

TITU POPESCU

THE AESTHETICS OF PARADOXISM
(second edition)



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Translated from Romanian by P. Georgelin, F. Smarandache, and L. Popescu

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Foreword

In the history of thought and creation, the decisive events, the great and significant moments, the strongly affirmative stages - then the imposition of the optimizing novelties - have depended on the name and prestige of a personality. Referring to those, we personalize further on. The examples are extremely numerous, even in our nearest past. When we mention a creation - in the largest sense of the term - with the name of the personality who illustrates it most extensively at a given time, we state precisely the specific importance of it; we give it, with other words, the identity to which we can refer continuously with full knowledge and without causing any confusion among the receivers. The facts are called with the name of the man who produced them, and in this way we can compose a parallel onomastic dictionary, in which the work is included in the person's space, keeping its content. The consecrated proper names evolve through quickly imposed habits, a large range of increments that announce the essential outline of their peak production. No space for ambiguity remains when we address to readers or listeners who are somewhat acquainted with the subject and we use such terms as Aristotelianism, Platonism, Kantianism, Hegelianism, Proustianism, Eminescianism, Barbianism, etc. We have even the advantage of a centered communication when we suggest with a sole notion the work as well as its dominant features, linked with the renown of the concerned author.

There is no doubt that this way of denomination, when practiced a long time, has become a reflex and now is part of the habits of a correct expression. And neither the semantic objectification of works by a person nor the inherent axiological sanction disturb anybody. Personification being inevitable in creation, the history of art can be superposed to the history of the authors or, at least gets tangled very strongly with them.

It is precisely the case with the recent literary movement of Paradoxism, conceived in Romania and affirmed in the United States, which is closely bound to the temperament, inclination, taste and creative disposition of its initiator and organizer, the poet-mathematician Florentin Smarandache (paradoxism = smarandachism, in an "internal" and already notorious interpretation).

A few years ago, I received at the redaction office of "Curentul" in Munich a letter sent from the Istanbul camp for political refugees. A small writing, nervous and legible, expanding on four pages, had been elaborated with the object to present the young poet, fled from Romania, who was desirous to make himself known in the advertising and literary life of the Romanians, but not only theirs, in the Occident. I had learnt there from that he was a teacher of mathematics native in Oltenia, that he had published in his specialty, but also in literature, that he was alone and just did not bear solitude. The professional writers know this type of letter. At first I'd had a reflex of restraint, justified by the lack of knowledge in this case. In addition, the profession/specialty of the sender came to support my mistrust. A mathematician in literature is a rare thing, because it sounds in us like the highest pretensions to amateurism. Ion Barbu, isn't it?, comes to you first in your mind and it is enough to discourage the velleities in this field. The information of valuable scientists on art is not founded usually on a rather confused bovarism.

However, from the script of the refugee in the Sublime Porte came out another atmosphere and a feeling of another kind of anxiety: it could be felt that it was not a stranger in literature who wrote. The letter did not insist in terms of desire of publication. It had a very serious human core and a spiritual quality that attracted attention. You could perceive a taste well developed or, at least, having entered into the right way, and a state of spiritual alert desirous of being aware of the events. The signs of surprise increased when I extracted from the bottom of

the envelop a small book of poetry, in a Lilliputian format, as if it were for use by fable personages, a paperback book published in fact in Morocco, The author: the same Florentin Smarandache. But the surprise had to grow on, as the reading went forward, because the poems constituted only an element of the significant space of the page, the expression tended towards an autonomy in an universe of signs, in a concentric play reinforced by the disposition of the verses and the astonishment of the blank spaces. It was the first contact with paradoxism, discovered still in its incipient and more tempered phase.

Gradually, but enough quickly - the impatience of the letter from Istanbul was absolutely incontestable -, the poet's name took importance in the literary sphere, when he had succeeded in settling in the city of Phoenix, Arizona. He has triggered off a real campaign of in-forming with his poetry and his thought concerning poetry, through an extraordinary epistolary effort and through his works in a general manner, succeeding not only in attracting attention on himself, but also in being recognized and appreciated for his fatherhood of the original paradoxist conception, in gaining sympathizers, members, supporters, so that he is included in the most notorious references in the present literary activity of the world, and notes and comments have been made on him in the most diverse international media. He is appreciated as a schoolmaster and a writer with a real talent. He is overwhelming with so many statements of sympathy and appreciation expressed about his name. From now, a record in the computer would be necessary to put them in full evidence. I believe that here, in Occident, he is the most popular writer of our generation.

I have noted that he generates an involuntary sympathy. I have been the testimony of exclamations of delight that came from persons who had not read anything from him but had heard of him. He has then gained the reputation of being a spiritualist of mistakes. And from him you accept that insolence and that irritation in regard to the world, because he does it with a refined intelligence, a superior spirit and a good-heartedness that conquers you. Although it seems to be said frivolously, Florentin has a gift to become likable. His is gifted for nonchalance and contrariety, but his play, either it should be the spark in surface or it should put ingeniously the unorthodox forms in a picture-frame, it is a very grave, serious, deep play, directed towards the face of the one who follows it. He, the poet, laughs with an eye and weeps with the other. And precisely this genuineness of duplicity, I intend to put it in evidence through all this essay on Paradoxism - since Florentin Smarandache, trying my structural weakness for unpredictable curls of his mind and my tolerant Transylvanian character in front of his southern hurry in stating and denying, started to bomb me with consistent parcels, that came on until I was about to reach Paradoxism, almost filling a shelf of my library. Plus his letters, plus writings that have punctuated the stages of the road.

And it is in this way that the project - not the first anyway, as it can be ascertained from the biography afterwards - has been conceived to integrate Paradoxism in a larger family of mind comprising the whole of the artistic modernism, in a theory of creation that could explain the fields of activity. For this reason, I have focused this essay firmly on the aesthetic domain, considering that the modern experience of creation draws its validity from broad principles that govern the life of the artistic phenomena. And then I have come in a natural way to the evaluation of the paradoxist concrete, of a movement put into action - to its exponential level, the one given by Smarandache.

I have preferred to debate of ideas about Paradoxism, because it is the surest way to the clarifications that are inevitable. No priority has been given to the filiations and relationships - although I have indicated them where it was the case -, but to those aspects that are in a vertical connection with a norm, a principle, or to the largest irradiance of those that come from an independent emission. I have added to the suggestions of Smarandache's biography some new

ones, coming from other sources. Furthermore, I have put as a basis, of course, the capability of discernment that is presupposed in those who have a familiarity of whatever extent in this domain.

On account of the spectacular nature of the subject, of the temperamental iconoclasm of the poet (novelist, dramatist, translator, as it will be seen afterwards), and because of the preoccupation for the implication of a principle and the consciousness that a knot of aesthetic contradictions cannot be undone like a Gordian knot, it may be that I will not have been always clear enough to make myself understood thoroughly. I have taken this risk in order not to deceive those who, acquainted with this field, have the abilities to draw personnel constructive conclusions. To speak of Paradoxism, anyway, is not a subject for an editorial office.

I've not even have any hesitation in granting a special attention to the examination and the analysis of the booklets, all the activities of Florentin Smarandache, since if we speak about Paradoxism, we speak of him first of all - precisely the ideas with which I had begun these introducing lines.

I have recalled the letter arrived at "Curentul" from Istanbul, which changed for some time the course and nature of my readings. I must warn the future Smarandache's correspondents that they should not be disturbed by the unusual label attached on his envelopes: a flight of cranes floating in a blue sky, stretching their aerodynamic necks towards the desired horizon...It is nothing else but a mathematician's emblem for him who has this nebulous and remote (as far as I am concerned) field as a discoverer of a function that wears the poet's name: Smarandache's function.

And there is much to say about it, God have mercy...But what I can say is that the paradoxist mentor is a kind of notoriety in the science of numbers, where he is also the holder of an overwhelming biography. Sensational! A simple glance through it gives you a fit of dizziness!

I finished this book in 1995. Till this moment, when I have written the last page (this one of the foreword), I have not succeeded in shaking hands with its inspirator. I have read him, corresponded and conversed with him on the telephone, without exceeding the limits of the formal information connected with the intellectual collaboration. Everything that I have written has been elaborated and controlled in reference to the reading and without interference of echoes of other sources. His person is alien to me, his personality is close to me. This is a guarantee of sincerity of the lines I am writing. I also declare my impossibility to say what he is like to be from now on. I can only express my hope that the sense of this analysis should correspond, as time passes, with a complete literary affirmation of the movement and its leader.

One thing more: one has been looking for the "tranquillization" of Smarandache, for his moving towards "normality", with arguments such as formulae of good sense, of good advises (La Rochefoucauld used to say that nobody can any longer give real examples of good advises). Nothing is more opposite and more prejudicial to his (literary) interest! A Smarandache swallowed up by the self-sufficient common norms, led to the denominator of uniformity and canonized in banality - that is to say: a real paradox - would be a Smarandache lost, a minus Smarandache, the ratification of an absence that would have no longer even an excuse for its inconsistency. There cannot exist a cut off Smarandache after the printing of our preconceptions. It would be another thing, quite another thing.

Smarandache is either exasperating/ exasperated or he is nothing!

From paradox to paradoxism

In aesthetics, the paradox means the apparent resolution of an enigmatic situation (the result of such a process is the satisfaction of a distention), the emotional moving force being the unforeseen, the unexpected (which generates and also perturbs a new tension). Therefore, the paradox is simultaneously a conclusion and a provocation, consisting in the concomitance of the opposites, which gives it a real specificity. The paradox is of the nature of an explosive nucleus resulting from the fusion of satisfaction and anxiety. The first situation, during an instant, is derived from the appearance of something with a convincing meaning; the second one, that comes immediately, is the perception of something concealed and absurd. Something, that is dissimulated under the level of the logical acceptance, jumps out abruptly in the main point to consider and constrains to acknowledgment. It looks as if it were an error, but not so big as to take alarm and not even to be clearly inhibited. It is a mechanism of exception in thought, that will be accepted with the complicity of a total sympathetic tolerance. The aesthetic behaviour of the paradoxism characterized by the auto-suspension of the absurdity. In the table of distribution of the specific elements, it is collocated in the category of annihilators and perifractors of the convention (by the side of the comic, the ridicule, the grotesque, the absurd).

Although it is an old construction of philosophy and an object of study for logic, the paradox has remained an insoluble sophism, an insoluble approach, an inextricable contradiction. Eugen Simion made the reflection that the shadow of paradox is fertile for literature: "all these texts that have flourished about the great enigmas of logic and that, through the subtlety of speculation, fascinate our mind". He includes in the semiotic paradox, the plays of language, the theater "for two odds", the literature that "wrigs the language", more generally all that has something of that illogical logic" that Al. Macedonsky defined.

The literary historian justifies the literary tenacity of the paradox with an aesthetic relation: "art is paradoxistic by nature, since it uses a fiction (a feigned thing) to say the truth". A metaphor is a concrete paradox, since "it attempts to infringe the limit of the thought and reconcile the hostile universes". For as much the modern lyrical discourse is concerned, the paradox "is by nature antonymic, incoherent with premeditation, bizarre and obscure". The negative categories come into the harmony of dissonant tensions and only poetry can give an acceptable expression of the impasses of thought (on the base of a logic of the third acceptance). The entrance into and the exit from the castle of paradoxism can be made only through the mediation of the art of paradoxism.

The non-intention bears liberation with itself, but the anarchical impulses are reconsidered: indifference as to the form, de-ritualization of the beautiful, abolition of hierarchies, insufficiency of reason. And a way to a new dramatic tension is then opened, so that it feeds radical reactions (that recompense so for the innovating liveliness of the vanguard, refused in its spirit by a good many of those who follow it: "art has proved not only that it is, as is the rule in history, impotent to domesticate the Demon of power, but that it is in condition to serve it profitably and with devotion" - Eugen Negrici).

The effort for the autonomy and investment of the paradox is called paradoxism.

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In the monography he has consecrated to it, Solomon Marcus underlines the enormous modern importance, in scientific knowledge, in philosophy and in art of the paradox (gr. para: contrary to; doxa: opinion). "The paradox is the result of the superposition of the confusion or

identification of two distinct levels of reality, language, thought or behaviour". Since the paradox consists in the contradictory simultaneity of two propositions, then the surmounting of the impasse can be made only through the recourse to a language richer in resources than the one of the formal system considered. In logic, the paradox deals with the zone of the unexplainable, in art some part of the unexplainable.

Formally the paradox acts in opposition to semantics ("the paradox takes its birth in the nonrespect of combinatorial restrictions of different part of a proposition"). But, since the scientific languages take precautionary measures in view to avoid interaction between distinct levels (generators of nonsenses, confusions), literature plays precisely on "disordered" manifestations of language: the amalgamation of meanings produces humour, the "sliding" of meanings assumes an ironical function, the unexpected passage from the figurative to the literal sense of words neutralizes the differences between literature and show (a very important function in dramaturgy, the lowering from the solemn level to the vulgar one bears ridiculousness, the superposition of the fiction with the absurd realizes the burlesque, the parody of a relation of equivalence interpreted in one of opposition amazes and stirs up hilarity.

The paradox succeeds in contradicting our sensorial and perceptive habits, helping itself, in exchange, with a semantics of the infinite and the high velocities. The paradox actualizes the negative and the absent, questioning chasms and putting in evidence the duplicity of the dark physicisism, creating a kind of visible darkness. It is the courtyard of the crepuscular truths and the basic instance of the reputations (Sartre said this: "the conscience is not what it is, but what it is not").

In paradox, little is much and much can be nothing, or little is enough and disregarding is eloquence. The exceptional superposes itself to the normal, the performance to the derisive. The paradox is any fair sabotage of the linear communication. "The use of paradox - Solomon Marcus specifies - is a fundamental therapeutics". Then its effect of perplexity is not only a first signal of identification, but that must also be considered like a moment of crisis of the communication, like an insufficiency of the language, something that shows an invalidated thought. The paradox amalgamates two different levels of knowledge and, through the qualities so obtained, affirms itself as "the heart of every creative thought (in art and literature, the adequate manipulation of paradoxes is essential)". By virtue of the possibility of reference opened to it, the paradox includes in fact a reading in the structure of the literary work - what becomes important for the paradox. The situation of dilemma provoked by the paradox is a prospect: it incites to a new effort of thought and imagination and requires the appeal to new arguments before an optional decision between two alternatives offered.

Solomon Marcus has circumscribed the area of manifestation of the paradoxes in the "close languages, from a metalinguistic point of view"; or, following this theorem, paradoxism would precisely come out of the field of action of the elementary or the basic, since it homologates in this way the metalinguistic possibilities of communication. Then, in the theory of the paradoxes, as we can see, we leap in continually from a paradox to another one...

In the sphere of competence of the paradox, the logic of contradiction, as defined by Stephan Lupasco, is enclosed. The tension between different organic structures (wave and particle, continued and discontinued) expresses the conflict between two antagonistic energies. The passing of the **potential** to the **actual** indicates that a force is helpful to the cause, but without a **total actualization** or a **total potentialization** being possible. The generic conflict, according to Lupasco, is that between the **homogenized forces** and the **heterogeneous forces**. The homogeneous - heterogeneous antagonism must be connected with the actual-potential antagonism and put in the modern light of the antonymic vision of dynamism. The unity is the

equilibrium of dramatic oppositions. The unity is the concomitance of **A** and **non A** (something that revolutionizes the traditional principle of the noncontradictory), an expression that is the definer of the paradox. Stephen Lupasco has demonstrated in this way the scientific basis of the paradox (tensions between tendencies that, opposing each other, condition and presuppose each other). In this vision, the logic of the contradictory (the paradox!) creates the “conscience of consciences”, a source of human liberty. The analysis by Lupasco of the **concept** attributes to it this intensity because of the plurality of strong contradictions that compose it: actualization of homogeneities and actualization of heterogeneities become partial with the introduction of the third part. The classical binomial becomes a trinitarian antinomy (theory appreciated by this other theorist of the paradox, Solomon Marcus: “How far we are from the traditional vision, that endeavours to margin the paradoxical phenomena, considered an illness of nature and thought at a time when the absence of paradox was considered as their state of welfare”).

Lupasco’s theory explains the combinative propensity of the paradox and the illimitableness of the decoding possibilities, the deepness of the mechanism.

The paradox is the plus-knowledge of the less-knowledge or, in a poetical expression: “And just as the white moon with its beams / does not reduce but shading / increases and makes deeper the night’s secret, / so it enriches its obscured horizon / with large flowers of sacred mystery / and all that is non-understood / is changed into many even greater non-understood” (Lucian Blaga). In another kind of paradoxical poetic experience, discourse and metadiscourse are superposed - in what Nichita Stanescu calls a **poetics of rupture**, since it has two determinants: the two fold expectancy and the inexpressible. And so, in front of the notorious theory of the untranslatable nature of poetry, of the impossibility of an artistic synonym, the opinion of the plurality of poetical modalities is introduced: that of the word “that has been made of something else”. But, as Solomon Marcus warns us - “the literature that manipulates exaggeratedly those processes runs the risk of being the paradoxical object of another literature: a phenomenon that is properly quite a paradox”. Whitt this a new aperture is made in the direction of paradoxism.

The quality of reflectiveness / autoreference of language favours this metalinguistical function (metacommunication). The fulfillment of this action is similar to the inverse operation of the **feed-back** (autocontrol and auto-optimization). Still as a similitude, it is necessary that Heisenberg’s relations of uncertainty should be remembered (complexity of the relation between observer and object).

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Abraham Moses proclaims the closing of the museums and the transformation of the artists in programmers of our phantasms - in order to amplify an art or create a new one, in the sense of an exercise of metacreation (through metalanguage): “where should be collocated the new arts if not in a sensual combinative system, the first stage of an operational research on the artistic function?”. And, consequently, a modification of the artist’s statute would follow: “the artist’s role is changed: it is not for him to create new works, but new forms of the sensitiveness to the sensible, before having recourse to the combinative system of the thought”.

If we take into consideration the radicalism of the informational aesthetics (a theory akin to artistic modernity) and look at the relation between the banality of the foreseeable and the originality of the new, between the weight of tradition and the sensorial programming, we will observe once again the installation of an unlimited aesthetic potentiality through the removal of the foresee-ability. The theory establishes an aesthetic movement that denies totally the redundancy and postulates an originality without restriction. However, an interrogation may arise, if the change that affects a single dish of the balance may also “protect” the receptivity, if we can

speak of a complicity between the creator and the consumer of art, which latter can then be inhibited by the proposal of an integral originality.

Rene Berger had observed that “before constituting itself in a message, the communication consists of a coming into a contact”. At times, through the pleasure of liberty and the generalization of negation, the paradoxism annuls the conventionalism of the intermediary through a message-object and brings into a direct ideational contact of the emitter with the receiver, so that after which contact the latter forms his proper message-object in the inwardness of his receiving conscience, what means that every receiver may benefit of his “object” of art, autonomous and different from the others.

Through this, paradoxism fits into an aesthetic law of the inner necessity, as the explanation is given by Nicolai Hartmann: “in the artistic conscience - and in the aesthetic one - the firm concept of an inner necessity is maintained, since it reigns over the work of art and keeps properly to it its figurative concrete character. This necessity is not to understand as aesthetic obligation, an imperative or another exigency of practical order, but as a real aesthetic need, considering it as a legitimacy throughout the artist’s work and linking this in an unity”.

The paradoxism has the proposal to demonstrate the possibility of a generalization of the literary matter to a multiplicity “without limit” (what may mean, for a rigorous aesthete, a notional pulverization, including for this purpose heterogeneous elements, from scientific notions up to drawings, signs and the lack of these, vacuums. Then it benefits by a specific nonlimitation of means. May all this however be called aesthetic? If we take the law of intention of the artistic behaviour, formulated by Tudor Vianu, all the means are subordinate intentions of the artistic behaviour, then they may be validated. And it is true that there exists sensitive resonance that the handbooks of traditional inspiration don’t point out. For instance, in the case of geometrical figures used in paradoxism, there intervenes, in a reader who is not a mathematician, “the effective presentiment of the law of figures”(N. Hartmann), which establishes between reader/contemplator and message a relation of relevancy that recognizes the intuitive character of the geometrical evidence (A. Schopenhauer). Or in this Hartmann’s explanation: “the confused conscience of a regularity or a legitimacy, of which however the intuitive conscience is not a knowledge”.

The translation of the paradox from mathematics to literature has raised, for Florentin Smarandache, a series of interrogations, that proved every time to be like so many organic hypostases of paradoxism. But the literary paradoxes are paradoxes of life. Liberated from the tyranny of the dogma, they act like the audacities that the modern world postulates for the liberty of creation and the liberty of expression. Poetry becomes, in this way, “an open door to all the extrapolations of the imaginary” (Paul Courget) or “the finding of efficient and tense new scriptural practices that maintain the energy resulting from the impact between opposed semantic fields” (Constantin M. Popa).

Anyhow, the paradoxism is not actualized in the absence of a responsible gravity, brought in a situation of impact. Not an impact in the limit of the contingent, as the avant-gardes had made, but in the one of the metaphysics of the world. The paradoxist action consists in the intensification and reinforcement of the notions and meanings from the inside, through the suggestion of striking (non-) analogies brought into light by the unorthodox capability of the author.

Paradoxism increases the existential anguish of the metaphysical caliber, the fear being made essential in concept and sublimated in polysemics. It does not demonstrate that Nothingness is a therapeutics: from catharsis to nothingness, we may reach a real inner paradise, understood as a personal event. We subscribe, in this order of ideas, to the subtle analogy conjectured by Marian

Barbu: paradoxism can be understood through the “invention” of Nichita Stanescu, the one who has discovered the “hemography”, that is the writing with your self”.

Paradoxism lives a kind of continuous euphoria of liberty, like an experimental voluptuousness of the all-permitted, like a weakness for tolerated superstitions, like an emotion of discovering the derisory, under which we can guess a complicity with anarchy. In short, what else is paradoxism: a modern and violent reaction or a romantic living of the present? It can be both of them, plus a thoroughness, plus an amazement, plus a heresy, plus an astuteness. In the non-world new Babel we live in, paradoxism is a kind of a phantasmagoric nature.

“The essence of paradoxism is the essence of creation - says the priest Dumitru Ichim. Ex nihilo. The creator reaches with his thought the most intimate part of the eternity: the non-beginning of the beginning, the instant of a non-instant. In short, to-be-free-through-love is a paradox. Eva mistaking through her disobedience to paradox and becoming the first Aristotle’s pre-apprentice. The first person seduced by the nothingness, the definition of which being that of “to-be-free-through-the-non-love”.

Anyhow, the literary formula cannot be adopted by an author with a foreseeable disposition. The expression is derived from the “name” of the author, it is consonant with the writer’s work itself, like a living bond in it: “it is not only the effort the worker makes on his work, but rather what exists and devaluates itself as being truly human in this work” (Michel Dufrenne). The expression refers immediately to the human and artistic specificity of the author: through it a dialogue is engaged between the one who conceived it and the world, a connection between subjectivities. It expresses the unity of behaviour (the author’s) and of a character (of the work). But the peculiarities of this latter are coherently expressive only if we consider the whole of the work. Their separation - in the present case of the paradoxism -, their remotion from the intentional whole author’s work would reduce notably the effect, if not annihilate it. Their denomination, according to the rigors of the analysis, is not valid, from an aesthetic point of view, until “after we have felt, in front of the work, the entire peculiar affective quality it expresses” (Michel Dufrenne).

Another Frenchman, the writer Patrick Marcadet states (cf. Anthology) that he was expecting, at the appearance of paradoxism, that it would reveal itself as “being able to put in evidence the hypocrisy of the so-called “artistic worlds”, that pay more attention to their own image than to creation”, to which is now opposed the meditation of “a primitive emotion, that of the non-speaking, of the non-creating”, the abandonment of all preconceived ideas.

Among other opinions selected in the Anthology, we should retain also the Halil Gokhan’s (Turkey) observation that paradoxism is the proclamation of a return to the source, in a direction opposed to the affirmation of the beautiful and the true, in order to constitute itself in this way as a means of contest.

Roland Barthes had declared that the dynamics of writing and the playing with sounds would be able to protect literature from its infestation by some manipulative interests of the Power. Ideology and society make continuous attempts against the liberty and originality of the creator, limiting and guiding him, imposing on him a standard of artistic behaviour attracting him toward a conformist style. From this derives an opposed and necessary creative reaction of unpredictable information, of continuous displacement of the contexts, of affirmation of the plurality, of the analogies and, generally, of the overflowing dynamics of writing. All these aesthetic “normalities” aim at the rehabilitation of the state of grace of the aesthetic object, its true setting in liberty, its protection against abusive inscriptions (there’s a normal favourable artistic serialism, on which Tudor Vianu attracts our attention) in the official entomological album of literature. Is this not really the spirit of paradoxism?

But the evidence of paradoxism imposes on us a more useful return to the father of the universe of despair. He, Emil Cioran, imagines the absolute book, that “after everything is annihilated annihilates also itself”. Of course, Cioran anticipates the absolute negativism of paradoxism, that seems to be the “enfant terrible” of the author of the warning that “it is difficult to conceive an universe more untrue than the literary one and a man who is lacking more in truth than the literate one”, an author who sees in the incompleteness “the modern ideal of perfection” and is horrified by “the stink of the words” in a time when he proclaims to us the absolute of the availability (“that should be more unusable than a saint”) and of “the possibility to renovate oneself through heresies”; an author who teaches his followers saying that “liberty is the good of greatest worth only for those animated by a desire to be heretics” and that a tired man may become “a demiurge of a subuniverse”, constrained to this by the reality of an essential aggression: “the thoughts always persecute us”.

