycles, being secondary to them or their successor. In the fantastic tale the heroes are usually schematic, sometimes personifications of certain general human determinations: Much-thirsty (Rom. *Setilă*), Much-hungry (Rom. *Flămînzilă*), the

Dragon (Rom. *Zmeul*). And man no longer has a secondary and minor role, as at the fringes of the great mythical-sacred rituals; he is located at a central station, everything gravitating around him, around his social and moral issues.

Another story is the narrative; and especially the historical report. This calls to mind human deeds and heroes that existed and became manifest in a concrete, empirical, effective manner. By trying to fix what happened, to prevent it from falling into oblivion, to assert it to the present and the future, man removes the event into a historical report and into a monument.

The mythical story already contained “something” of the historical datum, but in a very general sense, of observing certain significant mutations in the unfolding existence of mankind. In it one could not find room for circumstantial events that were implying the very heroes telling the story. In the mythical perspective, the present does not have any value; it is a simple repetition of what is supposed to have happened in the beginning, “in illo tempore.” Starting from myth, a little closer to the historical report are the legends, with the questions, problems, attempts, and deeds that their heroes emphasize. Then, the history proper of communities find their way into epics, chronicles, annals, reports, reportage. These are narratives that render in a synthetic and partisan presentation what happened to people, the events having taken place, by reasserting and reformulating them in the text of the narrative, making them reappear under the guise of a second existence, which succeeding individuals and human communities can afterwards share.

Also a narrative about what happens to the real man is to be found in the juridical debate. In the rhetorical discourse used during a trial the accused man makes his appearance, the person charged for its deeds, who thus becomes a judicial case. The hero proper of the rhetorical discourse seems to be the “case,” just as in histories this was the human “event” that took place. The case – as event, as fact – is interwoven with the author who produces it and sustains it; so that, at a certain moment, the case becomes “the case of a person.” The inter-conditioning and reciprocal determination between hero, event and their correlative world are a constant of any narrative or human report.

Rhetorical discourses emerged emphatically in history in the golden age of ancient Greece. Back then the life of the community gravitated less around the temple, around evoking and contemplating the God, around the fascination exerted by his power and calling. It unfolded rather especially in the middle of the "agora," i.e. in the trading market where also the great assemblies of the people were held. With the "life in the agora" what is sharply on display are the political, judicial and ethical facets of human existence, which up to now had been only rather implicit. And so, in a general anthropological perspective, the "agora moment" can be considered a turning point, in relation with the mode of sacred contemplation. The new anthropological mutation that is in the making in our days has as a starting point not the "sacred man," but the "man in the agora."

### **The novel**

Another type of story we can mention is the novel. Of course, this expresses a "fiction-story" about people who are presented from the beginning as imaginary beings, as "ideal" beings. The novel belongs to the realm of art. It is, it asserts itself, just as any artistic product – but maybe in a more special way – as an occasion for analyzing and debating generally human problems. The novel inherits not only the tradition of mythical-fantastic stories, legends and epic narratives, but also that of the rhetorical discourse, which presents cases and theses, as well as the essay tradition of moralists, alongside the tradition of the popular manifestations of the masses in the agora of public life.

In the novels what is commented upon and displayed is the life of individual men, caught in the context of their socio-historical existence, in a given cultural framework.

### **The biography**

The life of a certain man, therefore of a person who really existed or exists, can also be told in a public text, through a biography. But even if we do not call to mind the biography, individual men, human persons, calibrate themselves permanently not only by their practical, actual, unmediated existence, but also by a second existence. They are constantly present in the

comments of others, in their being evoked, gossiped about, and characterized by the community. Situated in the position of a "he" who is present in the dialogue between "I" and "thou," between "us," the individual person is always affirmed and reaffirmed in the collective consciousness. From it radiates as if in permanence certain "eidolia," which eventually reach vigorous sharp expression in the instantiation of biography, so that at a certain moment one no longer knows what exactly is human properly speaking: the individual existing in flesh and blood, the individual who is born and dies biologically, or the individual who is displayed and asserted by the synthetic conjunction of communal stories about him?