Don't the exercises of paradoxist decomposition build a concrete addendum to the syllogism of bitterness? In spite of many semblances they have a common status in the affirmation, in the exacerbated rehabilitation of certitudes regarding the values. It may be, sometimes, that the intervening schemes have been (too much) arranged, but not as it can be seen with a (too) independent eye, if we consider that there's always an “opposite side” not attested. Usually, the artist's intention is limited by the proper formal obligation to give a contour to the object of art. Sometimes, what have been tried in the avant-garde, that is to put in liberty the artistic object, is in a current use in the paradox. Though, however, we accept - as far as there's acceptability - the dialect of serialization in art, materialized in cycles, we can consider paradoxism as an illustrative threshold of a new avant-garde, which we could celebrate on the altar of a new divinity. Let's be silent!

If the avant-garde has developed the comedy of the automatism, paradoxism writes the drama of those. The Bergsonian theory of the trap of the (human) automatism could have been useful to paradoxism as an optimal remedy. Paradoxism rises against the intermittent and impenitent poetical productivities, against those regular and exhausted identities by poets who generate continuous versified floods, who untiringly and tediously make a mechanical belt. Succeeding in making it an antidote to the literary mediocrity, those ones accumulate a quantity of lines in a process that Hugo Friedrich qualifies generally with modern expressions such as: excellence of the exceptions, impregnation by extravagance, assimilation of the nothingness, vacuum of the transcendence, innocence, destructive imagination, dissonant dislocation. The paradoxist “affirmation” is the abstruse reflex of the strategy, like the inexplicit notions, such as the ineffable, the indefinable, that surprise an infinity in which the opposites coincide and the spirits are identified.

The protagonist and agent for the passage of the paradox to paradoxism is, undoubtedly, Florentin Smarandache.

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The man whom Constantin M. Popa calls “a paradoxist civil servant” is the possessor of an energy that authorizes him to be, not only in an ideological sense but also in an organizational one, the leader of the movement to which he has dedicated himself. For this, he had to put in action a “superb insolence” and was helped by “a pride out of measure” (ib.) - motive power of a continuous insurgent exercise, aiming at conquering the poetical revelation/ revolution to which he has given its title.

Being interested in the movement, the literary historian Ion Rotaru gives this explanation of paradoxism, in which he stresses a meaning of generalization of “literature” in a polemic avant-garde objectification:

An international avant-garde initiated in the decade 1980 by Florentin Smarandache as a protestation against the communist totalitarianism.

At the beginning, the movement has been like a muteness: to make literature without writing literature at all!...

- for instance: a white page stands for a poem!

- anything can represent a poem: a drawing, a copy-book draft, a painting, any graffito (then the absence of any word or literary sign whatever), any abstract sign (mathematical, chemical, physical) put on a page...

The nonliterature, created in a paradoxical mode, becomes a new kind of literature!!

During the last years, paradoxism has generalized the old expression of "literature" in the multidimensional spaces or on a scientific ground (Lobachevsky, Riemann, Banach, etc.). Any field of knowledge can be improved with methods of other fields, of opposite knowledges. In this way, a 3-dimensional space:

- a flower (plucked in a garden) is considered by itself a poem!

- the course of a rocket in the sky!

- the sound of a bagpipe too!

Then a poem can be: an object, an individual, a phenomenon, a condition, an idea ...(or a group of...), intelligible in a universal language (that doesn't need any translation!).

Not only in a written form or recited on a stage...

The paradoxist manifest launched by the founder of the movement has the eloquence and the affirmative firmness of a confession:

I have left the communist totalitarianism and emigrated in the USA for the liberty's sake, but don't try to convince me with a literary rule! I am not a poet just because I write poems.

I am an antipoet and sometimes a nonpoet.

Then I have come to America to rebuild the statue of Liberty in verses liberated from the tyranny of classicism and dogmatism. I approve any audacity whatsoever:

- the antiliterature and its literature;

- fixed inflexible forms and the living face of a death;

- the nonstyle style;

- poems without verses (because a poem doesn't mean words), mute poems with a strong voice;

- poems without poems (because the notion of poem adjusts itself with no definition met in a dictionary or an encyclopedia);

- poems that exist for their absence;

- post-war literature: pages and pages full of banalities and nonpoetry;

- paralinguistic verses: diagrams, drawings...;

- nonword and nonposition verses;

- verses highly disturbing and others hermetically trivial;

- nonintelligible intelligible language;

- problems of mathematics unresolved and clear - it's necessary we give the art a scientific form in the century of tectonics;

- impersonal personalized texts;

- the electrical shock;

- the translation of the impossible into the possible, the transformation of the abnormal into the normal;

- an art Nonart;

- literature made of anything;
- literature made of nothing.

The writer is not a prince of the ducks!

The notion of literature has become out of mode in this century and people laugh at it. I am ashamed to affirm that I create lyric and dramatic texts. I dissimulate them.

People don't even read them, don't listen to them.

Anyway a paradoxist movement is neither nihilism nor desperation. It is a protestation against the sale of the art.

You writers, do you sell your sentiments?

Do you create gifts for money? Not only crime, sex and terror books are published?

Where is the true art? Look for it...

You can find in paradoxist books all that you don't like and don't need: pages and pages not to be read, heard, written! Enjoy them! But after the sorrow you know actually whom you are and this is a pleasure. Such books are an infinite mirror of the soul. Art is a spurring towards the ultimate possible frontiers, towards nonart and even beyond... A book with white pages is better than a book that says nothing.

The language used is very abstract and symbolic, but very concrete at the same time: a nonrestrictive creation in a restrained form.

Everything is possible: then the impossible too!

Therefore, don't wonder at these nonpoems. If you don't understand them, that means that you understand them. This is the scope of the manifest.

Because art is not for mind but for sentiments. Because art is also for the mind. Try to interpret what cannot be interpreted.

May your imagination blossom like a cactus in the desert.

FLORENTIN SMARANDACHE,
Phoenix, Arizona, USA

In an epistolary formula, the founder of the movement comes and gives us a "precision": "To make literature with anything. To transform the literature into nonliterature. To give an artistic value to the nonartistic, the monotonous, the sterile, the everyday life (without confusing it with the embellishment of the ugly, from Baudelaire to Arghezi - and with the embellishment of the insipid, the insignificant, the natural ...that is not ugly)". One distinguish more obviously the intention to give a contour to the aesthetic aspiration toward a universalization of a living beautiful, through the availability of a permanent aesthetic behaviour.

A fundamental thesis about paradoxism lends credence to the statement that any phenomenon (idea) has a meaning and a nonmeaning, that happen to be in a contradictory harmony. The essence of paradoxism has to be found in a correlative formulation: the nonsense has a sense and, vice versa, the sense has a nonsense. The motto of paradoxism proclaims that everything is possible, and the impossible too. Then its blazon is represented by a spiral that may create an optical illusion, but may be also a vicious circle:

THE PARADOXIST LITERARY MOVEMENT:



ALL IS POSSIBLE, THE IMPOSSIBLE TOO!

Paradoxism aims to a later development that should be in such a position as to generalize literature in the scientific spaces (Lobachevsky, Riemann, Banach, etc.), in the n-dimension spaces and even in the infinite-dimension spaces.

A new development is situated under the sign of “democratization” of the artistic life, through the mutation of the framing of the object, reorienting it by virtue of a spiritual disposition to an always live and intensively distributive beautiful. In this way, we can discover in the insignificant object its concealed face, its positive meaning, elusive to a superficial perception. Everything is put in relation with the reciprocal affectedness of the subject, this one being himself an “author” multiplied by the total number of the human beings who exist on the Earth. Of course, theoretically. Practically, even an author of a paradoxist orientation must have the clear conscience of the specific differences, behave intentionally in congruity, have the express longing for this type of aesthetic bearing, train the authorial will and - not in ultimate instance - have the endowment and the inclination to all these. The essential distinction from all the other orientations in art stands in the reader’s access to all those expectations that, in the traditional aesthetics, lie only in the author’s importance. The condition is the co-universality. In the ideally realizable situations, the paradoxist author and reader then superpose themselves. This convergence does not lead to annihilation, but is the condition of a re-foundation of other new and fresh principles. Because paradoxism is not an exemption of talent. However, the author should never submit himself to some ritual rhetoric, but to the spontaneity of his associative intuition.

For the paradoxist author, his attitude is important, because since we speak of “antiliterature”, of “antipoetry”, we don’t speak of “antipoet” or “antiauthor”, what confirms the observation that the formal virtuosity doesn’t substitute for the talent. The active, driving and responsible element remains the subjective and supreme intention, which can be considered as the subject of the entire enterprise. Even when he makes self-irony about himself, in a syntony with the general protesting atmosphere against paradoxism, the author takes himself in earnest. His imperative, even if it’s partially draped in the shadow of dissimulation, is visible all the same for the excellence of the work in its detail, which gives credibility to the enterprise.

Paradoxism affirms its delimitations with the other avant-gardes: it differentiates itself from dadaism because it has a significance, it differentiate itself from the literature of the absurd because it is linked with a sense, it differentiates itself from futurism because it comes upon the contradictory essence of science, technics and art, it differentiates itself generally from the avant-gardes since it surprises the paradox in action.

Here is the mathematical and lyrical essentiality of the sequence of the semantic paradoxes anthologized by Florentin Smarandache in the “mathematical poem” entitled “The paradox of our life”:

Let us put “@” an attributed and “non @” its negation. Then:

PARADOX 1:

ALL IS “@”, AND EVEN “NON @”.

Example:

E 11: All is possible, and even the impossible.

E 12: All is present, and even the absent ones.

E 13: All is finite, and even the infinite.

PARADOX 2:

ALL IS “NON @” AND EVEN “NON@”.

Example:

E 21: All is impossible, and even the possible.

E 22: All are absent, and even the present ones.

E 23: All is infinite, and even the finite.

PARADOX 3:

NOTHING IS “@” , NOR EVEN “@”.

Example:

E 31: Nothing is perfect, nor even the perfect.

E 32: Nothing is absolute, nor even the absolute.

E 33: Nothing is finite, nor even the finite.

It must be observed that those three classes of paradoxes are equivalent. More generally:

PARADOX *:

ALL {verb} “@”, AND EVEN “NON @”.

Of course, substituting the ‘verb’ and the attribute “@”, we obtain some strange paradoxes, but that are fine enough. Here is, for example, this pun which reminds you of Einstein: all is relative, and even the theory of relativity!

Or:

a) The shortest way between two points is the indirect way!

b) The inexplicable is, nevertheless, explicable with this word: “inexplicable”.

In the Antipreface to the “antiplay” *An Upside-Down World*, the author justifies still again the “delirious” mode of writing, which is neither casual nor without intention. Like an inspired comedy writer of the human mockery, he has written a topsy-turvy play, because the world is so: the contradictions of life are contradictions of the play. The lack of logic is common to both, the ruptures of language draw a tense attention to them. The inner seasons of man oscillate between hibernating and thawing in a long cycle of Beckettian waiting, without object. The men’s abulia is visible in the indecision of the end: a double end, in a “fishtail”. The author is sure that “in a paradoxical society, you cannot be but paradoxical”, what is translated, in the mechanism of a recorded play, as the completion of the infirmity as to the normality (and inversely).

The writer declares polemic on an equal footing on the mad and ignorant world: “To a society that doesn’t recognize me, that refuses me, I answer all alike”. To this world, he throws down the gauntlet of the literary irreverence: the theory of plays and catastrophes, the formalization and cybernatization, the laboratory experiment, the stylistic automatism, the ingenuousness of the allegories, paraphrases and interferences (distributed after the criterion of the author’s metaphysical suffering).

Another explanatory text is that of the preamble to *The defective writings (Some faces of the nonexistentialism)*: it defines the central notion of the title - a component of the “social” paradoxism - as “the way of not being the inhabitants of an Empire of Evil assume of not existing even though they exist”, then naming a discontinued function of life. “Nonexistentialism” designates the forced splitting of an individual’s personality imposed by a society dominated by an aggressive Evil (afloat on a nothingness above the brutal reality). The nonexistence is provoked by the others’ existence and is like a way of withdrawal from the time, like controversial and protective retirements from history, an escaped from the stained reality, an opposition to the life that refuses you. Since “the dead who exist and the living who don’t exist” may be entered in the accounts, then the possibility of a lack in the “men’s nonconscience” exists, like a going out of life through a lethargic action of the “nonideas” and the “nonvalues” that imprint themselves on the obedient human guinea pigs of the “ideological experiments”. Beyond, there would still remain the exile ... Is then paradoxism a shivering mode of living the exile (from society, from literature), like the recovery of the liberty? Well, why not?

*

An illustration of the actual paradox - the theoretical one having its coherence not refuted - is the Anthology of the Paradoxist literary Movement by J. M. Levenard, Ion Rotaru, A. Skemer.

The anthology adopts the NonConformist Manifest published in the volume *The sense of nonsense* as its programmatic text. Here is the translation from French:

NONCONFORMIST MANIFEST

For a new literary
movement: PARADOXISM

I am not a poet.

I have come from mathematics. I am actually surprised: why do paradoxes exist in mathematics? Does the most exact science, the queen of sciences - as Gauss had said - admit false and simultaneously true things?

Then why not in literature?

Then why don’t paradoxes exist in literature, which looks fairly open, fairly malleable?

And I tried to find.

All is possible. Then this volume too!!

*

Read, my friends, our everyday paradoxes! expressed in ingenuous, daily propositions.

Hard contradictions.

Strong antitheses.

Figurative expressions, interpreted in a proper sense.

Transformations of meanings.

Plays on words.

Contrasted comparisons.

Several words written simultaneously.

Absurd repetitions.

Parodies of proverbs.
Nonverse, nonwork, nonliterature... non-yes!

Write, my friends, our everyday paradoxes! The paradoxes of life:
to love and to be detested }
to be loved and to be detested } in a same time

Program the computers so that they write for yourselves!
No free word in poetry, or better: poems without words...
Those at least will be read!
If the forerunners have ideas, say the opposite!!
Write, my friends.
PRONOUNCE AN ANATHEMA AGAINST THIS THEME!

Of course, the privileged space in the distribution of the anthology is granted to the founder of the movement, around whose personality the appreciation and observations concentrate best. Jamal Ben Serghini (Morocco) notices an not apparent dimension: the pleasure of knowledge, a scholarly delight that involves a “philosophy”. In a similar mode, his compatriot Khalil Raiss discovers a well articulated clownishness, situated close to magic.

A Romanian supporter sees in paradoxism “the harmonious anarchy of the things” (Mircea Popescu).

On behalf of the Literary Association of Provence, the conclusion is expressed that “the immutable and intrinsic celestial values are not always discovered where they are apparent” - a most general formulation, but with, in particular, a highly transparent mark. The paradoxist poet puts in evidence the coherence of the absurdity and becomes indignant about the derision of the formal juxtapositions (Annie Delperier); he leads towards surrealism the Prevertian heredity (Claude Le Roy) and towards “the political significance the holding of silence” (Jean-Michel Levenard).

Of a particular significance for the intelligence of the movement is the Ion Rotaru’s “pseudo-essay” (in order to be noticed?), *About a new Euro-American literary movement: Paradoxism*, from which we’ll take up a few ideas and items of presentations. What the paradoxist essentiality should be? Here is the chart of the composing elements: a clear sweep of the former literature, the consideration of the new writings as a literature, the composition of nonpoems, the freeing of the tyranny whatsoever, the antiliterature as a literature, the development of the nonstyle style and of poems without verses, without words, the paralinguistic and computerized literature, the creation of literature from anything, also from nothing. The literary history believes that paradoxism is a symptom of lethargy of art and the syndrome of the 20th century’s end.

About the same definitions are given by those who, in an agreement, have written on a movement: from Dada, that is said paralogism, nihilism and antiliterature, terms then used for futurism, Urmuzism, constructivism, integralism, surrealism - illustrated by Tzara, Marcel Iancu, Ion Vinea, M. H. Maxy, F. Brunea-Fox, Ion Calugaru, B. Fundoianu, Ilarie Voronca, Mattis Teutsch, Sasha Pana, Scarlat Callimachi, Aurel Baranga, Geo Bogza - and by Andre Breton, Aragon, Eluard, Desnos, Soupault, Queneau, Ribemont-Dessaignes, Prevert, Picasso, de Chirico, Dali, Man Ray, Klee. And like paradoxism today, the aerogrammes of the avant-gardists deny a too slow development of art in front of the technique. Among the representatives - the literary

historians concludes - only Urmuz has left a worthwhile avant-garde work and the others have betrayed the initial nonconformist avant-garde.

Similarities between avant-gardism and paradoxism: contestation and nonconformity, clownish insubordination (“they astound only the illiterate rabble who don’t know the literary history and think that every threatening thing can be eaten up”). The author’s cautious conclusion is that “the paradoxist movement repeats an experience”, as it was done in the eighties in front of the avant-garde, remaining in a kind of deplorable **rear-guardism**”.

The literary historian’s restraints and admonitions should be attributed to the “traditionalism” that he declares. About the paralinguistic “deviation” he doesn’t pronounce, but some of the interjectional series suggest him a “phonology (if it can be called so) of a mating” something that harmonizes excellently with the “regulating squeaking of the bed”. Thank goodness, the interpreter also admits, at the end, an act of adequate significance, comprised in that “Jeremiah’s lamentation, a great reproach to a whole people who let themselves to be driven imbecile”.

The professor does not believe in a movement, but only in personal destinies, the loner organized “for his absolute own self” being Florentin Smarandache, to whom happens the (hypothetical) good luck that could make of him ...a writer of national and even worldwide importance”. Hey, maybe still farther! He wishes him to become “as great as Cioran”, but we know that could mean “those worst things coming from Romanians” (Cioran, who had made an unintentional **laudatio**: “where the paradox appears, there the system dies and the life triumphs”.

Constantin M. Popa - another authority in this field - fears an “exhaustion of the resources”, a “limitation of the literary productivity on behalf of the one who falls in mannerism”. But the normal course would be, in fact, roughly this one: is it not inevitable that some insurgency turns to the benefice of one’s own capital? Does not the coronation of a perfection announce the decline? If it is clear that we are attracted by anything, it is necessary that we precisely hold on the incompleteness of mannerism. If a current has not entered into history, that means that it has not matured sufficiently. anyway, a youth without an old age is possible only in the paradox, that suspends history. In fact, Constantin M. Popa admits, in the micromonograph consecrated to the movement, that “the paradigm of negation becomes a literary object, because everything falls back into literature. It is an inevitable paradox”.

One of those three authors always in the contributions anthologized for “the monograph” of the movement, Jean-Michel Levenard, establishes relationships or at least resemblance on a large cultural plan: the romanticism of liberty in the 19th century, Van Gogh, Rimbaud, Lautreamont, as the explorers of the movements Dada, surrealism, Isidor Isou’s lettrism or, still going back, the really spiritual reflections of Pascal, La Rochfoucauld, Vauvenargues, La Bruyère.

The **Anthology** contains also the list of the participants in the Paradoxist Literary movement, a list that is, of course, always kept up to date, in order not to omit the names appeared on all the continents.

We can draw the conclusion that, from the range of the French textualism and all the occidental tropism to the dis-ideologization of the spiritual activities, new experience of destruction have been outlined and crowned as the “dissident” variant of paradoxism. The aesthetic “autonomy” is here a plurality of those latter, aiming at the democratization of language. The morals lie in the precaution used not to manipulate the addressee of the literature. The difference between those ultimate and paradoxism stands in the intensity: paradoxism has risen from a prospective expectancy, abandoned the precaution of the distrust, repressed the hesitation

and decided, in compensation, on a resolute political exploration, in which complete actions are taken.

Let us come back to Florentin Smarandache - supreme authority - in order to understand the matter in the best way. He is incited as by a demon of language, an “impediment to reach the essential of the things”, and then in the proper rigorous framework of the haiku he sees a “haiku space”, a kind of laurelled space that keeps a “fixed form”; the opposite side has identical marks, but the whole aspect emits suggestions: more slender (springlike and epigrammatic “theme”), more massive (autumnal and philosophical “theme”). As nothing is mentioned, anything can be heard! Directed telepathy between author and “reader”, or a free play of suggestions and autosuggestion? What is the “reader” to do? He “is going to meditate and thus complete, according to his imagination, his own poem”.

Having prepared this original communication for a “Matsuo Basho Symposium”, the poet and theoretician Florentin Smarandache presents in this occasion and integral paradoxist “poem” “leading to a limit close the with infinite”, ending with the rhetorical interrogation/ affirmation: “I am wondering if one will invent also poems with less than ... zero verse! This is: negative!.

Paradoxism is the art of silence.

Illustrated with authority by the managing-practical attentions and theoretical contributions of Florentin Smarandache, the aesthetics of paradoxism brings a distinct contribution in the specific field of discipline, through the aesthetic qualification of the forms of negation (the ugly as a nonbeautiful). It widens the range of the aesthetic acceptance and present to the artistic language the hypothesis of reevaluations that will intensify an expressiveness menaced by the weariness of the routine. Or, in the proper protagonist’s formulation, once submitted to an interview with his good will: “Poetry is a clinic for words. So many words are trite, worn out. It is necessary to ornate anew the poetry in them”. What are the factors that weaken the expressiveness? He quotes them all: Antiphrases. Periphrases. Metapoetry. Poetry of the absurd. Pronouncing me against poetry, I don’t but affirm it”. The author-theoretician enters with success into the field of interdisciplinary theorems: “A series of words is convergent but finds itself in the vicinity of the heart”.

The tendency of the Smarandachian proposition is a universalization of the poetical language in an nonidiomatic, multivalent and imaginative, supralinguistic, graphic and additionally-poetical, but a poetics of another kind, giving a literature with another face.

The passage from the paradox to paradoxism has followed the way of the assimilation of the idea in theory and of the concrete in the extremely-like-concrete abstract.

If we change a word in the initiator’s assertion, we can say that paradoxism is an actual clinic for the words.

In the post-modernist filiation

After what has resulted from the debates about modernism, in that period of the impairing of sensitiveness, the insurgent and protesting spirit of the avant-garde shifted to the rehabilitation of the ironic and parodic aspect of the tradition. Moreover, life has become the artistic imaginary, a life however impregnated with a rhetorical melancholy. And since the rights of the living are the most tenacious enemy of totalitarianism, which oppresses postmodernism, it was, in a political translation, the necrology of communism. Postmodernism promotes, as it announces, liberty, diversity and the right to audacity (actual, experimental).

Paradoxism is also the living of existential and cultural experiences, both specific of this century's end, as being determined by some general conditions: the simultaneity of the information on a world scale, the revolution of the formal borders, the democratization of the inter-individual relations and of the autonomous conscience, the re-interrogation of the axiological criterion, the global reference to reality, the conscience of a "ultimate" and decisive experience. All those aspects partake the eccentricity of being simulations of modernism, about the actions of which it can be asserted they have been interrupted.

The persistency of a demonstrative attempt explains also the symptomatic gamesome reflex. The difference is an aesthetics or an appearance of being nonrepresentative and improvised: each page evidences itself as a reality without the help of a text. Postmodernism shows a technical articulation, a metalinguistic experiment, in composed surfaces, in a continuous dislocating and reunifying. These increase, at the same time, the self-reflexivity of literature, in the form of the anticonventional prosaic/poetical experience. Let us remember, in this field, among the prose writers, Italo Calvino, Milan Kundera, Umberto Eco, Marquez, Toni Morrison. As for the poets, we deal with them at a greater length afterward. one arouses a permanent confrontation with the models and, in fact, a self repressing of the temptation of an exhibition of rhetoric and antilogorrheic proceedings, of a cynical eclecticism.

"The response of postmodernism to modernism - remarks Umberto Eco - consists in the acknowledgment that the past, as it cannot be destroyed because its destruction would lead to silence, must be revised: with irony, with ingenuousness".

The postmodernist literature - like everything a generalization of a discipline from the inner - has conquered its proper conventions. Observing the works of some persons like Umberto Eco, John Barth, Peter Acroyd, Scot Sullivan remarks: "This kind of literature borrowed massively from the cultural constructions of the past, we undo and rearrange them without forgetting to bring back continuously to the reader what is live". In relation with Eco's novel "The island of the day before" (Milan, Bompierri 1994), he observes that pedantry together with authorial timorousness prejudice the main narrative, what results in a whole that is smaller than the sum of its components. But, taking it for granted, Eco remains infallible spiritually and as a provoker.

All those observations remain valid also if we generalize them to the whole literary experience of postmodernism, of which Gheorghe Grigurcu has established the particular spectrum: epical character of the lyrical discourse, intertextuality, heterogeneity of the codes, Babylonish totality, de-formation of the forms, relativity of the play, experimentation of the objectivity. In the textual postmodernist engineering, the critic destroys "a parallel with the positivism and the pragmatism of the century", "the miming of the contemporaneous civilization".

The specific context of postmodernism renders unlimited the determinate. If we take an example from the plastic art, the American sociologist Donald P. Eckard describes the phenomenon in this way: “A chaotic scene of Warhol Factory suggests postmodernism: confusion, fire arms, spontaneity, sexuality in diverse hypostases, clichés, movie stars, etc. It seems that all this can be observed in the diversity of the popular culture indicated by Camille Paglia: our concealed paganism. the modernists, with their rational emphasis, would have preferred this to be definitively buried. Camille Paglia praises the irrational, the subconscious, the intellect in order to reach a more adequate understanding of the human psychology”. From this he develops a tolerance for the common taste, the plebeian exultancy, setting - a little theoretically - the work of art as a reductive light: that is in a semiotic equality with leisure events. This attitude is perfectly synchronous with the reorientation of the **historical new** (Stephen Greenblatt) toward the valorization of the basic determinations, on which precedes a noble part of the charisma of the work.

Postmodernism is also sensible to restoration: if avant-gardism denies in an absolute mode historicity in art, postmodernism returns to history, and even when very often it does it in an ironical way. The composer Aurel Stroe saw in the specific syncretism the solution to a happy receiving: “I think that the specific syncretic types that have been cultivated in a recent time, in which the visual intertwines with dance, music, text, may bring an important contribution to a deeper understanding of our contemporaneous universe”. The postmodernist poet, taking when in front of a text a parodistic and ironical distance, reads an obsessive absence amidst an original intertextual relation. The writer actually disavows the pathetic fictions, since the more authentic postmodernist dimension is a parody.

The postmodernist ideology is largely reflected in the expression of the semiotic space, in which are included specific discourses: pragmatic, literary and political discourse, psycho- and biosemiotic matters, design, artificial intelligence, artistic and religious discourse. Like the present life, the semiotic one is marked by a specific plurality of the discourses. An inherent penetration of ambiguity doesn't make of it a simple intellectual play, but shows it as an interdisciplinary crossroads, as an intercultural competence. It offers a social model of equilibrium that accentuates the extremes. The acceleration of the signs is, in return, a form of stimulation, which transmits to the discourses an appearance more actual than the reality itself. Coincidence and ambiguity have come out from the fictional to enter the modern science.

The present poetical sensibility is opened toward the everyday sensations, but it is also hounded by the psychological effects of the excess - apathy in first line, then disorientation, abulia, lack of interest, boredom at the end. The discontinuity of verses gives an indication of all that of when an rearrangement is always possible or can be desired. The occurrence of a lack in the effort to recover a new coherence is an experience that leads to paradoxism.

Postmodernism is never ignorant of the tradition, though considering this one with irony it refers to its spirit, which in its particular moment took a step in the avant-garde. In a symptomatic mode, postmodernism gets rid of constraints.

*

What the Romanian poetical experience reflects can be determined from a recent historical process of a gradual and progressive liberation of the illusion. The historian Eugen Simion observes that in the post-war poetry Nichita Stănescu represents “the termination and the beginning” (with **Non-words** and **In the gentle classical style**) of the Romanian postmodernity”. The poet “has fixed to himself a lyrical model and succeeded in making it accepted, today, as a

lyrical model: but it is Bacovia who initiated the experiment of the abbreviation, through the hermetism reached in his stenogrammes. **Middle-class stanzas** came out with an obscurity increased in comparison with the symbolist poetry. From the metaphysical and demoniac trends an elliptical and most authentic psychosis was reached. The sibylline holds of an intertextuality in which the pamphlet seems to be stenographed.

A rebelling iconoclast opposing the hypocrisy of the conventionalism was Geo Bogza, prominent in the avant-garde period (2nd and 3rd decades), an insurgent nonconformist. He was the leader of a group (Ilarie Voronca, Stefan Roll, Sasha Pana) that dynamited “the good manners” in poetry, with the intention of shocking definitively the habits in reading (**Diary of sex**, 1929, **The Poem-Invective**, 1933). Saturated with the conformism of the aesthetic poetry, these ones - to whom we can add Gherasim Luca, Paul Paun, Virgil Teodorescu - have launched, tense and dramatic, **the poetry that we want to do**, which declares firmly that “we want to break with this past of suaveness”.

But we should not forget that in this persistent page of modernism the expressionists, futurists, surrealists, integralists and today the paradoxists also write, absorbing the aesthetic impulses converging from the interior (Urmuz, Tzara) or from the exterior (Marinetti, Apollinaire).

What has really remained faithfully to the models/ idols, if not to say what is abandoning them? “The everlasting youth of the eternal models is an inept sentence, come out from narrow and lazy minds”, Paul Zarifopol still observes. Until, at the end, the augury of some heresy should be of establishing a new dogma or, in the rigid and apophtegmatic assertion of Ion Barbu: “culpable is all that is altered/ and is holy only the marriage, the outset”.

The phenomenon is even more interesting when we observe it in its final stage, when the postmodernist “liberation” betrays itself as recovered romantic nostalgia. We can call this the completion of an insurrection in an ironical complicity, cleverly valued through the regime of the cultural tolerances. From this comes a radically histrionic appetite of paradoxism for a totalling gamesome rhetoric. The writing gets consumed in its proper time, through a masochistic gesture of an intensely spectacular nature. Basically, literature is made from literature, a space is created in the scriptural simultaneity of former experiments, as the mathematical ones (ordering, lacks, cycles, rhythms, lines, points, progressions). A discreet subtextual irony is everywhere perceptible and an accomplice grace takes the place of the critical bibliography. A whole obtained in this way is an accumulation of fragments, which is assisted by a mysterious mechanism that homogenizes the disparities.

In the Romanian experience, the poetry of the eighties developed, as an implicit form of contest - and was as such encouraged by some leaders of the literary tendencies -, a tactic of renewing of the direct poetical discourse, stimulating then, through the soundness of their example, a not counterfeited generalization. As a consequence, there become cultivated banality and narrative style, public divulgence of the artifice of creation, intertextuality and irony. In this way, there is a provocative distance taken even in front of a catalogued modernism, in front of the classicized forms of the refined lyricism, in their implacableness and philosophical seriousness. The axiology of the accepted beautiful is ruined into an axiology of insinuation. The postmodernist neoliberation gives rise to a technology of demolition that encounters a publicized recent polemic initiative from the part of the occidental poetry we can define as post-textural.

It is necessary to specify that postmodernism takes advantage of the increasing value disengaged by the collapse of communism and of the liberties of the transition phase. On principle it is opposed to the confusion between ecstasy and circumspection. There exists then an adaptation, a synchronization between the time’s solicitation and the literary response. The irony

of the eighties was, in spite of all, a form of faith that, in the long term, presupposes an ideal and, in the short term, announces the decline of a cycle of creation. The poetic investigation of the production of poetry introduced a gamesome taste that postulated an understanding in consideration of the further formal practices. There has been so maintained a continuous provocation of the gratuity, the wanted artificial, a new histrionic availability, a metatextual inventiveness, a cultural emancipation - that became an instrumentation of the art without whatever coercion. Through all that, poetry comes down dizzily, in the same time, toward the observation of reality, then being in a position to raise higher the absolute platitude of the existence and to stage a "show of the innocuous" (Eugen Negrici). From this up to the indifferent-neutral tone, there is no more than a step. Nobody ever takes the liberty of provoking simple fruitless agitation; the poets are concerned with well-concluded actions, with an aim, suggestions, allusions, arguments and polemics. All that, in an aesthetic order, accuses the romanticism of being a form of obsolescence.

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As an implicit manifesto, leading to the true compels to taking a part in reality. The combinative possibilities, being suppositions of the real, lay out a road. And like the true, poetry lives and shows itself in the ambiguity of the existential situations. The depersonalizing of the discourse, as we say at the end of our subject, leaves space for any combinative possibility and for all semantic incidents.

In its most formal aspect, paradoxism can be considered, within limits, as an exacerbated extension of postmodernism, an instrumentation of a code of the optional infinity. The modernist-postmodernist-paradoxist triad can be verified, with the comment that, if postmodernism has assimilated forms of the popular culture, paradoxism shows a return to the formalistic elitism under which sign the whole modernism has been.

Paradoxism is, undoubtedly, a form of aristocratic spirit in the culture, even if it shows a libertine language. Its "commonplace" experience is not vulgarity, as there would have been unthinkable its connection with the distressingly popular national "Cantare" (Song), the digestive pill of the culture of consumption. Dadaism, avant-garde, modernism have countersigned our elitist records. Formalism, the cultural and playful appearance of postmodernism, expresses a kind of recurring in creation, indicating a beginning and an end. Postmodernism has also got its revenge for all that has been forbidden during the time of the censoring dictatorship (more drastic after its abolition), intentionally and symptomatically reaching a certain degree of textual difficulty. In particular, a cultural ecstasy came and relieved the bothered existences and opened other experiences. For this we see at work consciousness, irony, histrionism and masochism, cultural fever and absolute authorial independence, irreverence and display of despair, cynicism and isolation, disillusionment and premonition.

Postmodernism refuses for itself the "specialization" and decides, inversely, for a plurivalence, in concordance with the dramatic change of the state of the knowledge: their autogeneration is under the sign of a strategy of denomination. Knowledge has become a source of power (Jean-Francois Lyotard). The modern knowledge justifies itself, according to the French aesthete, through "the plays of language", that violate any frontier and lead to the emancipation of the "disciplines", that "delegitimizes" itself.

The overflowed irony, especially postmodernist, is surpassed, in our own case, by the proper concretion of its consequences: undermining of the unidirectional gravity, encircling of the vulnerability, intelligent progress of the doubtfulness. After a bath in irony, immunity is

established: instead of exaltation, detachment is preferred, instead of the subtlety, the clear refusal of compromises. Paradoxism, as an instrumentation of postmodernism, is qualified “a space of the exacerbated critical conscience that finds its expression in a dislocation of the forms of thought and language, carrying out the autonegation of literature and the overture toward another representation of the act of writing” (Constantin M. Popa).

Paradoxism is enlightened by a specific reality: the twisting of the modern life in sophisticated electronic short circuits, of which some are dangerous. It raises the protestation concerning the derision that resulted from the humiliation of the human by the present electronic talk. For that, such a kind of text gives up the implicit autocommentary that abounds in the postmodernist recipe.

The nearest relation of paradoxism remains however the avant-garde (ironies and relativism), when the specific difference lays in the insurrection of the negativeness. The oddnesses keep in a constant alert the significant vigilance, the unusual associations put on trial the strong irrelevancies. In order to provoke a deliberate reaction, an important dose of originality is the previous condition that paradoxism carries out properly through its whole existence.

The emergence of paradoxism is explained by its own initiator as a refusal of creating in compliance with a control imposed by a dictatorial society (cf., *Le Mouvement Paradoxiste*), which one, at start constituted a kind of Romanian samizdat. The first manifesto-platform of creation was published in 1983 in the book *Le Sens du Non-Sens*. All that was traditionally considered as nonliterary, in particular negation and contradiction, made its irruption in the sphere of literature. The sphere of art was then developed through the organic addition of **anti-**. The definitive stage consisted in the generalization of poetry in an n-directional space, including even the real objects in their natural state (the reader putting himself in one of these latter).

If we take another extreme of paradoxism, we can still recognize in it a dramatic discharging and the objectiveness of a poetical anarchy, then paradoxism affirms itself as a reform in the absolute.

It can be an argument in an ecstatic theorem launched by Werner Hofmann: “If it has been recognized as an artistic activity, it is, first of all, a production of the formal reality and not a repetition of the realities of a pre-existent perception, that means a direct access, with all the formal possibilities, to the 20th century”.

In virtue of its acquired experience, paradoxism can be observed in the excesses of “an art on the point to be done” (René Berger), by a double action: refusal of the myths and the mental habits, of the images and relations of the established cultural system, a will to introduce new mental activities and new formal relations. Started from the expressed condemnation of totalitarianism, paradoxism is an original form that Rene Berger calls “an attempt to communicate” (even if the artists are attached to ideologies and structures, it seems that their **experiences**, however much they could be unusual, however they would be revolutionary, are and remain **an attempt to communicate**”).

In concordance with the newest mentalities, characterized by revision, ambiguities and pluridirections, paradoxism is a movement “in the move”, that offers trajectories and not fixed lines, with a mobility that determines “a work being in itself the inside of the mutation” and that is always an encouragement to “the power of the signs and of the symbols diffused by the **mass media**” (ib.). Another remark of the Swiss aesthetician is also perfectly applicable here: “Renouncing to the normative and authoritative models, we must then think in time of a structure inspired by the dynamic models. we can speak of **inventing the ways of invention**”.

In the radically negative effort of paradoxism, we can guess the pathos of some aspirations after changeableness: quality instead of imposture, performance instead of mediocrity,

authenticity instead of mimicry. That's why a unorthodox experiment like that of paradoxism not only couldn't have been accepted in a culture strongly distortedly controlled, but even would have been considered as an insult that deserved the most watchful sanctions. What would be permitted to it, if we imagine the provoking substitution of the great words of the party propaganda by the great silences of the relentless deniers?

The cleverness of the waiting opposes the affirmative rigors. In this sense the paradoxist experiment happened to rejoin the antitotalitarianist literary interventions and wants to be listed as such in the series of proceedings of the evasion - the absurd, utopia, parody, imitation, allusion. The funambulistic spectacle of paradoxism (written and graphic) is excited more particularly on its unaffirmed side, where the rhetoric of the suspense reaches the virtuosity.

Paradoxism couldn't be suspected of the effect for the sake of effect, but even so it wouldn't then diverge very much from the post-avant-garde. It doesn't pursue the graduate of a formal play, but properly the urgency of a message, imposed by the pressing character of the speech. It has abandoned the horizon of the gesture as a spectacle, leaving the sphere of the culture of the effect, however without contradicting it. What it contradicts is the indisputableness of the models and the negligence in regard to the original spontaneity, the vanity of the general consensus, the complicity of the guided culture.

Paradoxism is a node of questions about the human nature and the creator's deep motivations are searched of the concealed reality, of the sense of the underside. It discomforts the superficial habits, by a ceaseless action of counterpoint, inversion, context, simulation, by humour and irony, by a cheerful confusion and a spiritual satire.

Goethe already noted that, for the encyclopaedism of his mind, the tradition of the expression offered insufficient solutions: "the language is not prepared for everything". The paradoxist experiment can be brought in relation properly with the resentment of this limitation, but comes at the same time also in contradiction with a theoretical "limitation" diffused in art, especially because "the refoundation of the work of art through the word is the unique that is proper of our condition" (Werner Hofmann). Now the denying liberty of paradoxism came to discredit the traditional limitations and habits, including even this "tradition" and the innovating movements of the 20th century, comprising futurism, the promoter of a new aesthetics, purged of whatever utilitarian, civil and political residue. In the modern aesthetic symptomatology, the re-evaluation of the bases opens also the possibility of some annulments. Ardengo Soffici even declares that "art tends in a fatal mode toward its own annulment", as an expiation of an augury meant "to chisel in the general sensibility as much as is superfluous in its own manifestations". The Italian aesthetician perceives the total function of art in the quotidian as it is experienced in paradoxism: "everything is art", leaving however the conclusions in suspension...

But - look out! - postmodernism, disinhibiting all the inhibitions, releases a taste for standardizing the nonconformism, that come in a dangerous vicinity with the proper exercise imposed by the agents of uniformity (ideological, aesthetic). Then paradoxism emanated from this suspicious liberty can be seen as a refunctionalism (aesthetic, political) of the delirious style of the self-satisfied generation. Instead of the formal obstructions - the protesting ecstasy.

Can we suppose that, in a postmodernist filiation, paradoxism is situated on a position of decadence? Its aesthetic reality invalidates this supposition. It has been noted that the true slap in the face of the avant-garde is the revolutionary one, when in decadentism "a position of submissiveness" (Mario de Micheli) shows itself, caused by a lack of the sense of differentiation (historical, aesthetic), what produces a spiritual extenuation in full opposition to insurgency. Then the insurgent energy of paradoxism is one of its basic qualities, to which will have the occasion to come back. The avant-gardist practice of the revolt - **épater le bourgeois** (to astound the middle-

class) has been reoriented in paradoxism - *épater le communisme*. Paradoxism propagates, presupposes and requests an absolute liberty, resulting from the direct and virtual refusal of whatsoever moral and social convention, that guarantees in exchange a realizable positive liberty. It brings to completion the conscience of the rupture, already acute in the phase of surrealism ("very acute from the beginning: a rupture in art and society, in the outside world and the inside world, in fantasy and reality" - Mario de Micheli) has become radical in paradoxism, a limit to which is imposed the prospect of a new and purer return to Man.

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Constituted as a cultural model with the ambition to resolve the crisis of modernism, juggling in surface with the playfulness, the skeptical, with a pulverization of the cultural and judging with an expert eye the democratic re-equilibrium of the entirety, paradoxism reanalyzes the Being. This type of poetic intervention is the nostalgia of the social status, essence of the Being, of the nonapparent one, but that can be reached through an initiated intervention - as did, premonitory, Ion Barbu.

But modernism, that began with Mallarmé, is an expression of the crisis of the subject (de-constructed, even philosophically in a time near to us, Derrida), a fact that brings a crisis of the communication, the de-constructing of language - that holds of that mentality - that we think we can delay today, after that postmodernism attempted a conciliating synthesis.

Here a precision is imposed, that the poetry of paradoxist de-construction doesn't annul the image (internal, potential) and the proposal of construction (a reconstruction or a construction of a negative sign) is concomitant. The dislocation of the language can touch senses that are more or less intent, through brilliant objectives (surrealist short circuits), but objectives with a magma of derision. The paradoxist poet teases the real, opposing it. At the agreement level, all taboos are abolished, that of the love of beauty being one of those. The parody of clichés is constructive of this scriptural mode, as is also the dynamiting of the stabilized modalities, generally of the rhetorical commonplaces.

The proceeding has revived: both decoding and simultaneous recoding, both de-constructing and (possible) reconstruction, both negation and (virtual) affirmation. The apparently spontaneous generosity of senses indicates, in fact, a supreme elaboration sufficient to

De-constructing of the habitual language is concomitant with a new respecialization: broken, derived, that has no longer anything in common with the "androgynous" completeness of the former language. Such a kind of enterprise can be a way to Dostoevskian liberation from "the internal demons" of the language, but only in an approach toward an horizon of an agreed expectation, that however is not in the greater part of the readers. Only for some (intellectually informed and temperamentally predisposed), the playsome (as an act of culture, cf. Huizinga), according the formula of a calculation of probabilities, can take the place of the traditional emotional stimuli.

If we remain in the postmodernist classification of paradoxism (in a prolonged phase of dissidence, in a polemic extension), we must then say that original notion has assimilated not only the heterogeneous tropism, but also the unpredictable tricks. If postmodernism, besides, can also be considered as a future even unexpected of the traditional formal units, these ones appear presently, in a vehement opposition, as texts-obstacles that dislocate and annihilate, that transform the linear character of easy readings into anguishing labyrinths (the paradoxist authors could reply, as Michel Butor did once: "my books are not labyrinths, but the reality!" - and all would be right),. Would it be too much if we affirmed that this could be compared with a

reflection about the limits of literature?

The self-pride of a foundation

Paradoxism is an anticonventional insurrection and an exacerbated expression of a crisis of communication within the canons of the formal logic. In the face of the ideological coercion of the years 60-80, an artistic evasion of the experimentation has been practiced through works that not only “reflect the reality”, but also reflect themselves. (the exiled Romanian composer Aurel Stroe then wrote - maybe in the paradoxist preliminaries - an **antiopera**, in which he exercises the pure casualness of the musical language).

We can affirm that paradoxism is a neo-avant-gardism politically directed. Formally it looks like an enlarged dadaism, that has recovered a meaning. Then it can be studied in the framework of a discipline that is nothing else than **paradoxology**, as a branch of **pataphysics** - a science of the exceptions, a general theory of the deviations. We know that a constituted **theological** paradoxology exists, in the center of which the miracle lies: in the face of the fact, a reference is made at the evidence of the thing then created. After that, we can imagine the persistence of a “temptation of the nothingness) (Dumitru Ichim) in the paradoxist discourse and at the same time the presentiment of a transcendence that would resonate in a paradoxist “expectation”, like a mysterious “bell of silence” - what may indicate too that “clandestine” relative extension of literature that realizes itself with the means of negation (typical of this aspect is the “identification of the object-language with the metalanguage” -Solomon Marcus).

It is obvious that paradoxism can't be extended to the entire artistic phenomenology of paradoxism, because it would then cancel itself. It is the proper result of a will expressed by the artistic behaviour of a paradoxist type. Considering this, it is not possible to maintain that Nichita Stanescu would be the founder of the movement, but he could be recognized as a great precursor. Paradoxism, as an intent mode of creation, succeeds in bringing a simultaneity of strong oppositions: nothing gratuitous and everything gratuitous, repudiation of literature and nostalgia of literature, annulment of the authorial cult and tyranny of the creator, absolute absurd and antiabsurd solution, objective derision and prophetic capability. Paradoxism makes the perspective a knot of contradictions.

It is evident that, like the “text”, its results are also unpredictable. In this way, one experiments with an intention and one perseveres with lucidity. The experiment of dislocation of the text is sometimes forwarded up to the annulment of the text itself and the disintegration of the language. The text then becomes permeable to whatever kind of combinations and the process is continued up to the risk of a complete opacity, up to the defenestration of the meaning, progressing then merrily through an absorbing and fatal “black hole”. But paradoxism - as Constantin M. Popa observes - does not try to destroy literature. It is concerned in the discovery of some new efficient and tense scriptural practices, that keep the energy resulting from the clash between opposed semantic fields”.

This critic believes in a “tradition of paradoxism”, in which we found Apollinaire, Jarry, Urmuz, Vinea, Mihail Cosma (Claude Sernet), Geo Bogza, Tascu Gheorghiu, Gellu Naum, Gherasim Luca. The formulae of the scriptural viscosity (Calligrams, invectives, stammering - of Gherasim Luca) are seen as the most appropriate paradoxist recipe of the clear discourse, in which the opposites coincide and dissolve. However, the paradoxist “tradition” needs absolutely the author of **Nonwords** who is a paradoxist avant la lettre, with his capacity of lexical suggestion, his compromised and banalized admonition of the meanings, his semantic inventiveness and forcing of the linear topic.

In the precursory poetical experiments, there is the most appropriate spirit of paradoxist anxiety. Taking into consideration the whole of Stanescu's poetry and the excellence he attained in the paradox, the estimation is maintained with all that Nicolae Manolescu sees in Bacovia as our first **antipoet** (Bacovia is at the outset our **antipoet**, in a modern sense: his excessive expressiveness, the dissonance, the primitivism, the intense coloring-power, the mixture of pathetic and humor, the continuous quibbling make him go, from symbolism to the modern period with the speed of a comet, through the fields of a planetary attraction of expressionism, dadaism, surrealism and absurd literature"). In Nichita Stanescu's case, the luxuriance of the corruption of the senses, his sheaf of lexical confetti, the impulsive poetical temperament makes him more "paradoxist". But his excess - observed in the words of the critic Gheorghe Grigurcu - shows him connected with the paradoxist "unconsciousness".

Considered as obsolete, lyricism is a trap that modernism bypasses. It substitutes to it the everyday lustre and poetry is impressed with commonplace details, the everyday life enlarges the literary embrace, bearing into it an infusion of visual expressions. From an occidental point of view, the Romanian poet antihypostatizes himself, he evokes the neighborhood and friends, he accepts a skeptical opposition enhanced by a Bohemian egotism.

The formal art of the graphical arrangements, excellent in the *Calligrammes* of Apollinaire, has attracted also other inventors of visual effects. There is, in this field, the well-known typographic experiment initiated by E.E. Cummings, that includes in the art of poetry the disposition of the words in the pages, the counterpoint verbalism, the coalescing of the words, the musical arrangement of the punctuation, the orthographic coercion - usually an increase of the vigor of the whole construction and a greater density of its meanings.

In the Romanian literature, the formula of **antipoetry** is not an invention of paradoxism. The dadaists have shown ostentatiously a radical nonconformism. **Contimporanul** (The Contemporary) of Ion Vinea and Marcel Iancu, **75 H.P.** of Ilarie Voronca and Victor Brauner, illustrating the constructivism of the avant-garde, appear anxious to assimilate the imaginary of the industrial civilization, for which they promote, in a consensus with the futurists' vitalism, the **antipoetry** in inflammatory texts of public slogan types. Voronca and Brauner have proposed the **pictopoetry** formula - a collage of colors and words, a real reckless action of the spirit.

The dreamy experiment of the Romanian literature 60-70 decade went along with an alternative of illusion with regard to a context directed toward a tedious praise of efficiency. The neoconformism of that period was not only an ostentation and a contest, but also a ferment of some parallel secret formulae, over a polemic substratum of formal adventures.

As a form of **metapoetry**, paradoxism is the sign, in a situation of emergency, of the general theme of the present poetry: the situation of crisis (existential, cognitive, axiological, optional, artistic, moral, political and social, etc.) The pride of the foundation of paradoxism lies in its radicalism. The notion of the usefulness of paradoxism is managed as a valuation of the limits of communication, in which the poetical function has a high consistency. The paradoxist poet behaves, in the empire of the words, signs and silences, with a supremely absolute availability. The evidence of the differentiation and originality has confirmed Pius Servien's assertion that "to define a new mode or a new poetry doesn't mean to speak of beauty or genius, that are not even the monopoly of some schools. What defines them, what belongs to them may be expressed in exact terms, examining the mode to do it: the technical processes, that have become the particularities of all those who claim their adherence to this mode or this new poetical school". In fact, in the paradoxist theory, there's no reference to mode, beauty or genius, as in some authentic manifesto of school, to the technical peculiarity of the language, to the intention that orchestrates the methods, to the sentiment that animates the will of radicalization.