### **The fairy tale becoming a synchronicity project or a generative matrix**

The fairy tale heroes resemble up to a point common people. And the living people, the human, mankind, resemble them. And what would happen if we were to dare say that the tale, with its heroes, with the imaginary it displays, with all of its good, synthetic "possibles," were to stay before the concrete man, before the human individual who is biologically determined, before this certain man? Of course, we mean *before* not in a temporal, but in a fundamental sense, as a model and condition of possibility. So that then, it – the tale mentioned above – may be his tale, the story about him, his emanation, his reaffirmation in an instantiation of fiction, of the imaginary and the possible; an instantiation of evocation, of report, of comment and representation; an instantiation which resumes his story and reformulates it, recalibrating him on the inside, thus bringing him to fruition. So that afterwards, yet again, the story told, uttered and stated publicly may assert itself as an important, generic, "typical" fact, may become a "project-tale." A matrix, generative tale, a story that moulds people. This means for it to be placed in the creative field of "synthetic possibles," which the permanent structural fulfilment of being unchains, projecting, in an instantiation of generality and generation, the human, people, mankind. In this way, by comparing the tale and the individual man, who is rooted in his biologically mortal being, we could say that the

fundament and the limit are the same, the beginning and the end of the circle, of enveloping and unfolding of existence, in the field of the anthropological. In other words, we could well start either from the tale, or from the concrete man, passing through the same instantiations, as we proceed to decipher the passing and the sense of their existence.

### *Texts, minds, realities: the intermediation fields*

The stories with their heroes, regardless of their type, regardless of the historical moment for which they are specific, are located at a certain level, they exist in the framework of a certain determined instantiation, in the middle of human reality understood as an assemblage. They in any case unfold above the individual and mortal people, who are rooted in the “ego” and in the subjectivity of their consciousness, mediating among these. The heroes of tales “inter-mediate,” ensuring a connection among people, sustaining the cohesion of the community, the communion. And then, the texts of the tales, of the histories, of the reports and rhetorical discourses, of the novels and biographies, contain not only heroes and events, but also meanings and lessons, theses and values. The theme of the narrative is one thing, while its significance is quite another; the crafted presentation of the case is one thing, while the thesis that the case evidences is quite another; the description of a man’s adventures and character is one thing, while its moral, spiritual value – the idea that his existence sustains and asserts – is quite another. The world of stories, the world of discourses, permanently intends to be, claims for itself to be a possible and real world, even if it implies a type of truth which is different from that of scientific theories. And yet, one might maintain that between the latter and the aforementioned world, that of stories and discourses, there is no real discontinuity, but there are instead possible areas of connectivity and transition. Both shall be located or “set,” at first sight, in a special anthropological field, which we might call – somewhat pretentiously at this point of our discussion – the “field of the theoretical.” This

field stands out as being one of “intermediation,” not only between individual people, not only between generations and cultures, but also between man and nature – human nature and nonhuman nature – between man and “transcendence,” between man as given in this world and the ideal man, i.e. that of the project and of hope. We thus get closer to what at a certain moment will appear to us as being the intermediating instantiation of the logos.

### *The hero as intermediate being populating the mind*

The heroes, the “intermediate beings,” live in the story. And the stories, in turn, live in a special “realm.” A realm of fiction or of the imaginary from the perspective of the human being’s structure, as considered in its generality. A realm of the “synthetic possibles,” of the “theoretical,” of the “logos,” from the perspective of the regional ontology of the human. This metaphor of the hero’s “living” in a realm of the story – of the “theory” which has its own logical horizons of value – is now taken seriously, in order for us to indicate and circumscribe what might be called the “space” of a different world, the space of the “instantiation of the theoretical.” The stories, with their heroes, live here as in a house, as in a homeland. A house or a homeland which precisely they themselves set up, but from which they also emerge, in which they are hosted, feeling like being “home,” in which they take root, in which they move, from which they gaze towards distant realms, from which they utter their words.

But the existence of this special realm implies also a specific time. Referring to stories, reports, theories, living man becomes detached from the spatio-temporality of his practical existence. In the glorious age of mythical-sacred stories, by ritual, man felt and believed that he came into contact with the original time and place, i.e. those of the transcendental being who created and governs the world, including him. But even for the non-sacred man, the spatio-temporality of the world of stories doubles and multiplies that of his practical existence by which he directly and effectively solves the given problems. The time of the story organizes itself from inside it, by the



meaningful succession of reported events, by the temporality characteristic for the heroes that appear and dwell in the story.