The distinction and the linking made by Hjelmslev between the form of the expression and the form of the content tells us that the aesthetic significance is not limited, in literature, to the linguistic reality of the latter, but has also a projection on a translinguistic reality, shaped by the vision of the world presented by the work, by the structure of the universal imaginary. The transgression of the linguistic reality and the translinguistic in-forming are the limits of the paradoxist playing-fields, which in fact come in consonance with the newest theories on the finalist-symbolic fictional universes, specifically literary. On the other hand, the specific protesting synchronism of paradoxism, with its uninterrupted autarchy of play, opposes on principle also the modern neopositivism of the humanistic sciences, in the same manner that hyperrealism, with which it is connected, is not only a simple psychological study. Against the intellectual speculation and the limited horizon of the conjectures, that smoulder under the heat of the tedious erudition, the individuality of the creation/ opera comes out with its proper hermeneutic assumption.

Taken in an absolute meaning, Verlaine's warning against the discursive poetic rationalism - "Take the eloquence and wring its neck" - leads to the suggestively elliptical formulation of paradoxism. Because, in the rhetorical language, not only romanticism has been bogged, but especially the poetry of the producers of programs of a propagandist eloquence, that - why not? - is much nearer to us and more distressing. This one is the express visa of the implicit paradoxist lampoon. From the crisis of a compromise of the art there arose, at the opposite pole, the severe sanction inflicted by the pride of the creation in an absolute liberty. Proletcultism and paradoxism mark the extreme limits of the attitude regarding art.

The literary historian Ion Rotaru situates paradoxism in a "very Romanian tradition" in the context of associations / similarities with all the unexpected: the Romanian lordships have stopped (denied) into it and have been stopped (denied) by the others; our movement of avant-garde, which has astonished Europe, has been followed by the movement "Olteano- Valcean of Arizona", that the author actually negates, opposing it the veto **not and never**. The evidence compels us to note that the conjurers of the metalanguage have also been Ionescu, Cioran, Gherasim Luca: they went up to the extreme metamorphosis of the meaning. The two former ones are well known; the other, in his Cioran-type poem *The foolishness of my being*, affirms, for instance: "the dispersion has three pairs of feet". The poet tests the language with a seductive and subversive "cabalistic bravery" (Michel Camus). Here are a few semantically ambiguous titles, with an aperture toward paradoxism: *Other secrets of the Empty and of the Full, Clearly hermetic, Morphology of the metamorphosis*.

Paradoxism radicalizes, in this case, the existentialist aesthetic recipe: the genuine art reinvigorates the essential word, concurrently with the autodestruction of the traditional works, in order to reconstruct those anew and from the base. A dynamics of the ruptures turns the annulling gesture into a founding one.

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The manifesto of the movement has a denying vehemence and a vibrant ingenuousness such as the constructivist activism, the aerogram of Voronca and the pictopoetry proposed by Voronca and Brauner didn't possess. In this evolution it indicates the accentuation of the insupportability of the ever dilated "alarm of the intelligence" (Al. Paleologu). The paradoxist charge is situated on the apogee: it abolishes with a diabolical relentlessness, without right of appeal. Through a corrosive training of the most deferred modalities, from diverse loaning fields, the paradoxist experiment accentuates equally the caducity of the traditional literary types and the

ambition of the theoretical models for the domination of the vital life and the unpredictability of the spirit.

If for Urmuz the description of the personages brings, by the chance of the coincidences, close to the surrealist picture, for the virtuoso of paradoxism the abolition of whatever rigor opens the way to the unobstructed associative fantasy. Then the linking between heteroclitic objects doesn't happen, the incompatibilities are not forced, but are offered in harmless readings to the bearer, so that they are invested with the discretionary personality that lies dissimulated in every individual. The surrealist "provocation", led up to Dali's paranoia, is substituted with the insinuation of the self-generated resolutions. The reader's adherence is gained by the offering of the protagonist role in the play and the complicity of the negatory voluptuousness.

The specific intertextualism of paradoxism amalgamates, under the associative impulse of the cultural memory, the attitudes, coincidences and parallelisms, precisely by virtue of an expressive intention. It invigorates the associative mechanism, it gives the affective bibliographical mobility, in time and space, enriching thus the significance of the text. Basically, the intertextualism expresses a pragmatic direction of literature, at its ultimate moment, in the sense of the self-conscience. As it is not a simple and mechanical transmission of metafiction, intertextualism, that is a specialized expression of the philosophical autocriticism, experiments the outgoing from the isolation of the genders and from the traditional category. Destructivism - nucleus of paradoxism - has come out as an agent of a structural and international evolution, and it is not a casual fact if paradoxism has already a well established international aspect: it is a response of agreement to the encouragement of the cultural identity syntheses, when the other becomes a constituent part of ourselves. The action is hurried - and paradoxism has given evidences in this sense -, however the aesthetics comes as a post-factum justification, completing so the destabilizing of the pre-established axiologies.

It must be said clearly that the internationalizing of paradoxism is the result of actions and initiatives of the one who, in the first eighties, conceived it in Romania as a form of literary radicalization (and curiously, at the same time, of dissolution of the opposition to inquisitorial regime. There is, in the nature of paradoxism, the choice (and the implicit critic) of a radical option in the expression of the anguish, tending to the pulverization of the repression (internal and external, subjective and objective). Paradoxism is the domain of the rebel natures.

In the way Florentin Smarandache has internationalized paradoxism, he has succeeded in naturalizing it in the present cultural conscience, particularly in the international deposit of the literary facts and the bibliographical instruments of a worldly interest. This is a reality and honesty obliges to impede it could be distorted.

All the bibliographical reference in the field brings us the information that, in the following decade (we can't know when) and independently from the Romanian part, a fellow of the USA realized a possibly paradoxist **antipoetry** in the book entitled *The grocery list* (cf. Teresinka Pereira). This one denounces the implacable dependence from the society of consumption. Both interventions are a reaction against some greedy and decadent politicians.

From politics to personal action, paradoxism has passed with the cathalytic acceleration of existentialism. At the beginning of *The myth of Sisyphus*, Camus affirms that "what is called reason of living is at the same time an excellent motive to die". In the system of those fertile ambiguities, Florentin Smarandache appears as an extrovert of the paradoxist manifesto, when Kann (the author of the above mentioned title)"dissimulates" paradoxism to himself, believing that the publication would have dissolved it. Reading the manuscript, Teresinka Pereira observes that the poet's anxiety is paralyzing, that he reproaches himself with the decadence of this life (a

somnambulant life amid catastrophes), the human existence “inflated with self-sufficiency” (“that destroys, that wastes away, that pollutes in an absurd manner”).

Being metalinguistic (signs, numbers, designs, drafts, graffiti, stains, etc.) and oriented toward its antirhetorical non, paradoxism declines the negation in all the possible cases. An antimodel is then outlined, not so much with regard to the formative nominalization as to the idea of distortion in itself, that it illustrates in a liminar case. You cannot be paradoxist when you come from other formative horizons, you cannot spoil paradoxism with paradoxist means. Once it is constituted, it is an absolute **antimodel**, that appears in the history of the form-deform dialectics, specialized in the history of art, to enter in metaphysics and charisma. The antimodel that sustains it is an autarchic, authoritarian and exclusivist dogma. There’s no other intermediate zone and no clement moderation. No and never!

Substantially, anti-, magical particle of paradoxism, abolishes the (traditional) literature in order to re-establish it (in synchronism with the modern - contesting, hasty, automatist, fragmentary, attracting, interdisciplinary, universalistic, pragmatic, typical - society). If it is the form of a protestation against the limits, there no need to demonstrate it. Anti- or the silence are expressions of contest; their assembling shows clearly “an opposition to the general credo” (Al. Cioranescu).

The condition of negativity is universalized in paradoxism. It exercises a poetics of negation liberated from whatever coercion, daring up to the voluptuousness of the ambiguities, up to the stupor of the irreverence. It so discredits the excessive formalization of the language, the associative insensibility of the clichés, the predictable vacuity of the text. Paradoxism leads the oxymoron up to the state of shock, otherwise the paradox up to the pulverization of the antinomy from which it comes out. the contrast is enormous, phenomenal and philosophic, what means the absence - or the essential of the presence. The value of its **non** extends itself to all that our customs consider as consecrated, officialized, quite immutable. “Art is a play (speaking from a ... paradoxist point of view) - as its literary historian Ion Rotaru observes - a play of artifices if you want, a battle play, the lightning of an insult, but not a flat, arid, cold, annoying platitude”. For the sole flat platitude, there is no paradoxist solemnization of negation!

The systematism of its **non-saying** on which paradoxism has based itself is not a refusal of the expression, but only the concealing of a meaning into a depth of possible meanings, according to the reader / onlooker’s capability of imagining and feeling. To this one, the paradoxist author offers an unlimited imaginative chance - this author who is an “acrobat of the sentence and of the verse”, a “sorrowful clown”, with an “anarchical temperament”, an acute observer of the oddities of the everyday life”, “undeniably an original creator”, who comes unexpectedly in the times of “those bright Romanians whom their country dispatches periodically in Europe: Tzara, Isou, and more recently, Cioran, Dinescu (the latter becoming then suspect)” (Ion Rotaru). It is obvious that the literary historian, accepting in a paradoxist meaning all those characteristic data, doesn’t make otherwise than naming the movement by the precise structure of the personality that gave it a foundation.

N. Mac Luran observes that “all the forms of the nonphonetic writing, by contrast, are artistic processes that retain a sensory orchestration with a very great richness”. It is also our case: “the sensory character” of an unlimited and direct communication, the spectacular efflorescence of a multitude of meanings, as it appears in the work of the author of *Oddities*.

Quite recently, the notion of **non-book** was used By Petru Dumitriu, in order to express the aversion in front of a compromising book - a road without dust -, but also to name the conspiring phenomenon of its withdrawing from the market. But after it had stopped there on the path, for political or economic reasons, I don’t know, the book was withdrawn. It has become a

non-book (underlined). We must always recall here the playful good-heartedness and the foaming of the intellectual charge of Serban Foarta's poems, an author who displayed exhibitionism like a cult with a great proclaimed voluptuousness.

In the year 1994, there was published, still in the United States, Saul Bellow's book, *All is in relation - From the obscure past to the uncertain future*, that was subtitled "collection of non-fictions", understanding with that an effect still little paradoxist: the favoring of the biographical element to the detriment of the purely imaginative.

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When coming back to the filiation of principle, it is necessary to link with it the particular paradoxist purgation of the Cioranian philosophy of negation (without the application illustrating it directly). The linking we make is of meaning, similitude, attitude and not of a dependent conditioning. As the two cases of vehement and virulent nihilism have taken up from this launching ground, the historical and traditional conditioning cannot be justified by that only fact, but it expresses the passionate reactions refrained in acute conscience.

Cioran attracts the attention on "the paradoxist conscience" of the man of our days, who "destroys whatever consistence of the content of a life, because the continuous connection with the others reveals the insignificance, the insufficiency and the limitation of the respective contents". Only an intense living can purify and give life: "The paroxysm of behaviour that is realized in desperation opens new perspectives. He raises himself against the overvalued "intelligent men", because they lack "a deep space of spiritual life, an organic pain and an essential torment, from which a great effervescence and a big explosion of energy and of an overflowing content arise. In the matter, the philosopher expects "nothing from the Romanian intelligentsia, for he knows that whatever surprise is illusory"; he feels the sadness "of not being able to estimate **otherwise than negatively** the autochthonous realities". And, more generally, "we have a destiny only in the conscience of our unhappiness".

The one who upholds the necessity of radicalism and the rehabilitation of the obsessed ones notes, with a malicious sorrow, the renewed existence of "a tendency to giving up, non-resistance, cowardly wisdom, that favour everything in matter of tragedy". The experience of the exile has confirmed in him the old suspicion that "Romania is a very marginal historical space where, in our days, the spiritual autonomy throws you on a deadline".

The Cioranian negation is enormous, sincere and liberating ("only in the measure in which the men can consider you as free, because, for any lucid man, the world exists only in concession").

"Nothing can be built without negation", the author of the reveler of pain sustains. "You can't live without a divine flower and without the seduction of delirium. Any messianic premonition is irruption of the infinite in a future becoming, a paroxysm that dilates an individual or a period".

The Cioranian philosophy of the ruthless negation, like too Ionescu's virtuosity to annihilate by the absurd, after Caragiale's great lesson of grotesque, have crystallized the recipe of the radical gestures in the therapeutics of malignancy. In the case of the first one, the syllogistic of sadness can be adopted by paradoxism as a manifesto of the uninterrupted and undivided negation. If we make this relation, we find the formula of premonition: "we are not particularly interested in what a writer doesn't express, what he could have said and has not said, we are attracted only by his invisible face"; if "the modes of expression are deadened, the art orientates myself toward the non-sense, toward a close and incommunicable universe".

But the postulation of the individual's integrity can constitute a non-declared premise to the **negating language** established in paradoxism. The crisis becomes here a fundamental element of poetics, passing from the subjective psychology to the objective technic. Or does the consumption of the traditional language fortify the creative spirit of some authors permanently and dramatically confronted with the modern technological alienation? The external references to this type of language doesn't exist any longer, but only the modeling pressure - with those aspects most often capricious - coming from the author's dictatorship of subjectivity. But of an extremely intensive subjectivity.

In the attention of the paradoxist poetics that is to come out from the unit of style, there's a kind of negligence in the writing, that wants to succeed in the other part, to realize a transcription of the infinitesimal and gloomy situations, producing a rhetoric without a precise project, a ramified rhetoric. We can observe that the author's spectacular distancing from a text, in a paradoxist exigency, is produced in the framework of a regime of dissonance that makes possible any whatever surprise. The modern crisis of conscience fortifies a subjectivity that makes an effort to rediscover itself, to **reintegrate itself**: moreover, if we understand the paradoxist researches in an immediate aspect of crisis, that is if we collocate them in the field of the pure researches, then maybe we'll understand them rather as being the topical, that is the valuable situation in a determined history of the spirit. Whether we put the accent on the "containable" side or on the formal one, the lines of the paradoxist strength must be followed in a magnetic field of the permanent compensation between modernism and postmodernism and of the impossibility of their definitive resolution. What else than convincing researches to the solution of the crisis are the great lyric interrogations of Lucian Blaga or Ion Barbu?

The researcher Elvira Solcan introduces the concept of **antinorm**, in an Urmuzian interpretation, a concept we translate in favor of paradoxism. Through this negative notion we name specific deformations: the parodying of the space of the action, the surrealist presentation of the personages ("by that very fact, the grotesque destroys the norms of the common life, and in the case these ones are annulled, also the classical literary norms"). In the case of the precursor Urmuz, the pastiche of the epic, the derisory dimensions, the irony against the technical literary automatism, the parodying of the clichés compose the antinorm as a limit to the discredited grotesque. The anti norm constitutes a drastic warning to the monotonous existential rhythm, to the social training in general.

In a formula calmer than the paradoxist insurgency, it has been named **antianalysis** (in Gheorghe Grigurcu's dialogue with S. Damian, in **Romania Literara**, No. 9/10, 1995). The author of *The entrance in the castle*) notices the fact that to this observation addressed to some colleagues who take pleasure in well-known easy schemes, in the "concluding themes", upholding they understand them as a restriction of reality and literature, no **antianalysis** has been opposed. The term has here the meaning of counter-argument and absolutely of dissolution. In the matter, an antianalysis would suppose the reflection of the old values of mentality and custom. The term presupposes the correlative notion of "analysis" and is opposed to it, by the nature of the arguments invoked, and in this way the reciprocal analysis-antianalysis relation participates as much to the natural dialectics of the spirit, on a line of a prospective dynamism.

In a Nicolae Balota's information, we discover that the philosopher Constantin Noica prepared an **AntiGoethe**, that disappeared when he was arrested: the significance of the title still suggests the **antianalysis**, in the sense expressed above, in contradiction with the current meanings.

Still in the semantic field of the offensive counter-argumentation, we can put the antitotalitarian essay of the Hungarian sociologist and political scientist Gyorgy Konrad, entitled *Antipolitics*.

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Paradoxism has not yet invented for itself the criticism campaign. It is however able to do it, once it has the conscience that the true lies in the inherent signaling tensions, made of “submissions” and “silences”, of “discourses” and “diversions”, of “justifications” and “occultation”.

In the paradoxist meaning, the abolition of whatever normative sense signifies the proclamation of liberty as the supreme normativeness (against the postmodernist dimension of the hermeneutic excesses of liberty). In front of the automatic dictate of surrealism or in front of the avant-gardist oneiric mania, paradoxism amazes in a calculated way the absurd. We can't negate the non-conformism, revolted at its beginning against the tradition of the elegant writing and, in this sense, as an attitude of creation, is authentic. If we don't forget, however, that any academicism ends into a new academicism, especially when the essence is formal. Like any organized doctrinaire movement, paradoxism is concomitantly destroyer and constructor. Experimental and intellectual, it looks for the chance of literature in the non-literary, in the injunction of the paraliterary, “living” its scholarship in the graphics of the page. It is not only an experiment of search of the world, but also of gain of the own individuality, by which authority it is horrified by the commonplace formulae and the hereditary clichés of the external and conventional world.

As all those specifications have as their final aim the intensifying of the expression, it is anyhow out of place - and we refer to the express case of the initiator of the movement - to blame those experiments for a tedious exhibitionism. As to Florentin Smarandache, beside the peremptory appearance of the resonance he emits, his poetry displays a force of revelation. But a dramatic revelation, since the reality from which he withdraws and the very absolute toward which he tends, are rude. And properly the wish of publicity seems to happen naturally in the conditions of the founding conscience: when the cultural performance has a complex scope, convergently directed (a situation in which “vanity, pride precede the work of art, and in this sense pride is creative” - Camil Petrescu). But let's not be tempted to see only the paradoxist provoking color, and less the basic purpose of seriousness that bustles underneath. If we have this attention, somewhat “sympathetic” would be the provocation and somewhat intelligent would be acknowledged the way the leader of the movement stages his deductions.

This kind of literature can add the professionalism of the writing to the utopia of the world, under the bracket of an unexplainable vanity of originality. In the perspective of a new (effective or possible) mutation of the aesthetic value, we can admit on principle the paradoxist doctrine and practice, such as they have imposed themselves up to the present moment, following as a reality for the ulterior productions that they should offer an actual substance of the barometer of the value.

It is true that there is a “pragmatism” of this literature, but it's always as much true that a spontaneous transcendence is attained. Or if we allow ourselves a beneficious maliciousness/mystification, doesn't this also have its own transcendence? May the miracle of poetry be restrictive?

Moralizing him for not being wise, the greatest friend of the paradoxist Smarandache, the literary historian Ion Rotaru is sorry the poet has not written “real poems”, that would have brought him “perhaps up to Otilia Cazimir's ankles and to Toparceanu's ones”. we must be

grateful if Florentin Smarandache has not done what he is reproached with, because we wouldn't have had now any longer to wait for what he'll write , now...

The bravery and its guarantees

Modernism is a school of courage and a hermeneutics of liberty. The releasing of the abyssal forces - the unconscious, the instinct - has brought an important contribution to the participation in the specific mutations. The romantic tradition has left us an integrative vision, a cosmic agreement between **I** and **world**, while the moderns take pleasure in the adventure of dispersion, of fragmentarism, of unpredictability. The Romantics had pathos, the modern have impetuosity.

As the demonstration in ("The biography of the idea of literature", volume consecrated to the 20th century) made it obvious, our time encourages the extreme gestures and options, generally a rhetoric of the excess. Adrian Marino shows clearly that we are living a time of total politicizing, in which the excessive formalism opposes the ideological offensive. In this subsequent symptomatic extension, the literary field expands enormously, until it reaches the crisis of identity, what also creates a space - where we are now - to the paradoxist experience. So that we can speak, basically, of an intransigent but not gratuitous formalism, not of a simple ornamental play, not of a handicraft derivation, what does but confirm Adrian Marino's theory according to which the present epistemological revolution theorizes the traditional humanist values: it theorizes them by interrogating them continuously, without wondering of an autoregulation in the resurrection of literature.

In the philosophical reflection pregnant in the second half of our century, the thought of the difference has been heard, with Heidegger, Derrida, Deleuze. Destructivism imposes itself as a limited technique of the difference. Then appears what Giovanni Vattimo calls the **weak thought** - a slackening, a lessening of the logical normativeness, of the emphasis of the existence, of the scientific realism. This brings an enlargement of the liberty in the identification of the truth with an unexpectedness - but often iridizing - of the pulverization. For this reason, postmodernism is a plurality and, for this, nothing more than a step is made until the technical formulation of fragmentarism. The skillful research of the poetic text is felt like form of nihilism. Vattimo's **weak thought** came out as a solution to an exit from the crisis, through the exercise of a pondering intelligence and a skeptical irony, that lead toward a new cultural tolerance. The ethically accepted formulae, the progressive historical development, the established hierarchism make way for illumination, dissolution, discrediting (of the supreme truth, of the traditional themes). The **weak thought** invents other modes of investigation -of the proximity and not of the origin, of the error and not of the truth, that is to say of all that constructs "the richness of the being from the reality". In agreement with all that, the forms of postmodernism develop "the thought of a technique for the continuation and the realization of the Occidental metaphysics". In this occurrence, exercises of a great sophistication are permitted, which ones constitute the experimental genesis of the illumination.

The complete availability of the mental dynamics leads to a concretism "sans rivages" (without shores). The virtual organization of the poem, the playful imaginary - Apollinaire's *Calligrammes*, Bogza's *Invectives* - lead, when assimilated, to the integral experimentation. The caricatural and parodic exercises have their end in the moral and aesthetic compromise of the conventional formulae.

The menacing attitude belongs actually but to this regime of the exceptions, that is the modern art, a Nietzschean moving place between the ugly and the beautiful. William Faulkner affirmed, in an interview, that “the artist is a being guided by demons”. The modern will for liberty is purely and simply demoniac, invincible.

Paradoxism is the doctrinaire and formal extension of the destructionist orientation that, in the 70-80 decade, has dominated the American critique. That critique cast doubt on the self-significance of the literary text, developing for its protection a rare speculative force. Its origin can be detected in the great European philosophy: the antimetaphysics of Nietzsche and Heidegger, the Freudian criticism of the psychical identity. Deconstructivism does not any longer establish a text on a concept, but it re-constructs an absence. Derrida, after the Americans P. de Man, J. Hillis Miller, H. Blom, opposes the **humanist tradition** of the New Critique.

As far as it is concerned, paradoxism takes its start in the concrete deconstruction.

But, on the other hand, it can't anyway claim, if not indirectly - allusively and polemically - the new American intellectual predominance, that is to say a critique of a cultural type: the New Historicalness, the cultural material. These being adapted, the literary specializing must be directed to the study of the **mass culture**, literature must be considered as a cultural study, as a **popular** and nonelitist discourse. Paradoxism searches for the vitalization of the concept of literature, with the application of corrosive acid it makes on it. In exchange, it comes to an agreement with the cultural critique when this one negates the value as being an intrinsic property of the text and gives it as a result of the protection of a social group, (passing from the literary studies to the cultural studies - cf. Anthony Easthope).

“Paradoxism has done well in reaching the threshold of philosophy”, Constantin M. Popa observes; it develops then special qualities of knowledge, it's a reveler that asserts itself through the audacity of originality. If the art, in itself and generally, provokes permanently the institutionalized models, the out-of-date aesthetic conditions, in some situation of fact there is an immediate permeability for the dramatism of the modern man, who is the depository of violent contrasts (the annihilation of contrasts encourages the iconoclastic contest).

Strongly particularized, paradoxism refuses the easy “consuming” and presupposes “readers” as much as possible well-informed. . Hostile to the commercial temptation exerted on the art, it doesn't take part in the cordial generalization of the “image”. In its way, paradoxism searches for a suprareality, just like the postmodern literary technique tend to something similar. In face of the general tendency to alter the surrealist symptoms through commercial images, paradoxism keeps in itself an ingenuousness that induces you to believe in it and in the regeneration of the art in its whole.

How does it do? Paradoxism claims for itself an absolute liberty, understanding that in this one there is the more powerful antidote against the forms of hypocrisy. Its supreme will, considered in a formula that the traditionalists of all kinds accuse of insolence, is, through its own aseptic exclusivism, to discourage any other exclusivism that would have in itself a contact with the human and aesthetic condition. It is an action of cleaning off the vulgarity that has been kept under the crust of the present civilization.

The unpredictable and the violent play between affirmation and negation is radicalized, in face of the tolerant postmodernist intertextualism. If we imagine an internal history of the poetic language, the spectacle of the world is seen in the paradoxist mirror as an outrage to the genuine and indecisive sensibility.

The specific expressionist relation between I and World, Being and Non-Being (Trakl, Mallarme, Poe, Stefan George) is rediscovered similarly, **in nuce**, in the problematical-made caliber of paradoxism. The void of the paradoxist - **non** - realizes the passage from experience to

transcendence. In the same way we observe in paradoxism the validity of the passage from sensibleness to temperament (Mihail Sebastian observes this phenomenon with Voronca-Brauner's pictopoetry), with the remark that this doesn't lead by itself to mannerism, in which the avant-garde has bemired itself. To the catabasic world, seen falling, an altered language corresponds -delirium or the Heideggerian rupture of the Being, marked by a negative semantic register, recalling the Bacovian one, essentially anti-Utopian. To the invasion of the derisory the poet opposes precisely the annihilating, peculiarized and absolutely non-referential derisory.

The modern cultural saturation maintains a liking for the "questioning of literature", under the form of a comedy of the writing, in which the parodistic symptoms, used as an instrument by the paradoxist, finds for itself an excellent adaptation.

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Anticonventional rebels, skeptical of the forms, the paradoxists put themselves under the Cioranian sign of the "summits of desperation", of the inconvenience of having invented a language of mystification. they particularized all this in the aesthetic of the **Non**.

It is certain that the Cioranian conditioning of the intervention is neither mechanical nor direct. It is a matter of some similitude of cultural attitudes in periods of predominant disturbing factors. These similitudes can be attributed to cultural intertextualities, with a modeling role at the levels of creation and reception. A determined solidarity between the authors with common attitudes in the face of external stimuli is favored by temperamental reactions, when these ones come from a similar nature. Knowing that originality does not give you the absolution is a proof of the intelligence of the talent. When the "text" of the period is meant for a writer with prepared aeriels, an essential dialogue is established. Because, beside the formalization of the language, the nowadays world feels the need of looking for the proper language of its inner being, the dialect of the personal imagination.

In the universe of the occult ideas, generator of poetical reveries and gamesome speculations, arithmosophy, as a part of the occult philosophy, unites the symbology of the numbers to metaphysical projections: Pythagoras (7th cent. B.C.) already considered mathematics as a real priesthood. A very ancient form of **arithmosophy** is found in the predicting practices of the sibylline specialists - priestesses who answered in enigmatic, oracular and hermetic verses (which the Alexandrines called "communication with the invisible"). The occult versified practices (amongst which we found, **in nuce**, paradoxism) experiment the double and double-meaning language, or even the absence of language, the retreating silence, or illuminating silence. What results from this is the shortened consequence of an inner ecstatic travel.

If deductive writings generally disguise the author, conceal him, the paradoxist literary experiment, always functioning through a deduction in a duration given as an axiom, venerates the author, pushes him in front, in the foreground of the attention. The author is no longer like in romanticism, fascinated by a model, but a model by himself/herself.

This kind of literature, stirred up by the permanence and aggressiveness of the contradictions of the social and individual life, intends to be a therapeutic literature: the grotesque hyperbole that realizes, the abolition of the evil, with the help of the inner space that should be free of deforming constraints. The accrediting of another possible reality, resulting from the improvement of the one given, is explained by the concentration of the discourse and the creation of a flexible montage in the writer's interior. The polemic virtuosity of irony is emphasized by the relaxed humor. Generally, this obtains a reduction to the essential and a catharsis in an "empty

space” - in the sense that it is useful as a syntagm for theater (Peter Brock) or cinema (Andre Delvaux).

This literature displaces the interest of perception too, toward a high, new and better quality, above the one reminded by the conventions of realism of any kind; it attracts toward a high universe, that can't be any long a pleonasm of the immediate reality. It requests a fundamental change of time, simultaneously with an abolition of the habits, making in a step and eclipse of meaning, a space for reflection. The liminal iconoclasm of the virtuosi of paradoxism is not extraneous to the idea of the general precariousness of the human condition and the necessity of going beyond it.

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Like in the case of any other manifesto of creation, the practice doesn't follow a strict theory, then the obedience of realizations is relative. The “deviations” enters in the normality and doesn't derive from man insufficiency of the concept, as far as it is a projection of the essential autonomy of the art, born from the exercise of its specific creative mechanism. The integral permeability means impossibility. The poetical practice always results in other new elements, different of the obedient ones, like the continuation of a theory. And even in the dadaist poetry, rudiments of formal logic are retained; in the futurist outrage, romantic and nostalgic cores were dragged; symbolism profited by the large poetical orchestration of the period that preceded it. In paradoxism, the iconography of the text proposes a scripto-visual message with multiple information and derived meanings, filling in this way the space of the unlimited liberty of communication. In the absence of the restrictive and normative rules, the reader/ contemplator projects to himself the image in the message. The paratext (titles, sub- and supratitles, paragraphs, motto, infrapaginal notes, etc.) mobilizes the icono-syntactical visible in the entirety. Implicitly, the structuralist phonocentrism is contested (cf. J. Derrida) in favor of the mechanism of visualization of the semantic field,. The iconographic mechanism becomes the equivalent of a verbal metaphor. The legibility is ensured by the imagistic analogies of the text, more effective in the nowadays reader's horizon of expectation. The visual nonverbal space comes to the attention of the receiver's graphematics. As an imagistic document, the message gains in vitality and so assures the permanence to itself, succeeding in hauling - involuntarily - the tenacious flow of the standardized publications. The “staging” of the message leads to a new heckling of the addressee.

The anticoncepts of paradoxism, detached from Derrida's terminological speculation (play, de-instruction, difference), assail logocentrism in favor of another kind of literature. In the formula of paradoxism, the specific modern reflection on the ultimate scope of the human actions is substituted by the evidence of the scope itself. the characteristic spiritual disorder in the present world is opposed by the absurd of disorder or - more exactly - by the ridiculing of disorder in the act, by the absolute disorder, in other words by the absence and the philosophy of absence. But if it happened that we should call philosophy something at this limit, we can recognize in the vehement polemic the investment of the man with the role of a depository of a too great destructive force, while the constructive one is proportionally reduced. With that are put in evidence the dangers of the relativity. If the grotesque has become a present phenomenological category, why should be created a poetry made to measure? The social grotesque distinguishes itself with the absurd and the ridiculous. The liberty that the author takes in this kind of poetry is a form of active morals, that has an action especially on the field of the crisis of values.

The absurd belongs to life before belonging to literature. If Bacovia, Urmuz, Arghezi ridicule the grotesque modernism and put in question the validity of the traditions, today, but

much more, the artifices of abnormality push the writing toward the farce. The grotesque dissolves the exasperating models, the parody discredits, the iconoclasm challenges the conventionalisms. If the associative automatism are visible through the works in a palimpsest, the paradoxist combinative alarm fulminates the superficial-conventional senses of the words, leading to a voluntary dispersion of the emphases of its acceptable articulations. The paroxysm of paradoxism is a destroyer of fetishes.

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The greatest virtuosity of the **voluntary expressiveness** happens in fragments in which the interpret is solicited to take place of the traditional reader. This latter is stimulated to find by himself and formulate the expressions and allusions, relations, all the possible semantic connections. The revival is, in this case, a radical process, even when beginning at the level of details, which are intentionally offered but as models in expectation.

The semantic work is made at the reader - interpreter's level. Since the whole is still very conventional, we are impressed by an iridescence of details-suggestions, of model allusions, which recompose in an original mode "the effect of reading". Since "the expressiveness needs the sensation of nonintentionality" (Eugen Negrici), then the paradoxist expressive potential tends to plenitude, by the fact that its scriptural "direction" stimulates the imagination, fundamentally bothering and provoking it to a gamesome "deciphering" aiming at determining the attribution of signification (do we proceed in another way - the theorist questions himself - in the face of a poem of the eighties with a minimal structure, of those that record in an apathetic mode, in a total indifference, gestures, actions, passing thoughts?).

The paradox, Florin Vasiliu observes, after Solomon Marcus, -stands at the base of any act of creation and may be considered as a structure (antistructure), a formula (in-formula), a figure of style of the absurd. When it is removed from the confusion of the surface and not hermetic intention is to be used, the paradox is a source of satire and humor functioning, like the oxymoron, through an ingenious association of oppositions (an express antithesis). The paradox desolemnizes the literary aphorism, boycotting the sapience that is common in the general literature.

If we radicalize the theory, paradoxism spiritualizes the writing by another way than the logical and consecutive one, that it substitutes with a spontaneity of the depths, surprised in personal rhythms. Paradoxism is defined as a literary movement that cultivates the express, intended and massive short-circuit of the paradox. The aesthetics of its manifesto confers it an unexpected coherence of credibility, and assures it the quality of the verisimilar.

An integral paradoxist poetry is, however, impossible, since then it would not be an intentional **anti-** or **non-poetry**, but a reality with a negative sign, a presence of the lack, that would be but **nothingness** by itself, that is to say the evidence of the nonexistence. Paradoxism doesn't establish itself on a mysticism of the nonexistence, but on a hermeneutics of the contrary. The paradoxist practice shows us that, in the framework of a general orientation, specified tactical tolerances have developed from their own, in virtue of the intuition that, in another way, only the mere nothing would be possible. Then we can speak of paradoxism as of a predominance, a stamp of principle, a voluntarism of the contradiction, an intention seen in the direction of perplexity. The paradoxist exclusivism is the fatal impossible. The logic of the absurd has however its own logic, the negation refers to **something** that it contradicts by a process of intolerance. The traditional habits are turned on the back side, are abolished by a demonstrated ridicule; then a new habit asserts itself and annihilates the original essence. The too much used notions are then

formally negated and morally discredited, but we must understand that negation is no other thing than the affirmation of the opus. The suspension points and the silence are preferred to the rhetoric. But the non-pronunciation does not mean non-communicability, the insurgency of the rebellion is not exercised vainly and with stuttering, but has a well defined direction; it is realized neither nakedly nor gratuitously, but with the aim for us to have a chance of a better, more sincere, more direct and purer refoundation.

In order to obtain this effect, paradoxism stages “the creation of an indetermination” (R. Ingarden) and stimulates the generation of sense, of a somewhat larger signification. There is a fascination of the specific “non-determined”, of the well thought “imperfection”. These are starting elements that combine a presentiment with regard to a “somewhere” reached only through an intensification of the existence. The free interpretation of the text (of “the text!”) is more liberal and more attractively strained when there’s a customary groping in the author’s intentions.

In the last instance, paradoxism is not even the result of the application of a theory, since his manifesto is subsequent to the publication of the specific productions. There was at the start a **state of mind**, a predisposition to the paradoxist iconoclasm, and just after that a conscience formed itself about the dispartments of principle. The creative impulse didn’t come from a primordial obedience made of a formula, but from the temperamental structure so directed. Paradoxism is the expression of a definite temperament of creation: proud and unsatisfied, desirous of affirmation and impatient, sensible to the impression produced and culturally modeled, with aptitudes for the risk and with confident tenacity, open to the innovation and not feudalized by the past, having a liking for the cultural adventure and a valuable and proud tie with what is to come. It is not a temperament of easy creation and not even deprived of contradictions. It can be put, emblematically, under the title of one of Florentin Smarandache’s books: *I exist against myself!*

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This literary rebellion, connected with the dadaist radicalism of the twenties, has fermented in the coal-boiler of the communist Romania and then, by incidence, has affirmed itself in the United States, where the emigrant initiator, Florentin Smarandache, has performed a rigorous invigoration of the **antipoetry**, also tried and practiced there by a certain Dennis Kann. A study of filiation undertaken by the critic Teresinka Pereira puts in evidence the difference between those two, but, if in the case of Kann she makes clear the impulse given by the revolt against the society, in the case of Smarandache it is not sufficient to bring out his role as a mentor, practitioner and doctinaire, of founder in the plain and not contested sense of the word (cf. **Inedit**, La Huppe, Belgium, No. 81, April, 1994). It is however eloquent that the prestigious **Journal des Poetes** of Brussels (November 1993), under a redactional exigency “to present the readers the poets who have devoted themselves to the most advanced progression of the word, who have decided to place themselves not in a borrowed word, but in one of their own, whatever maybe the force of the vulnerability of this one, but often more powerful the force”, puts the Romanian Smarandache in a prestigious international company of the defenders of the liberty of expression.

Paradoxism has assimilated the political protest making of it a protesting creation, offering the natural solution of a poetry as an object in the space, aesthetically tangible and recycled. We can speak of an object-sentiment, hypostatized, pluridimensional and shielded from the programmatic fetishes. Poetry can be present in any object of the every day life - asserts the

author of *Nonpoems*; we lack only the aeriols to perceive it in its real dilation. it is the case to speak of a new interaction between the text (or non-text) and the reader (contemplator), removed from the cultural corset, but involving the conscience of the universal literalness., like also the modern one of the paradoxes of the knowledge. Then comes out a new variant of the “poetics of the divergence (Raymond Federmann) opposed to the rectilinear logic and to the conformist anticipation.

The specific non-intendness transforms itself in a banquet of the associations, in a bouquet of voluptuousness for the reader involved. Paradoxism demarcates itself neatly from the limiting formal guiding, that burdens the semiotic mechanism, the elaboration of the meaning, the poetical experimentation of paradoxism - that is another possible definition of paradoxism - is a replica (or a non-replica) to the technical excess, that makes long-lasting and canonizes the dependencies. Its formula is **similar**, but not identical to the **concrete poetry**, to the mechanical objectification. If the avant-garde negates the whole in a lot, paradoxism dilates toward the infinite.

With antiliterature, Adrian Marino means a phenomenon of attrition and then of crisis, delimited in the last century, but becoming maximal in ours.

The theorists observe firstly the semantic erosion of the term of “literature” caused by the ascension of that of “poetry”. The postromantic literary trends (symbolism, aestheticism, decadentism, etc.) reject the old **belles** and **bonnes lettres**, like also the classical culture, the erudition, the laws and the clichés, considering them as some out-of-date vestiges. The explanation can be formulated aesthetically: “All the heteronomous aspects of literature represent, in essence, as many causes of minimization and negation of literature”. Then immediately, when the contestation becomes radical - where, if not in paradoxism? -, the acceptance of the assimilated literature of the artificial, of the inauthentic, of the nothingness is compromised.

“The essential is - Adrian Marino underlines - particularly the subversion of the idea of literature properly in its absence”, which is to become, in our period, “a real topos resumed mechanically”. Flaubert wanted to write “a book about nothing”, Keats believed that the supreme quality of the writer is his capability to negate. Mallarme wanted a book to be made “a typographic object without author and without reader, an **antibook** and not literature” anticipating so the direct anticonventional paradoxist objectification, when Baudelaire saw in Voltaire a prototype of an “**antipoet**”. Rimbaud declares that he enjoys “the erotic books without orthography”, then Lautréamont gives a list of inverted literary terms and writes violent sarcasm meant for the sentimental literature. In all this, Adrian Marino distinguishes the origin of a literary idea that will make a career in the 20th century: **the rhetoric of silence**.

In fact we can see the anticipation of a furious style of the negation. Lautreamont “turns over all the famous literary propositions and converts in a positive sense all the common, insipid and contemptuous locutions”. Is there not a paradoxist stating, not recalled just as it is, in this conclusion that “if anything can be literature, the literature itself disappears”? We speak, of course, of that assimilated literature of the artificial, of the inauthentic, of the nothingness...

From the moment the conscience of this fact has been put in evidence is dated the interest for the potentiality of literature and also, subsidiary, the one for the finality in working. The potentiality not consumed in the act - another paradoxist directive...

As a metalinguistic formula, paradoxism can be considered a new **Morse code** of a new poetry. But a “visual” poetry requires a determined “preparation” of the reader, a perfection of the addressee, who has become in this way a reader-interpret, whose reception is adapted to a systematic of the revival” (Eugen Negrici), who should no longer be subject to work, but find in it a pretext for a personal exegesis, generator itself of meanings (the ones paradoxism in fact

presupposes). And again the “visual” poetry remains however an approximation to the absolute intention of **Non-poetry**. For the leader of paradoxism, an “incomprehensible language” gives him “the joy of writing”: a poetry of nothing or of whatsoever thing, immediately transformed into its opus.

Fundamentally, the success of paradoxism, that is, in this case, of the master of ceremony Florentin Smarandache, consists in filling up an abstract an abstract scheme with a living pulp, in putting the symbols in the bark, in smashing himself against any rigorous petrification, in insufflating a model, in inserting glamour and color in the void of a frame. All this in a group absolves the paradoxist experiment of the accusation of decadentism, when there’s no other desire to question the own genesis, that remains uncontrollable. If we come back, for a help to the demonstration, to the above mentioned case illustrated by Smarandache, then we see that the integrated palette of availability is under the pressure of some significant themes, that give life to urgent signals: condemnation of totalitarianism, demolition of the absolutist pedestal, abolition of dogmatism. If in the paradoxist theory the fiction is antecedent and rewrites the reality, in it’s mentor’s practice it intersects with the thematic intentions. And like any other literary form, the stamp of the creating personality is more important than the impersonal virtues of the formal frameworks. This truth surprises Wolf von Aichelburg when he writes: “The legitimacy of a “rebellion” in the cultural field is measured only according to the potentiality of the creative impulse of an authentic artist”. It is exactly the corresponding situation of Smarandache’s paradoxism. In the evidence of the type near to paradoxism, as postmodernism is, “the only way of a right evaluation” remains “the potential of the individual creator”.

If we don’t want the literary history to observe too rapid a passage of paradoxism into a proper posthumous condition, after the generation to which Florentin Smarandache belongs, the full range of its creator’s resources must be exploited. In order that Proust’s conviction, that today’s paradoxes and tomorrow’s preconceptions, should not be proved correct too quickly, it is necessary that the paradoxist theory and Smarandache’s example arise the congenital preoccupation, with the idea to give a plenitude of measure. As soon as paradoxism, having reached its international apogee and received the inevitable aulic resonance, having given sign that it has attained its classicity and later on contradicts itself, then immediately we’ll be induced to state its entrance from life to the museum.

We consider then premature the foreword of the poetical collection *Argo* (Bonn, Winter solstice, 1994), in a redactional sequence to the books *The silence bell* and *I exist against myself!*, in which Smarandache’s fatherhood of paradoxism is recognized (“The impetuous reprisal of the stridence and the knack of a time”), but also the exhaustion of the direction of the liminary experiments. That former quoted work observes the development, “parallel with the paranoiac acrobatics of paradoxism”, of texts that don’t any longer contain “the poetry of the void and of the absolute negation”, but of a poetry in which not much is prohibited: the haikus of *The Silence Bell* are quieted down lyric sparkling, delicate calligraphy, some pieces of uncommon quality”. We see in this more hasty fecundity than determination.

Practically, the radicalism of the foundation is not in general violently iconoclastic. We can consider it, then, as illustrating a new age of the avant-garde and collocate it in a succession, if we refer to a history of the artistic rebellion. It does not destroy all the fundamentals, some of which you build upon. Especially, if we don’t reduce the meaning of the diversity of literature, the absurd of paradoxism should not be put in opposition with the normality: it is a way of exit in a particular normality, that derives from the practice of the absurd itself.

The axiologic situation

The avant-garde appears still linked with an experimentalism that is exasperated by the past.

In the case of paradoxism, the anticalliphile revolt has as a target the conventionalism, the clichés, the limitation, the stereotypes, the redundancies. The paradoxist author does not want any longer to be a victim of indebtednesses. On the contrary, he practices a kind of bovarism of the text that entails an infinite series of hypotheses. The resulting text is illimitably liberating, like a universal valve of whatever pressure.

The modern art is generally a sum of a few radicalisms. Before reducing themselves into an academism, these are the first ones in a position to produce changes. Paradoxism reaches, with a revolutionary spirit, the threshold of the absurd. But before being a modeler on the outside, the revolution in art acts first of all on the inside. The limit is attained with the failure of the despair in autoparody. The formal revolution takes the place of the revolutionary ethos. "But - the American critic James Gardner observes - this teaches us that we must not expect, in art, a return to conservatism and not even the continuation of the present revolt, but an art situated between those two extremes, characterized by a seriousness that, in the last years, has missed to it". If paradoxism places itself between conservatism and revolt, is it characterized by "seriousness"? If we consider the recent playsome effects of the dexterity through the computer and the sum of the valuable results obtained in this way, we can answer affirmatively. Sure, it won't be **an art of the future**, but a symptom of it, without any doubt.

If we apply the axiom of the mentioned author - "The completion of art must be an artistic completion" -, whom we can't reproach with the non-inclusion of the essential criterion, then a new formal evaluation is not sufficient for us to speak of a great art. In other terms, could the formal ingenuousness of paradoxism be considered an artistic success? It is certain here that the formal performance has a different acceptance from the classical one, regarding the fidelity in front of a model, or the beautiful execution in itself. Not only because the modern art has not proposed such ideals for itself, but properly because it has negated them with cynicism.

The nowadays formal innovations, that go against the idea of "completion", belong, however, to a precise context of that completion, which is observed as to the meaning. But today another kind of completion - a completion of the verisimilitude of the novelty - is looked for. Paradoxism - the case that interests us - recomposes the reality in a cubic way, from the simultaneity: absences, (strident) inconsistencies, ruptures of sense (dadaist outrage to the expression), surrealist hallucination of the possible. The experimentation of the Occidental neo-avant-garde contains **in nuce** the paradoxist experience, but nobody has commented with enough corrosion the absurdity of the political scandal of totalitarianism, nobody has demonstrated enough ability in the expressiveness of negation. The semantic circuits obtained in paradoxism are of a revealing illumination and liberate our significant energies through the democratic re-evaluation of the languages.

Our senses seem to function in two separate times: immediately in the track of the destructionist practice, then again in the form of the "free" reading, to which the reader/contemplator is invited. The combinative liberty and the translinguistic interference assure the universality of the paradoxist message. The global and immediate comprehension of the form guarantees the real liberty of the author- addressee relation. The transgression of the language becomes valuable not by the simple and proper renunciation to the idiomatic coherence, but by

what is found within this one: the free manifesto of the interrogations and the provocation. Here there are at work the capability of invention, of the imagination of “the reader”, the intelligent sparkling of the re-interpretation of the world, of the reconsideration of its truths. It is necessary to emphasize the special virtue of the spontaneous universality, that is consubstantial in the technique of the paradoxist expression, and constitutes the foreground of this type of writing. The symbology of the message, not pre-established, has then the maximal value of circulation with the tendency to cover, in the horizon of the expectation, all that is necessary to a “universal direct legibility” (J.-M. Levenard).

It is true that the whole modernism stands under the sign of the difficulty. The too many abstruse coding obscure the things. The institution of a world before the destruction of the language is one of the most difficult operations. It's certain that until a point the degree of difficulty constitutes a stimulus and, in this aspect, we can consider paradoxism as a contribution to the development of the writing creativity. We may speak, in this case, of an art of punctuation around a spatial disposition of the words and verses, then around a space of the poetics of the metaphor. It's certain that the literature reduces the abstract concepts to the sensual empirism, but on account of that it can't renounce completely, with all the modifications of the course, the traditional concept of **image**, that unites the objective experience with the inner one and so aspires to the realization of an act of knowledge. Could a supraconscious principle, like that of the probabilistic calculation, be a generator of poetry? May we assimilate the material element to a spiritual act of representation?

In the case of this literature, poetry is not found in an obedience in front of a poetics and the context has a priority in comparison with the (non-) text. Does come from this the desire for a satisfied literature? We can answer with a periphrases: if Husserl observes that today, instead of a living philosophy, we have a proliferating philosophical literature, we can than consider that instead of literature we have modernism, postmodernism etc. If we push the analogy farther and if we remember that this Husserl found the remedy in the return to cartesianism (ego cogito), this would teach in literature the return to the author's supremacy (ego scribo), but after this the author will then renounce the exterior contingencies, that are the mode, model, school, current, generation, group and will gain the eternal and romantic magnificence of the demiurge creator of the world. Than any fear that literature could succumb will be overstepped. Even the destructive effect of the antiliterature that lies in the ephemeral writing and the lexical entropy become a warning, in their development of as much paradoxism.

The aesthetics of **non** and the cult of the not falsified reality represent the directives of action of paradoxism. The raging performance and a hyperrealism sui generis lead the paradoxist poetics to the immediate approach. But it is obvious that it's aesthetics presupposes a reader / contemplator well advised in poetry and familiar with the modern horizon of the thought, a **non-innocent**.

As a matter of fact, the values lie in courage. The author of the manifesto Paradoxist Movement is full of it. He teaches the provoking courage, sustaining the culture of “the antiliterature and its literature, with the fixed flexible forms or the living face of death, the style of the non-style, his poems without verses..., the silent poems with a powerful voice” and so on.

But if we understand the total insurgency at the literature level - especially we, the ones of the East - as a resolute form of antitotalitarian protest, don't we gain then another value, and even experimental as it is? The insurgency of the construction-deconstruction dialectics is not summarized, of course, in the vehemence of negation, but operates a steady action - and at the same time symbolical - with a view to new and purer edification. Nothingness may be a fertile and regenerating political element. The dubitative and skeptical **non**, illustrated by Ionescu and

Cioran, is fundamentally a vitalistic sign, even an acute and Dionysiac form of the contest of the ankylosis of the writing / spirit, in the twilight of the century. As Adrian Marino observes, the leading of literature to the threshold of the impossible, the installation in the negation and the systematic obstruction constitute the essence of this “religion of the literary absence”.

The American critic James Gardner intuits, similarly, that the source of that formal circumspection is to be found in the Communist and Postcommunist East, in the necessity of its coming back to life. Paradoxism comes here to confirm it - and not the only one -, being actually also prior in time and from an aesthetic origin. The implicit political intervention of paradoxism - immediate and spontaneous in the form - gains sensibility as an antitotalitarian action in a pathetically appeal for solidarity, communion and understanding. The awakening of the consciences is the effect of the vehement and non-interrupted denunciation, of the recusation (the aesthetics of its **non-**) and for this it counts on the paradoxist short-circuits. Concomitantly, a literary experience edifies itself, able to engage effectively the spirits in a unique nationality that is called Planet Earth.

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Two centuries of revolution have been accomplished from the storming of the Bastille. The art has come to be saturated with its revolutionary significance. In exchange, modernism has exacerbated the continuity of the revolt and has made clear the strategy of this one: impressionism against academism, symbolism against impressionism, cubism against symbolism, dadaism against all of them. The continuous revolution in art outlines an aesthetic radicalism in which the revolt is felt as the artist's normal condition and the provocation his favorite weapon.