The story, as any denizen having full rights in the realm of the imaginary – of the possible fictions, of the true or verisimilar evocations, reports, presentations and texts, in the “realm of the theoretical” – carries out a “synthesis.” In fact, the story is set up and constituted from the very beginning by a fundamental synthesis, by the meaningful coherence of a text which is made up of units that form a whole. We are dealing with analytically identifiable units which assert themselves as heroes, events, themes, meanings. All of these constitutive elements are susceptible of being typified. The synthesis of the story, which is articulated and continues with the synthesis of scientific theories, will essentially contribute to the process whereby the “world” is constituted as “synthetic object” in the representation of the “subjectivity of conscious man.” This link between the intermediate beings and synthesis could well be traced back very far in the field of human ontology which centers on the logos.

The heroes who dwell in the story, the heroes caught in the spatio-temporality and synthesis of the story, appear at a certain moment, in the framework of the above-mentioned circle, as secondary beings in relation to the individuality of the concrete man, like a reflex of the human “individualistic.” Given this aspect specific for them, about the intermediate beings – as about living people – one might say that they have a name, an expressive image and a character. And then, entering their mission, the narrative heroes start uttering things. They assert themselves by expressing opinions and convictions, by asking and responding to various calls, by judging the world and by judging themselves. How many of these things could anyone say exclusively about the “intermediate beings,” while ignoring the concrete persons? How many in the reverse situation? Could we indeed speak about the character of an individual, of a person, while ignoring his representation in others, his characterization by others, the way in which others comment about him, in his absence? But the circle of the intermediate beings becomes furious, insane, changing into a vortex at the moment of uttering. The intermediate beings



Jean Ignace Isidore Gérard, *Don Quixote*

utter ideas, unfolding the language, stirring up the logos. By dwelling inside the story, they are hosted by language. By a given tongue and by language. If the given tongue is an instrument, and language is a field of meaningful human statements, of meaningful utterings, then the texts of narratives – with all their heroes – will also be such statements, such assertive utterings. Statements that are flanked, on the one hand, by prayers, hymns, visionary kerygmas, prophecies; statements that are delimited, on the other hand, by formulations with practical meaning, by imperatives, by pieces of advice, requests, supplications, questions!...

The “intermediate beings” present in the story are, from a certain perspective, secondary beings who are found inside human reality understood as a whole. They appear as shadows in relation to the entire being of man, the being of the real and true and complete man. The human being who is, too, filled by the light of the sun of “being as being.” The story of the intermediate beings can be an occasion for discreetly experiencing some of the significant moments and instantiations of the “anthropological,” of the process whereby human existence is deciphered as an “ontologically valid being.” Thus, in the instant when the “work” is polarized as a complementary element of the intermediate beings – just as the “story-narrative” is polarized

as a complementary element in relation to scientific theory – the complex of problems associated with the practice of labour appears in clearer light. The same happens with the connection between the scientific theory on “nature” (= *physis*) and the case narrative understood as factual basis of the sciences on man. Then, with the “daimon” what is announced and displayed is the ethical complex of problems, which to a certain point is connected with the “life in the agora,” but also with the generality of the human, with the interior reflexive definition of man, by his foundation in human generality which is present in the subjectivity of individuality. Finally, with the “angel,” what rises at the horizon is the problem of reason and the problem of becoming, in correlation with the serious theme of the absolute. But a mankind that conceives of transcendence in non-sacred terms, as a simple fundamental and fundament-setting instantiation that can be observed ontologically, can no longer cultivate the traditional angel. However, it will not abandon the “angelic-daimonic instantiation,” this reflecting the rank of man’s ascent towards the great rational and spiritual syntheses, towards the great ideas and values, the phase of his becoming during which he sounds the terrible question of “being.”

One might say, too, that the story of the “intermediate beings” can be also a probe meant to display the reality of the “logos.” This terrible thought, this deep and restless logos, which man has always captured and has always left in the shadows, deserves maybe renewed attention in this world of ours which is so passionate about the problem of languages and theories, but which longs so much for well-organized syntheses that are to find a good balance between the field of the practical and that of the theoretical – both being centered on judgment –, i.e. the field of the logos in fact, which animates the existence of the real and complete man.

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