In this complex of non-interrupted assault, we can delimit a specially efficient handling of the expression. Baudelaire, Mallarmé, Valéry have contributed to outline a poetry of the conciseness, while studying in concrete terms the effects of the concentration. In virtue of the modern progress of the exaggerated reduction of the senses, dadaism and surrealism have privileged the violent “short forms”, giving a new content to Rimbaud's “illuminations”. At a moment René Char spoke of “the fascinating shortening”, but Tristan Tzara of “the demonstrative provoking and denying character of poetry”. The word is no longer consubstantial with the world, it obtains a proud, supreme and unassailable identity, that we can only accept or refuse, in no way change it in the least or keep it in reserve for a mediatory solution. The word is a reality consciousness by itself and that appears as it is: “it expresses itself”. It is what Tristan Tzara believed when he sustained in *The approximate man*: “the word comes to the point that you can see it”, turning so the whole poetical construction into a pure “activity of the spirit”. This kind of poetry consists in the objectification of the construction, in the mediation of the verse.

The pulverization of the traditional expressive coherence leads this experience to the liminal stylistic of the absurd- as it happens in Eugène Ionescu's theater -, or the reflexivity of the absurd - like with Sartre and Camus. With the pregnancy of Eugène Ionescu, this experience shows us that the language can be the nakedness of the lapses at the moment, when suffocated by the convention, it does not **name** any longer, but **forgets**. We could speak of that language that expresses something, but forgets the essence. The ridiculing of those clichés diverts very much Urmuz and constitutes a constant preoccupation in the framework of the whole surrealism. And then are discovered effects of the putting in evidence of the identity of the contraries and every artist dreams of a new birth of the art, risking everything for that, even the proposition of the confusion. “To Urmuz” (the verb belongs to Ionescu) became the antidote to the preconceptions.

We can observe, then, the modern movement of the literary tradition toward the inclusion of the innovation in the patrimony, what modified the writing through the aptitude to signalize the visual conductivity - poetry becomes **photogram** (Apollinaire, lettrism). The textual deficiency of meaning is compensated by an adjacent graphical richness, that creates an intersemiotic field. The scriptural plus the photogram resuscitate a kind of new mystery of the communication, by the deviation of this one toward the onereic. There is, in this way, a research of a remoteness of the graphical impressionableness of the text and an encouragement to an analogical imagistic reading. An innocent “staging” of the legibility modifies sensibly the perception of the form, this one obtaining the aptitude to present itself the plastic perceptions. In an iconic form sui generis, the letter can resemble any thing whatever, as becoming an open figuration, a sample of a maximal virtuality, reminding of times of iconic archaisms of the communication. Sometimes the ideas become ideograms. A double language - lexical and ideographical - based on the lexico-imaginative function, is created, resulting then in a writing that similarly presents and re-presents (or even “represents”) itself in the formula of a plastic poetry tipped out into a semiotic space. Of the former academic insistences, nothing more has been retained here. Such a conception leads naturally toward the art of objectification and the art-action. From an appetency for mystery, this mechanism generates fictions, that come to populate the permanently bare ground, as the result of the action, of the anticalliphile nihilism. It is also a permutationist art, that assimilates many modern proposals: dadaism, instinctive tendencies, anguish and release, aggressive mutations, relativism and disharmony, expressive oddities.

This kind of text is eminently analogical, its referibility is reduced and capricious, it refers proudly to itself as in an inexhaustible play, found in a contextualist kind that protects its autonomy and privileges its autarchism. This kind of text has a relief of tapestry, is essentially “fabric” and the apparent ornamentation is at the same time a concealed support. If we could speak of a pure aesthetic experiment, the things would be even plainer. But the state of **necessity** of such a mode of communication is unapparent, the show consists in the visible “oddities”, that appears capricious and hazardous. The essential intervention often lies in the importance of the supposition, when we see that this one is like the “writing” itself a secrete book, it develops under our eyes and with our own contribution. The model of an overrated nature, even the model included in an absence, seems to exhibit itself in an impassive poetry, that shows itself a frigid devotion.

Of course, it is a form of nonconventional art, that wants to amalgamate the daily space with that of the fiction, following the modern attraction of their coalescing, It’s an act deprived of whatever precaution, that enters directly the zone of the most dramatic existentialist restlessness.

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The poet and ideologist of the movement doesn’t see in the art done or proposed by himself the consecration of any desperation, but the activation of dismembering gestures. First view: the trade in art. The intentional substitution claims a logical artifice: if in the paradoxist books the reader finds all that doesn’t interest him, it is sure that around those books the commerce will not flourish. “Better a book with white pages than one that does not say anything” - Florentin Smarandache warns, an unlimited / nonlimiting book, in the words: “if you don’t understand it, that means you understand it all”. The only way of access to the meaning remains the imagination. Then, in this case, the reader/ contemplator is the author’s equal, but writing has so been democratized in an essential mode. If it’s a research of an abstruse identity, such kind of poetry is, in essence, untranslatable, since it lacks one of the two terms of any translation:

meaning and form. It is not possible to translate a form only into itself. In exchange, it can be understood, in a direct way, by anyone.

Smarandache's contest is not a bravado with a gratuitous pose or fluency, but it constitutes itself in a proof of resistance in the part of which it refers ("a role is unknown, a role is acted and is known and is. And is seen. And who doesn't see it is blind or has fortune" - Petru Dumitriu). The poet has the hope of provoking revolt and intolerance, with the weapons that are temperamentally within reach of his hand. While raging, he aims at the effect of an explosive attitude, that leads to a radical utterance of dizziness. The fact that he turns nasty against those who will mythicize the effects does not make anything, once more, but gain him a spiritual adherence.

For that reason, the paradoxist **non-poems** can be read in a great quantity of keys, in function of the participating quality of the "reader"; it is true that, at the beginning, the component signs forecast a significance if we relate them to the title or the denominative elements included (if they are included), but then a secondary sense is discovered, concealed, in the essence and with a great quality of provoking, of taking out the "reader" from the customary blasé indifferentism.

For the realization of this revelation, the author of the manifesto and founder draws the attention on the translinguistic components necessary "for a poem not to mark the words". As in itself the notion of poem seems impossible to define, he postulates the existence of some "poems without poems", of some "poems that exist by their absence", so that we can speak either of "paralinguistic verses" (graphic, design etc.), of "non-word verses" or a "non-intelligible intelligible language", not properly of ...mathematical problems. Paradoxism, as we could see, is sensible to the clashing technique of the century, but in its personal mode: futurist short-circuits appear to it like some insignificant stings. As its specific load does not reach a lethal value, even in the country of the bench of his condemnation, we must accept the tension, since without the promises of a large spiritual permeability it is not possible to understand what the paradox claims, what it is and what it does not say.

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What characterizes in priority Florentin Smarandache's writing is, on the one hand the structural dynamics and the temperamental vigor, on the other hand the peaceful virulence (paradoxism?) of the communication and the ardency of the transmission. He wants to make himself heard and understood, from as many and as completely it is possible, even through the uncomfortable means of his unprepossessing and anticonventional language, that defies the reading habits of some customary reader. And he is exactly successful and exactly in this way, menacing and compelling the reader / contemplator (non-reader of the non-text) to consider and to follow. The (epistolary) testimony that contains the authorial motivation regarding NonNovel is symptomatic in this sense: "I wrote it with intensity, I lived it, it was a liberation of my suffering from my humiliating situation of being a jobless person in Romania (when I had graduated faculty the first in my promotion), a physical therapy, as later were the diaries".

We come to confirm that the statement of the poet Gheorghe Tomozei who, in the foreword to *I am against myself!*, informed that "an unknown - actually illustrious - person continued to be read" - the paradox! -, "a prodigious poet and mathematician" for whom everything is "under the sign of the marvellousness": biography, creation.

His verses seem to be affected by the surrealist fever of the dislocations, as if the poet felt the ancestral nostalgia of an old context, to which he wanted to return, without knowing where he

would find it. The “anxiety” of his verses is perfectly moulded on the author’s non-conformist structure, driven out as wound around itself and also moved up by an organic state of anxiety, to which a special disposition to perceive the absurd is added. If we go on, we can observe that the mathematical intertext (found in the deep of his soul) renders the bookishness available for play and fiction. All that is concocted shows up the conventionality.

It is certain that Florentin Smarandache does not aspire to propose himself as a model, but, being an author, he shows a specific centripetal autarchy and seems to protect an enclosure in himself, without sympathy for the rivals. What gains him the valuable autonomy is his uncommon talent to find always the most expressive situations, in which he “stages” the language in a striking and unexpected mode, in order to squeeze out new aromas, to investigate the concealed parts and the latent, unusual semantic dispatches. Developing so an abundant lexicostylistical production, unexpectedly crystallized, he is no longer dependent on a schema, on any inevitable model; these are superposed and come from some rear place, spreading themselves with a very heavy turmoil of a carnival of complete expressive demonstrations. He is a lamp-carrier with his epigrammatic style put in a show of serious buffoonery. The paradoxist author is a comedy-writer of the language and an expert of the stylistic unusualness. He knows he gives credibility to the form, he saves it from the erosion of the standstill, he brings it down in the temporal, he fastens it in a specific historical and artistic time. From the stylistic likeness of a dismantled expressive mechanism comes out a continuous interrogation and a great contesting discontent. With such a bursting imagination, Florentin Smarandache gives form to an innovation in writing, which the literary theory succeeds in order to explore the solutions and, if he doesn’t want them to become anemic, also the limits. But we must have present in mind that a confined paradoxism does not exist!

The style of the ostentatious sincerity, by which he allows all the details to be testimonies, to his favour - as being the author -, since they are a form of total testifying sincerity, puts the author among the family of literary extroverts who have illustrated themselves in the confessing literature, cultivators of an aestheticism indifferent to prejudices, a family of stylists of the impudence in which we see Cellini, Casanova, Goethe, Lichtenberg, Verlaine, Gide; in our country Ion Caraion (who experiments the reality of the inverse, allowing himself semantic deviations that assume the substance of words to be whimsically perceived in the playing-ground net. Like in this paradoxist anticipation: “you couch in the entrails of a horse/ you shelter in the ear of a boot/ you write with a window-pen/ you drink in the eye of a wool/ chew in a comb-tooth/ walk in the foot of a bed”), Geo Dumitrescu (the cynical charge of the original language or a disavowal of the lyrical conventions, that produce the hilarity of the avant-garde), Ion Negoitescu and George Tomaziu’s recently published diaries. Concerning one of them, the critic Gheorghe Gricurcu questions himself (commenting *The guardianship of the dragons*) whether it can be considered as a sincere...sincerity or a faked one. The answer he gives can be extended to our author: “We think that the answer is a paradoxical one. Both hypotheses exist. The author’s desire to be transparent, loyal in front of himself up to the end, associates itself, subsidiary, with that of surprising, amazing, stupefying”. In these cases, the testifying voluntarism has something of the human honesty aesthetically reverberated.

It’s at present also the moment for the friendship with Jacques Sarthou, a playwright and theatrical expert, who considers Florentin Smarandache “the greatest poet of the 20th century” (cf. anthology), while Herve Gauthier finds him a place among the “patent humorists”, with companions as well as Boris Vian, Jules Moguin, Jean L’Anselme, Joel Sadler (ib.).

Generally more cautious, the critique of the compatriots does not attain the enthusiasm that at a moment he could have expected. The lyrical production in cause is labeled “axiological

disheveled”, what would be normal in a time the author “proposes perplexing titles” and cultivates with ostentation “the clash of the associations”, succeeding at the end in dispersing them in a “linguistic apocalypse”. Then the critic puts and leaves in that way on the scales of the balance “the poetry in act” and “the disarming sincerity” (in Adrian Rachieru’s comment).

Cioranescu sees in *Nonpoems* “a desire for nothingness, but a nothingness that refuses to be only that, something like Mondrian’s white abstractions”. The writing I have quoted (that is reproduced in the Addenda of Constantin M. Popa’s book) is concluded with a funny paradox: “Only this, I congratulate you and wish you to live in a prosperous place”. The play seizes you, it can inspire a unceremonious ceremony and can suggest even the universalizing of the concord.

Paradoxism has an advantage in liberating great energies. It’s mechanism is universal and productive (for example the diffused graffiti are a paradox got down on the street - a decorative and sometimes advertising meaning can’t be denied).

The paradoxist art can be integrated in the derisory thematic of a everyday falling universe. It continuously reminds us of Ionescu’s demonstration of incomunicability. Paradoxism takes advantage of the chance of the oral verbosity and practices in an offhand way the dislocation of the meaning. Actually, is there an essential distinction between the cues of the absurd theater and the derisory vacuum of the decomposition of verses? Thinking more, still in an akin mode, there’s the kind of verses of the cubist simultaneity, in which you see the whole at one go and don’t hesitate in the subtleties.

In a way, paradoxism is part of the peaceful line of projection of the mystery, through the inherent ambiguity of the unlimited production of senses. However, it disowns for itself the absoluteness of the mystery, through its internationalized claiming-improving component. Between existential and metaphysical, paradoxism chooses the formal enigma of criticism. The luxuriance of its form comes to be added to “a corolla of miracles”, bringing the essentials of a new light, with a spectrum adapted to the rhythm (subjective, objective) of the modern life. It always cuts down something of the nostalgic pomposity and harbors the lucid wagers. It can be characterized by Nichita Stănescu’s almost paradoxist vision: “has the greatest body/ covered by the tightest skin”.

Paradoxist not only includes the absence, but also summons up the meanings resulting from the sparks and depending on the playful coincidences. Technically, we can also see in this a reduction of the postmodernist inflorescence, like a gesture of re-essentiality, a process or, better said, a resurrection of the long universal history of versification.

The above mentioned New-Yorker critic, James Gardner, affirms that the contemporary art belongs to the future. I don’t think that the affirmation is done in the sense that postmodernism would be the future art. The author considers that we are rather at the end of a period than at the beginning of the following one. Besides some technological tricks, not even a new formal territory has been discovered, if not a new space claimed by the paradoxist art: the space of silence, negation and absence.

Moreover, we find ourselves in a situation similar to the one of the seventies, characterized by a plurality of orientations and of mini-models.

A (more than) paradoxist work

As far as here we could determine a number of relations, some main approaches and delimitation, influences and similitude. We have tried to define terms and attitudes, outlining a general theory of paradoxism, seen as an attitude of creation that has caused an innovating movement in the art's field. That means that paradoxism has passed from a theoretic approximation to a creative formula, from a manifesto of principle to a possibility of directing outside. But all that justifies us to refer coherently to some aesthetics of paradoxism, is determined - we repeat it - of the complex of activities initiated and guided by the leader of movement. What is due to him belongs to him and - in the measure it was poured in the consistency of the fact - it belongs to us.

Consequently it is the time and the place now, that, after the theoretical considerations which tried to mark the frontier of the individuality and the place of paradoxism, we deal with the work of its founder, firstly with his actually literary work, that one as a theoretician being taken into account in the previous pages too. Having all the time in view the theory on paradoxism, we ought to present now the writings - in various ways imbued with the specific character of movement - of the initiator theoretician and literary man. In consequence it is about a passing, in the economy of the whole work, from the theoretic speculation to the practical verification, but - I repeat - without forcing all smarandachian work to crowd between the brackets of paradoxism and without ignoring the parts which do not obey to it. As a literary theoretician Smarandache is completely paradoxist (at least until now!), as a writer, he is more than the strict obedience to the main provisions would allow him. His literary works - poetry, prose, drama - extend from artistic autonomy to an exclusive illustration of theory, between these two extremes being placed writings more or less imbued with paradoxism, which contain therefore specific elements on variable proportions, repeatable from case to case. He always go beyond paradoxism without leaving it anytime completely or definitely. He permits himself liberties that outline him as a writer in a relative independence of the movement he has thought. That relation of relativity, never of heresy, has to be taken into account to understand - on the one hand - the movement's animating qualities and - on the other hand - Florentin Smarandache's gifted embodiment capacities.

What gives unity to the artistic personality, beyond the variety of the forms of manifestation, is the temperament of creation. In the case of smarandachian theory and practice, that very subjective, peculiar state of mind of in-formation is the one that gives structural unity to the whole and assures it an original organic structure. Certainly, as the intention is accomplished in the work, other perturbing/ shaping factors intervene, but their power does not affect the first, determining one. In this sense we join the explanation given by the literary historian Ion Rotaru who, through a comparative "opening", understand this propensity of the paradoxist author as the effects of a transplant: from the Balkan century-old dowry into the American civilization (all is negotiable, all is disputable, nothing is indisputable, all is compatible, nothing is incompatible"). the explanation is really ingenious and justified: a flexible intelligence, structurally able to admit the opposite as a possibility it was a must, for launching the theory of the equally justified opponents.

That also explains the amplitude of movement. The initiation of paradoxism is due to the pressure of the perturbing factors at home. Firstly it has to be taken into account that intensively oppressive reality of totalitarianism, a schizoid and aggressive reality, defined in extremely categorical terms by the renown historian Dinu C. Giurescu: "Public opinion was used to think in fixed, opposite categories - white - black, good - evil, friend - enemy, Romanian - stranger, patriot

- anti-patriot etc. etc. The aggressive and xenophobe intolerance, the fear of a real dialogue, the verbal and physical violence, this is the psychological inheritance of the communist regime". Paradoxism is indeed the alerted survey of a contradictory world and of a strange placing in this world. Contradictory one's naturalness is the Balkan indolence intensified by the communism and punished just showing their annihilating mechanism. After that, the naturalness of the resulted disgust, implanted on the occidental pragmatism, inspires with the solution of granting all the opportunities. The mentioned literary historian points out just the right thing: "The truth begins where the paradox appears". But having from the beginning an assumed political attitude, the paradoxism does not remain within the perimeter of its obvious effects (the comic in itself, anti-calophile struggle, anecdotal fun, indifferent laugh), but a shuddering seems to persist all the time above it, as well as an invisible apocalypse bleeding from its disjoints, freely studied by Bosch or Dali.

The volume from 1981, *Formulae for the spirit*, contains the literary beginnings of the future paradoxist master. It is also the keeper of a interior genuine age that let itself enchanted by romantic poetizations ("the metaphor opens a window that overflows with sun. The letter lays down its life on paper"...). If we read this volume paying attention to paradoxism, we detect some pre-formations, some "departures" to an unconventional tension. The poet wants to be a builder of "vertical images", which be - in an avant-garde style- "lighten at end as the advertisements with electricity". The interior need for differentiation is announced with the finding of repeatability: "whatever I say, it seems to me that others have said before".

It comes out a certain tension between the inevitability to take over some patterns and the desire to deny them; the poet seeks for himself confidently and signs striking images ("Late in the night I put my ear on the sky/ as on a dead bird"). The big and final comparison takes good effects: "It's growing dark as an asylum". The poet does not trust in conventional measures. His affinity goes now to Nichita Stanescu's paradox: "the spirit is state-of-I", "my dreams walk/ bare-foot on streets", "in things it's getting/ late" etc.

The hardening of some images draws our attention to a *something else*: "A kindled street lamp/ throws the light at a fence", "a couple of persons/ throw tears on the stage", "the sea swears and runs", "packs of waves come yelping", "the worries/ with the people in mouth" etc.

Autonomous nuclei can easily be detached from the body of some poems, out of which suites of haiku will rise after that: "The pigeons/ are lighting street lamps under their arm", "On the curb, the poplars carry on their back/ roads", "As a clumsy girl,/ the evening is falling on its knee/ near the window", "Hanged from a branch,/ on that bird, there is/ a flight", "On a bench, by the lake/ a kiss- / and - the lovers nowhere".

It is insinuated even a game of negation ("I am the master over / all that does not exist", "This time / is my nontime") in which is considered also the periphrastic negation of the common place ("I am living outside me", "They keep silent the stillness", "My presence among people/ is absent". The intellectual hyperbole stretches out a complicity towards the reader: "it's raining at plus infinity", "you will find me out begging for / a Universe", "The peasants were passing/ on the horribly squeaking cart/ of History, / pulling after them world's axle" etc.

The poet aspires to a stronger and more intense state, guessed to be *Beyond the word* (the title of the last poem in the volume), which "carry the fine thought / cleaner than health".

The volume has the power to draw the attention to a poet who already has a high level of artistic discernment, without to limit his associative fantasy and his desire to find out false truths through the latent forces of the words.

The volume “Sentiments manufactured in the laboratory” from 1982 belongs also to the pre-paradoxist age of the author. The nonconformism is fore-shadowed through apprehension before the computer poetry (“following mechanical methods, spiritual states are manufactured”) which is composed according to unorthodox formulae: “linear verses broken by nonlinear pictures, metaphoric equations of the unusual, abstract systems of thinking, one second breathings...” (*Mathematical literature*). The poet is aware of his mission and believes in the consecutive demiurgic act: “I have come to engraft/ the prayers/ a white flower”.

Certain distinctions can be assumed by the ulterior poetic route: the epigrammatic concentration, the play of the contradictory alternations, the disposing of the verses diagonally, the conclusion on the point of a joke, the composition in lexical train, the naturalistic harshness, the internationalist intertextualism, the ease of the hyperbolas, the play of abstractions, the taste for extremes, the extravagant attitude, the infusion of technical notions, the materialization of the abstract, the mixture among genres, the derivation through negation, the sudden chromatization.

On the other hand, certain features interstitially disseminated signal us out a vibrating and fresh poet, in the good tradition of the romantic natures lost into a technicist century (what strengthen the affirmation that the talent is the first condition also in the case of paradoxism). Here are a few beams of *poetry*: “abstract figures/ come into you/ to knife handles”, “the stillness is rusting in the rain”, “my hands are tied/ with handcuffs by failures”, “irises soiled with shy”, “maize’s silky signature”, “it can be heard drops how wail/ in concentric circles”, “the land is sowing cultivated fields”, “the flag of the light shadows”, “a dream - / ambassador to the sun” etc.

There is another foreboding thing: the desire for purity, the moving off from the overwhelming common place, the seeking of the diaphanous, the dissatisfaction of the routine, the aspiration to the high, the permanent seeking, the tension of waiting, the inner lack of comfort produced by the conventional, the regress to the pure age of childhood or the advance to the lasting one of the cosmos. A careful lecturer can sense here the still smoldering courage of angry which will tension later on the whole paradoxist composition.

The contribution of the geometrising figures, in relation with the unorthodox disposal of the versic structures, can show the capacity of the literary cubism emanating some second power symbols, strengthened, with an increased effect. Rendering the space to the letters and the letters to the space, then the execution in lines, images and situations, composing spatial poems, Florentin Smarandache intuits a writing of the pictures in which it can be seen an architecture of the sentiments.

An introductory “little biography” at the volume *Le Sens du Non-Sens* (1984) motivates the literary avowal through the bemoaning of his own destiny. The book begins programatically with a *Non-conformist manifesto* for a new literary movement: paradoxism (which I have reproduced in another chapter of the present book). In consequence and in consensus with his new directives, the largest part of the summary will be named *Uneducated art*, where the author collects the pearls of the new artistic refuges. Thus is orchestrated the paradox of the assonance (“Pierre apporte sa pierre à l’édifice”, “On fait acte d’absence / de L’acte”), the paradox of the lexical contraries (“Pays-bas, haut les coeurs! / Laissez la guerre / en paix”), the paradox of absurdity (“Du point de vue / d’un aveugle: / le japonais / c’est l’hebreu / l’albanais / c’est du chinois”), the scenic paradox (“Tu est triste? – Non. / - Mais pourquoi? / -...? Prends peur! / - Non, je ne prends rien, / - Tu n’as pas du besoin? - / ...Je n’ai pas besoin de fair / mes besoins”), the homomastic propagation paradox (“Hélène pleure comme une Madelaine / Ma laide belle-soeur l’accompagne”), the paradox of subjectivity (je ferme la porte et j’ouvre l’âme / a Dieu./ Comme un bon Diable, Dieu / m’attend”), the paradox of similitude (“Les gens et les lacs restent de glace”), the paradox of animism (“Dans la cabine un / ventilateur se donne des grands airs”),

the paradox of antithesis (“L’institutrice blonde est / sa bête noire, / mais l’allemande a filé / à l’anglais”), the paradox of infantilization (“Ce supérieur a des complexes / d’infériorité: / il ne peut plus pouvoir! / Pourquoi? / - Parce que!”), the paradox of logic (“Vous savez bien que vous ne savez rien: / le paradox est la logique / de l’illogique, / le paradox est le dicible / de l’indicible. // Appelez les choses par leur nom: / Choses!”), the paradox of the language images (“Lucien, qu’est-ce qu’il fait? - Il fait nuit. / - Mais où est-il? / - Lucien est dans le costume d’Adam”), the prosastic versifying paradox (“Sur l’escalier / les amoureux montent pour tomber / d’accord. Mais / elle tombe malade, / et il tombe par terre!”), the paradox of mathematics (“on exprime une fonction en fonction / d’une autre fonction... // Le professeur corrige en mettant / les points sur les i. / Il utilise pour mémoire une aide-mémoire, / car la grammaire c’est arithmétique”) etc.

Only a plentiful availability for *staging* can feed the hunger for ingenuity of this epigrammatic and ludic, quick and unpredictable poetry. The scenery of every piece releases the gratuitous stereotypy of the daily. From the barricade of these insurgent texts it is attacked with might and main the ridiculous of any kind and caliber. Miming the banality in the register of seriousness, the versified pieces ridicule up to the absurd, disclosing enormously. In fact, the very enormity of the ridiculous is the image sought by the antipoems in the volume. The children notice the caricature of the game only when the adults play. Here the author plays the poetry in order to ridicule its false idols, but not the poetry in self as mood and art effects; thus the poetry is kept in ingenuity, in the ideal clearness of reality, in the secret tenderness, in the veiled warm, in the discreet complicity, in the descending in innocence, in the primordial Adamic paradisiac joy, in the celebrating serenity, in the clandestine fun, in the amazing dexterity of language, in the confident observance of “the rules of the game”, in the intelligent accreditation of soul clearness, in the tender complicity with the little things and in the serene bantering of the crowding of seriousness.

Accusing the apoeticity, the writer obtains a subtle (with inequalities, unfortunately), joyful and nostalgic, at the same time, poetry - and not just so involuntarily as it is wanted to be thought. A lyrical sparkle it is born from the prosaistic “tissue” of the verses and the semantic coincidences of the paradox.

But we arrive in the middle of surrealism’s absurd at the same time with the anthology of blank spaces of *Poems in no verse* where the words have disappeared, giving the imagination of the “reader” a free hand to put down anything under the given titles: *Reductio ad absurdum*, *Blank verses*, *Haiku poems*, *Meditation*, *Silence*, please!. Besides the absolute repertory of these blank pages, the poems in one verse are already rebarbative! Here the “author” and the “reader” permanently change places, because between them it has been established the most lasting complicity, which is the identity.

Is this a form to sharpening the reflection? Or a candid failure into metaphysics? In the open regime of this “poetry” every author / lecturer has his own answer and no one will be like other.

The literary image of the volume is completed with a few pieces of virtuosity, having the appearance of some society games, being caressed by the lyrical tradition of folk poetry; this excels in alert even the duplicity of the anecdotal and epigrammatic spirit of the French language, which gave birth to the poetry of gracious conventions. (At us, the joyful acceptance of paradoxes took place especially in the versified games of children/young people).

The plaquette *Antichambres, antipoesies, bizzareries* (1989) is a visual show that put in cause the prefabricated forms of language. Aiming to shock and to warn, the book interrogates and contests; it is placed “under the sign of buffoonery” - as Claude Le Roy notes in *The word in*

front, but under this sign “imperious need of air” it can be felt: *Leave us to dream without limits!*”.

The most versified sequences are enframed into a linear space which has also a significance in self, making up that show for the eye we have mentioned. A gentle joining takes place between line and letter. A *Critic of doctrines*, containing the appeal to destroy the dogmas, is prefaced by a row of arrows that “get into” the text and then get out of a purification bath. A broken and hesitating border frame an exercise of striking alliteration (“Marie se marie./ Elle se rabat sur rabat et / prend le bateau pour tanguer / vers Tanger. Son mari lui écrit: <<Ma Dame, je t’aime demain, / car maintenant j’ai pas le temps>>. // Marie se marie. / Sa lune de miel est amère”). Three rectangles and two text segments stay under the title *The three friends are two, An inductive... deduction* is flanked by two opposed arrows. A banal and absurd dialogue is framed within the sketch of a cheap human face with a “beginning of century” hat. A marine disappointment (“L’équipage a perdu le nord / en navigant vers le sud”) can be found between two zigzags which suggest the waves.

But the show is neither gratuitous nor without deepness. The joining of the verses with the drawing, the alliteration, the deliberate construction of stanza, the emphasizing of the stereotype formulas in the daily, the propagation of the senses between two antagonistic notions - all these assure an air of sufficient irrationality, of indefatigable dullness out of which it derives after that a burlesque strategy against the ridiculous vocabulary, the clichés emptied of sense. Here is a pattern of a mechanic language: “Loger un logement / orner un ornement / parler un parlement / fausser un faussement / ou chanter un ...chantement!”.

The interest for the banal happening reminds of Jaques Prevert and of the chansonnette tepid on the banks of Sena - that is why the use of French was a fortunate option of the author.

The phenomenology of banality in these *antipoems* poses in cause, finally, the derision as life style, holding it up to ridicule with a savant force of persuasion. The puns are in the most cases inspired, ingenious (as: “Tu lui donnes ton coeur, elle te donne / l’alarme et surtout la larme - / sans que personne ne lève le petit doigt, / seulement le grand” etc.), the inclusion of the utilitarian inscriptions, the emphasizing of the point of a joke certainly strengthen the hinting force of texts. Here is, in this sense, the piece entitled *A recipe against the poetical recipes*: “Venez pour colorer les vers blancs / et emprisonner les vers libres! / Que vos strophes soit écrites à chaud / avec du sang froid. / Vous êtes des aveugles qui vivent les yeux ouverts. / Quoique petits, vous voyez grand. / Mais ne vous penchez au dehors / de votre temps - / C’est dangereux!”.

Florentin Smarandache annexes furiously his real and meets it angrily

Look with what comes out “the vulgar prose” *Saint Simion Lemnaru* (manuscript, dated Istanbul - Ankara, in the concentration camp for refugees, 1998-9): a paradoxist dilemma - “Is it possible to not be possible?”, the punitive extrapolation of certain terms - “comrade”, for instance, the recurrent use of some lexical stereotypy, in any context, the funny contradiction of the ordinary course - “no admittance for invited persons”, the corruption of the sense, usual terms - “From time to time I show signs of normality”, the paradoxical aphorism - “The natural produces the unnatural”, the funny onomastic compromising - “Gee, Balan Dodu Ion” - the unexpected negation - “completely uncovered”, the duplicity of the supra-impression - “secretary of bed”, the absurd semantic plurality of offices - “an American chansonnette with Soviet accents”, the play on rhyme - “a situation with menstruation”, the oxymoron with understood implication - “the old actuality”, detonating slogans - “the grandiose achievements of the disaster in our country”, the clever semantic merging - “Animable” etc., all the unembarrassed

pornography, the licentious expressions and the intention to make a sordid bath in any occasion, all these show intensively the violent state of dissatisfaction out of which paradoxism was born.

Thus, *Saint Simion Lemnaru* is a book of an “old actuality”, if we think at a clandestine renown *Tale* of Ion Creanga.

Le Paradoxisme: un nouveau mouvement littéraire (1992) is the French variant for *Nonpoems* (1992) with some additions; the volume was launched to The International Poetry Festival from Bergerac (France, June 1992).

It is the most spectacular volume in paradoxist manner. A first section is entitled Rabid poems, where we can read a parody (*Poetry is dead, long live the poets!*) with an unexpected romantic end (“we need us, we need dreams”) and a couple of other texts based on ludic coincidences and lexical opportunism skillfully reevaluated. We are yet on the ground of an absurd tempered with references. The affirmation and the negation, although simultaneous, still have a core, the sudden distortion, the same (“I love money / and Cathrine Deneuve”). *Anti-Quelquechose* is the paradigmatic refrain of the negation as a state of mind, the manifesto of the contrariety that determines the acute sentiment of nothingness.

With *Grapho-Poems* we enter the full area of visibility that takes the place of the scripted expression. A large variety of means are used here: the marking of the verses through points (“translated from French”, the author remarks with humour), lines, rectangular geometric spaces, zero (the symbol of absence), triangles (translated from French too, in the case of these ones the German translation seemed preferably...), tiny squares - ideal places for some idea, hieroglyphic signs. In order to be kept the conventional frame in a burlesque formula, these are “translations” either “en Points” or “en Rectangles” or “en Triangles” or “en Carres”.

Four Super-Poems do not confine themselves to plot graphically a contour but they fill the strophic space, outlining the whole “poetry” as a serial scripted arrangement under the “lexical” occurrence of a cross (with a clear transitional intention between “Roumanie” and “In Memoriam”).

Then it follows the set of *Poems in piricossanglais*, (a phonematic word designating an “idiom spoken by a single speaker”: literal versic patterns (translated in ...piricossanglais), onomatopoeic exercises of vocalization, joining of letters and figures, mono-literal serialities, amalgamations of signs, segmented numerical rows (translated in ...mathematic language), computerized serialities, fractions and equations.

Somehow more attenuated are *Drawn Poems*, with a bit of illustrative intention in them, vaguely reminding of the thematic sketches placed at the border of meeting the figurative with the symbolic. The overflowing fantasy is a bit restrained here by some rudiments of the coherent-traditional expression. Almost all are inspired, a few reaching specific cubist or surrealist expressiveness (Poem flower, Cat eye, Miss, Man of the future, Electric signal).

The unusual expressions are solicited by paradoxism within a larger frame of an experimental aesthetic of the grotesque.

Of a completely other structure is the initiatic experience in the diary of the emigrant Smarandache: *America - the paradise of devil* (1992). The irrepressible seduction of the West, out of which suffer any frustrated people from East, it is a first motive of the desire for integration. The nature of the author shows him prepared for the lightness of liberty. In spite of these the concrete experience of integration alternates between hope and despair (“The poetry of powerlessness characterizes me”). The symbol of the progression of integration is the refinding through literature, although at the first job in America the reality seems to him euphoric: “I think I have written enough literature. I can stop!” But the good sense of humor comes back and the effect do not late to appear. As passing a proof of lucidity he grants himself the degree of

“versifier”, the quality of a “poet” does not seem to him proved yet. Therefore he perseveres in sympathetic lectures: the new conservatory and imagistic formalism (T.S. Elliot, E. Pound), pop-poems (Roland Gross), *beat* generation (Naomi Ginsberg), speculative poems (Robert Frazier), the last ones being closer to him. the old defect of the national banter - even the confused murmur of scorn - grows blurred in his memory together with his raising in the top of the American tolerance.

In the composite enough tissue of this American diary, it can be distinguished the thread of a “creation notebook”, of a diary of the work, as a biography of the inspiration, as an opening to the ideation of *book*. On the other hand, the creative effort in self lays in the ostentation of the sincerity under the form of a rough, sincere, versatile language, distributed on the relief of the truth, liberating through avowal.

Evolving also in prose towards paradoxism, Florentin Smarandache will publish a *NonNovel* (1993), resuming in prose the experience of the European avant-garde dramaturgy to launching non-plays with non-characters.

NonNovel realizes a cycle of the vacuum. It is the physiology and the hermeneutic of *absence*, but not an abstract and categorial absence, but one formed of an accumulation of concrete absences. Here the paradox accredits an opposition to the common place and to the conformism, to the laziness of habitudes, risking an irritating puzzle of the reader, whom he shakes with a harsh sincerity. Constantin M. Popa sees in this book “an atrocious parable on totalitarianism, on alienation, guilty obedience and lie, opportunism, cruelty, violence, monstrosity”, marking “a new dimension of the Paradoxist Literary Movement”.

In deed, the writing appears to the writer as a therapeutic instrument that he can administer to himself tacitly and intimately under the form of a “creation cure”. (“In consequence, this is not a book, but a sick man”). Excessive, such a book, unintelligible in the common acceptance, has to be understood as an answer to a society which teaches you how not to leave. Therefore between the significant and the signified it is established an absolute permeability, a complete correspondence. In the line of the aesthetics of the protest, the book develops the paradoxism on the way, assimilating it to the writing which understands itself. Polemic to the end and with everything, the author proposes to himself a new record, through an liminary failure: to write the worst book in the world, a kind of *chef de nonoeuvre*, (even if the publishing house rallies to a high technique, suddenly deciding upon a holograph aleatory text).

We must recognize, the text draws attention from the very beginning through the density and the ingenuity of suggestions and hints spread in a foamy, unpredictable and slyish-native speech, somewhat in the manner of Marin Sorescu. The introducing scene has a grandiose and inexhaustible grotesque, an Orwellian greatness of the absurd, (with the aid of the social disorder forces the pell-mell was re-established and the Babel Tower grew on through the masterly speech of sovereign...”). Taking down through linguistic absurd the magic formulas of Power and the propagandistic stereotypes, it is reached the performance that even the language to doubt itself - he plays without discipline the possible liberties: semantic coincidences, formal oppositions, notional extensions, democratic equalitarianism, indecency, obsessively-free speech in ceaseless tide (a tiny pattern): “and so the two neighboring and friendly nations came to understand one another like brothers (Cain and Abel), the Tarikowskian armies had remained a few milleniums and four months in Wodania where they had put their military basis in order to support the free scuffle among Wodans, who had generated a splendid divide et impera war that had degenerated the nation achieving the eternal ideal of Hyn family, of affirmation of the modern Wodania, what should I say about...”, etc. etc.). The words become fluid and call freakishly one another according to vague or absent phonetic or semantic attractions, everything flows from something

to another thing, the scenes melt into an absorbing and uniform-making linguistic mass. The writing develops into a continual and impenitent speech, which is just the urmuzian character of book, of a sadistic dexterity.

The author sticks to a lot of things, so the receipt of the totalitarianist beastliness tends to completeness - it's obvious that much pain he felt and long time he grieved because of the suffering in the country from which "we are driven away by the burning love of state for us, it burns us, it girds us and then we go out to take a little air abroad, we beg you, the oppressed went on, do not love us so much because we will die, that an *el fugitivo* gave up the ghost and the police caught it at once ...". The sly language reach here a gravity that assimilates it to the (non-)literary through a functional and exact ingenuity (we glean here and there: "they had revolted without having permit from the party and without preventing the govern to take repressive measures", "here comes the police to search your heart ", "the press is written from end because the first pages are occupied", "state security consists in the defense against outside liberties", "the high popular tension poles", "the superior leadership accepts within its rows inferior education persons", "the difference between physical work and metaphysic", "he takes with a hand and receives with the other", "he writes only orally", "the country is there where is bad", "the Ministry of Internal Affairs has the mission to defend the country against people" etc.).

After the "general introduction", a few *happenings from Wodania* (we respect the author's graphic) come to join the uneconomical economy of this kaleidoscopic and composite cubism which is the *Nonnovel* - exercices of absurd with destination and well directed hallucinations. A text as *the press* is a segment of a physiology of absurd and that named *the control of state* is one of the most eloquent characterizations of the existential absurd in the totalitarian country.

Nonnovel is insurgent also from the printing point of view: it appears with a few upside down pages ("in order to simplify the subject" - the publishing house explains us), on other pages the reader is urged to note alone his text. The show in the book increases: a passage dissimulated in verses have to be read from bottom to top, long poems-antipoems sagaciously refrains the rules of the slave work and life in communism, there are reached surrealist performances of automatic dictee, in long juxtaposed features with high levels of absurdity, stifling replays that show we are situated in a "blind alley where we come in obsessively".

The baroque of construction is easily made with a dynamic gearing of inventiveness. Passages written with caps draw attention to the inestimable importance of high indications. In other place the text is written continually on two neighboring pages, suggesting the megalomania of the no-celebrated anti-hero. From place to place the text is interrupted for intervening news in a romantic and sensational manner, about serious happenings of the author, puzzling thus also the conventionalism of the extravagant information. Giving also his own necrology, the author introduce thus a critique of the book, resorting to a tender complicity with the lecturer, in the way proposed at us for the first time by Budai-Deleanu.

Nonnovel is a "concentric" book: "It is an essay. A philosophy contra tempo, against the grain". The author insinuates also the favorite key: "In discordance with postmodernism, the author considers himself a modernist, even an avant-gardist, but in fact he is a nihilist and a negativist". From metatext to nonnovel, in consequence to metaliterature, thriving suggestions for artifices are increased, penalizing the reality through the aspirant orifices for burlesque. A free and incisive inward monologue is the whole Nonnovel, a faithful transcription of the inner ebullition. The satire is enormous, the irony is dynamistic. The corollary of many formulations is memorable, they bring new stocks of oxygen in the burning breath of the non-conformist author.

But the whole bantering sits on an intensively tragic fund, the "counter-performances" of the totalitarianism, governed by the law of saboteur appearances ("exact ambiguities").

Deliberately strange, the book is a despair scream; full of vivacity, it coextends a serious substratum. Soliciting, stifling, in oscillate manner conceived (in ascension, to be in tone), the book is a literary (of an untied stylistic and componistic inventiveness) and psychological (the radiography of the glorious sincerity) document. In fact, as far as its appearance date, it constitutes the most violent antitotalitarian lampoon in our late literature. The author himself, walking on the thread of the book and exceeded of living all those written, has emigrated: he has completed his work on the existential plane, giving it, in this way, the corollary of credibility.

The bizarreries can't be reproached him, as the intertextuality of book is an accumulation of harshness that provide the whole a dynamic pathos. The measurer of prolixity does not help us anymore, as the accumulating principle that produces intensities, is not a subject to selection, it remains at the only disposal of the author, as a kind of a receptacle widen after needs and possibilities. It is also right that especially in the second half in text appears enough platitudes, which are no more deliberate - irrelevant, prosastic segments some puerile explanations. Florentin Smarandache hardly gives up something that comes under his pen.

Nonnovel is a resurrect poem, in a continuous writing, that can be prolonged at discretion as the reader resonates with the text.

In a letter the author specifies the intended structure of the *NonNovel*:

Negativist vision

Paraphrased phrases

Hard antinomies

Redundant synonymies

Inverted interpretations (the ambition to write the worst book in the world! - for instance)

Special method of writing, or arbitrarily

Baroque novel, essay-novel

Political novel, philosophical novel, sociological novel

The parodying of some ideas/theses/ political, philosophical methods

The tracing of some Latin expressions

Non-biographical autobiography

Puzzle in the novel

The flag (black, of course) drawn in the novel

Blank pages turned upside down

Errata as if a part in the novel..."

This is a specific instrumental repertory, far to be complete, of the expressive technique required by paradoxism within a larger frame of an experimental aesthetics of grotesque.

In the introductory study (*Florentin Smarandache - a poet with the dot under the i*) at the trilinguist volume (Romanian, French, English) *The Silence Bell*, Florin Vasiliu notes that the author "has asserted himself in a few segments of culture", after he had begun (in 1979) with the romantic and shuddering poem *The figures have begun to vibrate*. But the paradoxist mechanism - his pattern - produces also the effects of the rendering to essence, evident in his attraction for the lapidary and fixed form of haiku: a momentary epiphany of absence, steeled by evanescence. The title of the book itself symbolizes the art of haiku, through the vanishing ringing of bell. But also this time the author does not act within the rigors of an orthodox prosody, but he takes the freedoms presupposed by the performances of negation. The antiterrorism inspires itself to leave off the standard.

According to the remark of the author of preface, some poems consist of masked, real poems in one verse, which, so read, have, indeed, an indicible charm; the same one sees in this one a involuntary (?) pillatian autochtonization of the traditional Nippon prosody.

We met an unexpected state of diaphanousness at the rugged, violent, claiming, ingenious writer. Whence it can be seen that the inner nature of the author is essentially dual, to the negative categories corresponding positive talents, whom the direction has generally given secondary or backstairs roles.

The pastel or the reflexive frame spring from the latter ones. The almost calophile calligraphy emphasizes the double nature of the poet too, or only his complete nature/ endowments within the frame of a unifying regime of an essential abbreviation. The experience of the diaphanous is a lecture as unexpected as memorable at Florentin Smarandache, as the following ones: “Delicate snow drops/ Pull from under the bit/ the spring”, “Mild cranes bring / on their wings / the warm”. “To touch with the forehead / of spring/ the song of nightingale”, “Diaphanous smells/ through watersides/ seek their flower”, “The music is / a dream / passing through the stars”, “-Don’t wait for me/ I will late a bit/ through the stars” etc.

Dedicated to the French friends, the poetic suite *Sans moi, que deviandra la poésie?* (1993; a revival of the volume from 1982, *Collection of poetical exercises*) is formed from heterogeneous fusion: affective reflexivity an extravagant pose, tender abnegation and dislocation of the habitudes. It is used a free pagination, on the vertical or on the horizontal, although without an immediate justification and for each case, maybe just by virtue of a more general principle of mobility and in the echoes of an insurgent commitment.

From the mirrored effigy *Love story* to the amalgamation of the dream and the recollections, from a lorcian shooting script (“Spain has an Indian skin/ and the blood like a tinn-tinn”) to the melancholic animation of a *Still nature*, from the cheating *Appearances* of daily life to the immense eminescian sorrow of non-returning, from the woman who weeps in a bacovian way to “Rivers of doinas and love”, the detachment with which he takes note that “he is swimming in the unknown” - all of these weave a protective tissue around a soul otherwise deeply outraged, which struggles to recover some of its first freshness - pieces of flight and decorative pictures. The author appreciates and at the same time hates them, he feels like a humanist rebel and a captive insurgent. In this insoluble duplicity lies his charm and authenticity, in this post-modernist prolongation of the synthesis of opposites, tolerated for the moment as a rest for ulterior assaults. What guarantees its impenitence...

On the other side, *Non-masterpiece* declares the denying of conventions as the only conviction of the poet. A manifesto- confession (*Ascension of the author*) maintains the (accepted) ubiquity and disparity of poetry, under the corrosive action of the ineffective clichés, as a matter of fact vehemently rejected. *The love of an unhappy man* sends directly to “damned poets”, while *The eulogy of sufferance* fills with melancholy a symbolist background in which sets a cioranian eulogy of sufferance. The autumnal despoil provokes him an irritation absorbed in a bacovian way into the provincial nothingness of a *Sad cheerfulness* (“the town becomes mauve).

The poems accredits flashing, abbreviated experiences as long as the duration of a sigh, closing the existential melancholy in little philosophical solutions. Sibylline and biblical, he finds the romantic mission of poetry in the sufferance of mind (“blessed are the unhappy ones/ because they have the mission to create the lyrical state”), although, in general, he is not satisfied with this superficial tincturation, temperamentally preferring the relative quietness that the manifested revolt brings him. At an exhibition he “gets into” the pictures, he is not satisfied to be only an onlooker, he is ready for radical gestures, feels the grievous part of the banal and is restless because of the infinite repeatability. The “irrational pains” make him hypersensible (“and I’m still breathing- / in colors”).

A double mutation has happened in his spiritual biography. After *The figures began to vibrate*, it was not set up the stillness, but only from that moment when the inner forces were unfettered, flooding patterns, preconceptions, precautions and habitudes. The only possible “order” in the case of a temperamental eruption is that one of the absurd. From now on the legislating of the paradox will have the mission “to write its writing”.

The exiled one assumes the risks of freedom: “my sorrow and joy”. Between exuberance and capitulation, the poet chooses the solution of leaving the complexity. In the same editorial year 1993, the diversification of the literary expression means adds the theater to enriching the paradoxist literary record.

The first trilogy entitled *Metahistory, new man building*, demonstrates virulently the totalitarian mechanism of producing a “new man”, an *anti-man*. The huge reproachful charge of the author overflows in a sustained argumentation which, if does not excel in theatricality, is skillfully leaded as successions of inferred reasons. It can be seen how much he was marked by the aberrations and their sustaining forces and interests, that he succeeded in detailing so many specific aspects as we had not met even in the generous “party propaganda”. The first picture is a dialogued essay on the annihilation of the personality in totalitarianism and are introduced unorthodox bibliographic references as “recommendations”. The second picture is a frenzied absurd to illustrate the impossibility of the puppet named “new man”. The retort is nervous, the ensemble much more “moved”, the picture has a dramatic theatricality. The last picture unfolds as a real feat of strength, taking in a hallucinatory vertigo the magical forms of the party mystique and the representatives of its language.

The absurd evolves an intensely tensioned redeeming pathos feverishly growing to a climax which punishes monstrously and definitely.

The play *An upside down world* takes the experimentalism intended by the author on ...the highest points, being “the giddiest one”. It amalgamates a number of models reaped from the large folklore of dictatorship, giving the measure of the anti-realities of that time. There is much verve and a charming availability to attack the ridicule from the communist overproduction of the kind. An “indication of direction” can be extended to the whole message and content of the anti-play: “the anti-characters of this anti-ballet in this anti-society will embody the grotesque and the disgust to satiety”.

The verve, the humor, the liveliness of the parody and - in general - of the speech grow out of the fermentation of a big and deep sadness, as the lament of a huge sigh signaling a rushing sorrow. The play carrying punitive effects, the hyperbole, a scene of the abnormal in the life that lays grotesque masks on hostile characters, all grows out of the gurgling spring of a big sorrow, of an atrocious, amazing intensity. Under the apparent surface, deliberate gloriously realized, the antiplay sends to the deep level opposing to other feelings which could be inspired by the totalitarianism, outside those beginning with the particle of negation. The putting to absurdity is irrevocable.

Doing his self-critique in an “author book” which is just the end of the play, Florentin Smarandache declares his intention to enlarge the dramatic means with the aid of mathematics, in the formula of a combinatory theater (permutable arrangements, recursive theater - autogenesis to infinity).

The third play, *The country of animals*, proposes other performance: to be “a silent play in the acts of despair”, from which it has to result “a show of noises and pictures”. As in the silent movies, those few speeches are written on little plates carried by actors as visualized ideas. So the stereotypes of propaganda and their lack of content can be easier emphasized. Silent thematic sequences “narrativizate” through gestures, attitudes, moving some subject: conference,

(self)elections, (self)eulogies, parade, audience, reeducation, homage, civic education etc. It is also introduced the festivist commentary of the kind of “diary of activities”, as well as the parody of advertising light spot. In fact, the play eulogies the necessary *revolution*.

The smarandacheian theater is an ample feat of strength. The absence of decor, the robotization of characters, the deforming of the meaning of speeches (in the system of “wireless telephone”). The theater in miniature, the simultaneous speeches, the interior theater (caused by censorship: “the play has acted in myself”), the simultaneous scenes, the porno folklore, The mechanical ritual of utterance, the alternance in speech of the character with the actor who plays it, the notes for the eventual translators, funny puns (deformed figurative syntagms, logogriphs, argotisms, paraphrases, automatism) and, finally, the curtain really *falls* down from its supports - all these enlighten about the combinatory possibilities and the ludic capacities of the author. Completely symptomatic is the sincerity with which he exposes himself. He always places his cards on the table and smiles victoriously: who does not like, may leave the game! As every abandon is a loss, the dostoevskian player wins. The winning card he takes out from his sleeve is the proof of reality on which he stakes on beyond the absurd - “in impossibilism”.

The author proves to be the artisan of some constructions of an astounding originality. He ticks three times his i's: intelligence, imagination, insurgence. Through the medium of a suite of experiments - regarding the language, the dramatic structure, the scenography - and under the form of a grotesque vision over an impossible society, the plays bring a serious and irreducible accusation.

A strong personal mark has also the other smarandachian “diary”, *Fled...* (1994): I do not include here necessarily a valuable judgment, but a global characterization that individualizes him. The author ignores also this time the risks of a sincerity which is not every time favorable to him. Fro the viewpoint of his positivist formation, it can be considered that he has come with a certain naiveté to literature, but just this “naiveté” suits him and is the generator of his confessing literature, is consequently productive literary. His ambition of writing is satisfied also with this voluntary/ involuntary performance of ignoring the rules , out of which it results an irresistible charm. The mathematician excludes from his literature the probabilistic calculus of the best achievement. In this case the writing appears as an organic reflection of his soul endowment and the exterior maneuvers inherent for publishing (publication, affirmation) take into account this sphere of authenticity.

The ingenuity and the eminently modern soul structure - and yet they do not exclude each other reciprocally; they can coexist in the gifted nature- clear the language from a chaste supervision, setting it free to appear directly in the thick tissue of a colorful speech, with the virtuosity of his aggressive realism. In the inner structure data of the author the indecency is nothing but a stylistic license of an expressive nature, in freedom: he has an amoral, does not have antennas for the ethic egoism and rigorism or for the background noise of the prejudices.

This first volume from *Fled... Concentration camp diary* gathers the notes precursory to the establishing in the USA, when, fled from the communist Romania (September 1988), Smarandache crosses the purgatory of the concentration camp in Istanbul. The diary has many similitudes - the tension of waiting, adaptation to a collective life, a hostile and even dangerous human environment, the exercises of survival, the tension between the pensioners of the concentration camp and the authorities of the adoptive country (temporary or definitive) etc. - with the waiting period from Treischirchen, memorably depicted by Corneliu Florea in *Diary of a free concentration camp*.

In our case, the more the extract of reality is compressed in collage the more efficacy is the valve of depressing through language - both noting specific violence.

With a preface of Gheorghe Tomozei, *I am against myself!* (1994) resumes the older *Laws of internal composition*, containing pre-paradoxist poems (1981). The prefacer poet notices the uncommon power of creation of Florentin Smarandache and his placing on the exception line of an event in the Romanian literature, commiserating at the same time the insensibility of the autochthonous critique with much absorbing preoccupation - regarding his books. In particular the author "may mock the lazy harmonies, the configuration of writing as much rough, as it wants to appear more delicate" and he aims at "a poetry *in working*", which disturbs the cosmos (being a knight of the linguistic apocalypse").

The poet cultivates carefully his own image, the produced image and the situation in interest. He informs us that he is "fervently on the Barricades of the Great Revolution in Poetry, becoming a Spiritual Work Hero" and could be considered "anyone's brother".

He gives a hard poetry, chooses the maximal parameters, passes everything through an exasperated subjectivity and proposes to revenge in a way his frustrations: "I want to realize my own logic in literature".

The paradoxism - as much as exists in this volume - is temperate, not excessive, accepting a compromise towards transitivity, above the restraint in a technical recipe. The paradox is caught within the frame of an elegy of communicability, in a sensible radicalization of his visionary independence, in a most favorable expansiveness, in a cheerful-malicious portrayal, in the disclosing of the poetry of album, in an action of the unconventional aphorism, in a sweet slipping to the absurd. Of a particular tenacity it looms to be the paradoxist political lampoon.

An *Antitheatre evening* puts in flat verses, accused of banality (but among which fertile paradoxes insinuate), dialogues verses, stereotype remarks, ludic and delicate gratuity. It is found again here the Ionescian lesson of an intense sarcasm dissimulated in the most discouraging flatness. There are given even blank frames in which - it is specified in the direction directives - "the reader may imagine anything". In the parody - Paunescu, Stanescu, Sorescu - he is huge.

Absolutely remarkable he exercises a kind of sublimated and diffused quadratic paradoxism, in its spirit and not in its letter - as it happens in the very succulent *Theater* section, with known writers appearing as characters and a parody reaching really paradoxist performances.

With his pose of sincerity that he claims and with his freedom that he cultivates, nuclei of a high poetic expressiveness come out from place to place (one poem of love, a doina of an exiled one etc.). The paradoxist nuance results also from certain "works" upon the verses: breaking of sense, antinomies, antithesis and counter-senses, deliberate confusion of levels, destruction of linguistic clichés - cultivating in exchange the style "against the grain" (N. Manolescu), that is rows of semantic plays and grammatical deviations.

Cupboard-in-which-enter-many-people-and-moves-alone-on-rails (1994), is an example of paradoxist prose through an inverse distribution of the reactions of characters. At an international congress on linguistics in Bucharest, it was taken the decision to stop the invasion of neologisms and to protect the native expressions. As a result, the notion "tramway" will be replaced with the syntagm in the title. But, in a school composition, with the natural sense of distinguishing, a pupil will ask the notion "tramway" to be transferred to the cupboard at home...

*

An *Introduction in the kingdom of error* named the texts gathered in Defective writings - paradoxist short prose (in manuscript) - "the contradictions of an heretic spirit", contaminated

with a crazy world. “The anomalies” are accredited as being consequences of the Universal Evil (particularized in the Satanism of the communist Romania).

A *common news item* experiences the symbolic veracity of a biographic truth. *Cultural actuality* (queue for bread/ queue of dog”) relieves the bitter fun from self-plagiarism. The sentence in *Infants corruption* is “six years of poetry at the working place”. *On how to not ascend to the high society* speculates urmuzian around a “crucial plan”. *News Bulletin* resumes obsessively the diplomatic rhetoric practiced during the communism. *The letter of Uncle Vasile, political refugee*, discloses, through a rudimentary graphic, the mechanical formulas (the involuntary expressiveness of some real texts). *Hopes* experiences the continual, self-generated speech.

The “essay” entitled just *Defective writings* wires the neurotic sensations of modernity in a futurist style. *The typing machine* is a jewel: the effects of the confusion in the prosaic language. The ridicule of the habitudes cumulates harmless clichés in *The heroic day of an ordinary man* - a hallucinating dissolving exhausting amalgam. *Little love story* digresses interchangeable texts. The flatness rendering through stereotypes the kernel of the demonstration in *Genealogy*. Exercising in a paradoxist portrait (RRS), reminds of Caragiale not only through the title (“Rica Radu Stoenescu’s wife is working at state. For nothing. Standing. Upright. Or at the queue. It depends. The opinions are split”). A *Diploma* from The Superior School of Boozing provides “the right to stay in all four”. *The Saint Eli Fair* (which “takes place on 23 August”) is a smarandachian *Fun Fair*. When he shams the ton of moralizing stories (*Uncle Faruk and the buttons*), the happening gains independence through fun, as in a *Tale of the word*. *Tale to infinite* is an example of a generative text, open through recurrence. *The goat with little red ridding hood and other stories* is an aleatory tissue of contexts with unexpected incident effects. Another *Homework* contains only the direction indications of a paradoxist frame-show. Under the title *Greuceanu* are gathered “rebusistic short prose”, “mathematical short prose” (having to solve “the implications of Smarandache function in the relations domain at the king court”) and “Chinese, Bengalis, Chemical, Physical, Martian, Astrological, Metagalactical, ... prose” (the new puzzles of a modern Sphinx). We also meet photographic, graphic, “for the future” short prose and “the positive remarks” are on principle forbidden.

Defective writings give full play to a concrete literary fantasy and instrument the most varied possibilities (and irresponsibility - to be in harmony) capable to provide the offensive against the habitudes. In the very shock of the new lays their explosive force (paradoxism - we repeat - follows from a talent verified at the traditional aesthetic experience instance). “Enciphered”, the writings are properly *defective*, deliberately *deviated* (a movement implies a program and the explicit desire to suit it). In *the intention to be* of paradoxism make part also the following: a cavalcade of styles, themes, subjects, methods, deviations. The *Defective writings* offer samples of Balkan content with their availability to the literary paradox.

Poems from the exile of my soul (in manuscript) present us the poet “at the highest altitude of desperation”, out of different motives, the essential one seeming to be the persistence in indifference: “the witty phrases started to be taxed”. The author remembers the motivation of the paradoxist protest: “the chains of the Party-minded theses”, “shining staves of promises and slogans”, “the periodical controlling of soul”, “the spiritual genocide”, in whose consequence it has been edified a diagnosis of the annihilating aggressions, that here takes the aspect of a speech that conjugates Whitman and Maiakovski. But the surprise comes at last: what we had thought it had been a come back of a punitive offensive, constitutes an older “preparation”, from the Turkish pre-paradoxist period. About an atrocious reality it cannot be written with diaphanous

nouns - and the author has felt this artistic truth with a very productive intelligence (in conclusion: “blessed are the miserable poets”).

From an *Introduction in gibberish* at the text *Poetically in gibberish* (in manuscript), we find that the mathematician-poet deduces the rules of an imitative linguistic product of the infantile mentality, consisting of successive enciphers and introducing of disturbing particles that lead to real rhythmic vertigo. But until the new poetic idiom, we pass through a more lenient prelude, where we find again some of the paradoxist “meditations” that strangle the sense, as somebody else the rhetoric: “it is impossible so much possibility”, “I work for anti-poetry / I create for. I procreate.”, “maintains the thesis with the prosthesis”, “they have a sense/ uttered by heart” etc.

Read “in gibberish”, the paradoxist act carried out in this way, reevaluates the unintelligible, once with the detached exhibition of the persuasive trills (in the ornithological poetry - another smarandachian *pattern*).

Close by the close (in manuscript) attests the nostalgia of the author after the lyrical tradition that he denied so violently. He appears now to be close by another “close”: “the saying of daybreak in the water meadow / and the hoary ages had / following theirs head/ reading enigmas and puzzles / the light had stretched out its tongues / in the much wrinkled trenches/ on the cheek of the ground”. It might be a passing deadlock in paradoxism, a harmless pause, or pure and simple a hazard of the inexhaustible paradoxism?

Everything in *Suburban songs* (in manuscript) is a virtuosity licentious game full of desire to show inexhaustibly versatile linguistic manoeuvres. There are used rudiments of language, eternal stereotypes, pornographic defects in the speech of the to-and-fro running people in an aleatory increase of senses in the complicit- suburban regime (in the “moderate” line showed by Argezi, Ion Barbu, M.R. Paraschivescu, Al. Andritoiu).

If some poets are disciplined by the necessity of rhyme, it unchains Florentin Smarandache. He is delighted with his own availability for the impetuous game of the fantasy to whom nothing possible is strange. The bookish hint (“walks bare-foot by Zaharia Stancu”), the contradictory indication (“solve the problem, problematize the solution”), the inventive assonance (ready to gesticulate / or to testiculate”), the deviation of sense (“squeezes cordially his hand / into a rusty screw vice”) or the extension of sense (“she is not mute/ but she moves”), the lexical corruption (“Misanthrope / Misdrinker / Missmoker”), the succulent connotations (“He lost his head / and his bag), the talkative fun in the way of Ionescu (“grand-ma is short”), the joking variant (“When she want/ dick don’t want) etc. convert paradoxism to fun. When the poet “gives himself away”, the readers “murmur behind”, so “they are done justice/ on St. Tib’s eve!”.

“The American verses” *Long is the way trough strangers (and I can’t look back anymore)* (in manuscript) constitute “soul” exhausts among the combinatory upsurges of the paradoxist poetic legislation. They come with the rough sincerity of an atemporary mood that yet becomes grave in the face of certain experiences. If the most interesting Florentin Smarandache is the paradoxist one, the “romantic” Smarandache moves the accent from the objective living of formalization to the subjective living of naming. We would place this poetry in a “documentary” annex of paradoxism, in a creation “file” that concerns the whole author and does not contain significant elements of the psychology of creation. Only in this way the paradoxist technicism loses in robotization and gains in human recommendations. (Paradoxism does not have to be understood in itself, but in the whole of the intellectual and soul experience out of which it was born and whom it names, even if not exhaustively.) And, in fact, a soul richness able to express itself in a many-sided register, proving authenticity, capable to produce another surprises, even in

a formal domain, inevitably narrowed through specialization. “The poetic culture” is however the basis of any in-formal “specialization” provoked by a temperament capable of performances.

Long is the way among strangers is the file of a long lament and the lyrical duration of a prolonged sigh. Some passages contain a moving need of affective collaboration: “Since then the only thing / that I cannot do anymore/ from time to time / with pleasure / is to stand / in front of a friend / when he asks / to look at me / like in a mirror”; “The sadness of the world gathered in deeds/ The reprimand of the world gathered in us / We were the ploughmen of the good thought / We wished the earth full of flowers / We are the witnesses of the struggle for flowers”; “I promise to wait you in more clear days / Lover, my dear, promise me that you’ll come”; “Only one would feel himself melted / even by / the future silver snows / that will fall / in the silk of your coppered hair”; “a hot embracing running bare-foot”; “the deafening silence / of the surrounding eternity”; “I’d like to have the slow walk of the snail / to come to eternity in a moment” etc.

The labisian “Ruby beak bird” is the smarandachian “my eternal hangman”, to whom he declares - in a summing up epitaph - that “I am grateful to him”.

From action to theory (a summary of the paradoxist philosophy)

In an interview, the paradoxist leader was fixing his personal accept on literature into the militant activism's sphere: "At the beginning the art (in general) was (for me) a retiring from mathematics. I could not protest against totalitarianism with numbers, equations and triangles. An outpouring was need... I was writing poems for my own soul, that was all ...I was buried me in myself. I should call them simple, prosaic songs, of a man weeping in himself. Only the sadness on my face revealed them. A lyrical psychotherapy. To expose your sorrow only to put an end to it...I was very affected with that dictatorship, that stroke me through interdictions".

After this first form of protest under the formula of the "inner exile", there follow the stages of the exteriorization with ...a paradoxist debut: fun because of my own weaknesses - to do literature without doing literature (as a kind of "mutism"), to write without writing... Paradoxism was coming into being!

The absurd could not be the question, as natural phenomena are taking into attention: the falling of a leaf is a poem that does not need of words because it remains in itself a *visual poem* and it is not visualized through technique of expression. The smell of a fir-tree wood after the rain is an *olfactory poem*. The noise of the waves of the sea breaking against the seawall emits an *auditory poem*. All are universally intelligible poems. Of course, there are also more complicate forms of the joining of the two elementaries, of the assembling of the individual. These poems could not be interdicted by the communist censorship, as they were published for themselves, naturally.

The beginning, somehow naive as form and irresolute as literary finality, despite the serious motivation, tries to be a personal therapy for the state of *evil* ("I was weeping into my soul" - he confesses in the same place). The new writer confessed the general evil, accused by all who passed through it as a stifling state: "I could not unfold myself. I was like enclosed, suffocated by that atmosphere".

After that, the state of protest became "specialized" and was driven to essence: "I did literature out of contempt for literature - I said it is banal and at everyone's hand. Evenmine". In this way , the claiming action rose to a theory. At the beginning, it loomed through a cumulative metaphor: "The poetry was an experiment for me, a bullet into the barrel of thinking, a transfiguration of the natural numbers". But an aesthetics of paradoxism as the one developed until now, has its ground not only in the coherence of the practice but also in its theorizing reflection. This double grounding of the *movement* as such was understood by its leader, who formed, from flashes of thoughts and ideate connections, a compendium of *paradoxist philosophy*, whose thread we follow with complicity, it could be being even conclusive.

Hence, the thesis of this philosophy lies in the enunciation: "Nothing is non-contradictory". The core of things emphasizes a paradoxist state: the essence of matter is antinomic (the atom itself is a joining of positive and negative particles). The opposition means breathing for spirit. Any assertion is counter-balanced by its non-assertion. Between assertion and non-assertion there is an infinity of states that could be mathematically imagined though the /0,1/ interval, where 0 = false and 1 = true, or as the infinity between *Yes* and *No*. In consequence, a *philosophia paradoxae*. The world and the life are paradoxist. Reducing then to the essence, the philosophy is an amalgam of counterposed ideas naming antagonistic systems. With one consent and brought to the essence, the paradox develops therapeutic virtues. So, the cognitive and the psychological functions note, naturally, a shifting toward the paradox.

Philosophy expresses a plurality: reactions of simultaneity and of complementarity between contraries, that exclude themselves reciprocally (as the plus and the minus). But, staking on boldness, we may ask ourselves if there is form outside the matter: the thoughts, the ideas have they a form? We are situated, anyway, on a paradoxical ground: we want to give a philosophical formula just because in philosophy there are no formulas - what makes possible a theory of the paradoxes in harmony, because everything lies on the paradoxist harmony.

The constant universe is an antinomic universe: matter and spirit, plus and minus, white and black, all and nothing. Just on the line, it can be mathematized: $C \cdot \text{Non-C} = \xi$ (the theorem of the paradoxist philosophy), where C is the characteristic, Non-C the opposition, and ξ is the universal constant. So, it can be asserted with equal justification that philosophy is a speculation and philosophy is not a speculation. The anarchy of philosophy finds a corrective in the aesthetics of paradoxism...

A bipolar tension including life and death tempts us with an insinuate seduction. In the eminence of the Being lies a heideggerian solution: to live dying absolutely every day. Of course, this is not the solving of a paradox, but a protection of the mystery. The main thing is that you feel free, because the freedom is the divine part in man. But the freedom stirs up the bustling demon within the spirit, which shows its discontent. This leads to revolt against the traps of the freedom, what determines a new equilibrium, which is an end and a beginning at the same time. The equilibrium and the disequilibrium determine and produce each other, reciprocally.

The philosophies cannot be generalized and unitary theoretic world outlooks, because essentially they are contradictory (paradoxist). The blagian "mystery" lies in the predominant tonality of the human existence that is the paradox. The stimulus to transcend the human condition is the very emphasizing of the paradox.

Paradoxism may be seen as an irrationalism of the rational. The inward tension of the paradox dilates it until a philosophy in self. It can be metaphysically perceived and unconsciously intuited. Something of mystery, occultism, absolute, infinity, abyss, perfect is met within it. Their isomorphism is a center of dynamism (a "perfect" philosophy is a stone-still philosophy).

The (interior, exterior) infinite can be expressed but through approximations. Then, how to come to the limit of the self-knowledge? Between the abyssal reason of the being and the limitation of the senses it is spread the unlimited field of the irrational, where exist effect without cause and infinity of the finite.

Cantor's theorem of crowds surprisingly emphasizes the equipotence of some unequally crowds, what places us in full paradoxism. We are requested the awakening from the dogmatic sleep of the imposing systems and styles: to become capable to understand that there is a truth before any other truth, an aprioric thinking of thinking, an impurity of purity, a non-absolute of the absolute, an obscurity of the clearness, a form of the non-form. In the modern art there is a real voluptuousness for evil, bad and false, on the measure of the injustice of the powerful against the weak: the evil promulgated as good, the false as true, the power as freedom.

The existence of some hidden contradictions is the sign of a continuous instabilities in the permanently changing essence of things. But, in exchange, we can find a harmony in contradictions, a stability in the mid of the unstable - as an absolute in the absolute, a perfect in the perfect, an infinite in the infinite. Or, as Petre Tutea paradoxized: "All seems now casual, now necessary" - between these there is an infinity of nuances and a variety of the differentiation degrees. The heterogeneity is homogenized, the homogeneity is differentiated. It would not be equilibrium without extremes. (In the Middle Age it circulated the theory of the *double truth*: according to the faith - *secundum fidem*, according to the reason - *secundum rationem*).

In order to come back - all that is not paradoxist, *is* paradoxist: this is *the great universal paradox*. It isn't a mere play on words, but *essence from essence*. It is a method of knowledge the existence, then a gnoseology of explaining the impossible through the possible. There is an internal ground of the essence of things that implies the opposition of an external ground. There is a continual discontinuity and a discontinuous continuity within the process of development. Not the denying of negation but the denying of affirmation and the affirmation of negation!

The denying of paradoxism means the replacement of philosophy with totalitarianism: everybody would think all together and the world would be at unison. Paradoxism expresses the immanent form of phenomena and there is no truth outside it: we breathe it (Bergson)!

The aesthetics of paradoxism studies the lack of artistic expression, the involuntary voluntarism of the imperfect perfection. Its object of study is the non-model artist, anti-Goethe and anti-Faust. It asks itself: where leads a way that leads nowhere?

In the poetical paradoxist theory there is an infinity of intermediary states, an infinity of infinities between being and non-being, existence and non-existence, geniality and stupidity, value and non-value, certainty and uncertainty. The sure thing is that we assist to a moving of the thinking toward paradox. Paradoxism is the dialectic of metaphysics. In the artistic creation it shows the role of the non-artistic. Because beyond philosophy there is a (paradoxist) philosophy, beyond art there is a (paradoxist) art; we think paradoxically and paradoxize thinking. And the man is the glory of the paradox of nature; because he cannot face anymore the huge avalanche of information, news, data, he suddenly finds himself small and unimportant. The "superman" has become a "mini-man". For him philosophy takes the therapeutic form of paradox.

The philosophic energy of paradox can supply a paradoxology: of culture, of souls, of values, of man. Paradoxism looks like an experimental, rational and analogical philosophy on an area spreading from letter to spirit. It reargues the idea of the *eternal alternative* (Kierkegaard), that shows the man's impossibility to mediate between contraries. The sign under he lies: "Credo quia absurdum" (Tertulian). It results that the object of philosophy has to be *the study of contradictions*, and within it, the philosophic paradoxism has in view *the study of the sense*. It is aimed at the casuistry of extremes (opponents), within the frame of a general theory of the effective action. The theoretic exercise concerning the paradox of being it is expressed through the confronting between *Yes* and *No*, with all the train of nuances between them. Manicheism is a still undeveloped form of paradoxism.

The paradoxist determinism is situated under the universalism of the cause of contradictions. Then it can be talked about an adequate paradoxist and moral natural law that finds in the paradox the human perfection. The motivation lies in the specificity of the interior movement produced by paradox - causing of interrogations/ introspection. There is an interior behaviorism of being, of an antinomic nature, fed by the continuous disequilibrium between the interior and the exterior image.

The endless beam of idea absorbs us. On its fascinating line, we can observe that the climax on the evolution curve of a phenomenon is identical with a point previous to its origin. The existent, while burns at the apogee, passes into non-existent. In our case, the circularity of the paradox emphasizes its complementary through itself and, in consequence, the fact that it is sufficient to itself.

A paradoxist phenomenology lies as a basis the intentioned conscience directed toward the paradoxes of life, what means also the restudying of the whole philosophy, the reevaluation of all systems, theories, theories, ideas, contributions of the personalities. The future challenges among contradictions will protect the life from platitude and insipid monotony and will express themselves through individuals: everyone has a superman (positive energy) in himself and an

infra-man (negative energy), both kept in a disequibrated equilibrium and being sporadically activated.

All these justify a systematization of the paradox by establishing the characteristic elements and the differential structure. There we will can read about the particularity of the general and the generality of the particular, about the complexity of the simple and the simplicity of the complex, about the negative side of the positive and inversely, about the fact that there is nothing *absolute*, nothing *perfect*, nothing *perpetual*, about the inevitability of the contrary's shadow. The man is seen in his permanent seeking, will, *dissatisfaction*. Because there are many universes into an universe, there are many times into a time, many spaces into a space, many movements into a movement - all carried until small and big infinite levels.

The drama of the existence comes from the fact that it's easier to conquer than to keep something.

The truth lies hidden in untruths and the theory of the hazard is at the same time the theory on non-hazard. The opposite is the guaranty of the given. Only a philosophy of paradox can solve these apories and others like: does any question have an answer? Does any assertion follow to an interrogation? May a democracy interdict undemocratic ideas? Can be applied the deviation from the rule? Can I want because I don't want? Etc., etc.

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In order that this compressed compendium of paradoxist philosophy, threaten by the irreconcilable and explosive nature of its very object of study - what solicits reader's capacity of appreciating its risks - , to be finished with a gesture of a symbolic paradoxist aureole, instead of other conclusion, we offer this reverential interdisciplinary synthesis (poetry, mathematics, logic), reproduced after *Humanistic Mathematics Network Journal* (Harvey Mudd College, Claremont, CA, USA, 12, 1995):

POEM IN ARITHMETIC SPACE

By Larry Seagull

There exist sequences defined as "Smarandache" sequences of numbers.

Smarandache consecutive sequence: 1, 12, 123, 1234, 12345, 123456, 1234567, 12345678, 123456789, 12345678910,... A number in this sequence is called a Smarandache consecutive number".

Smarandache circular sequence: 1, 12, 21, 123, 231, 312, 1234, 2341, 3412, 4123, 12345, 34512... A number in this sequence is called a "Smarandache circular number".

Smarandache symmetric sequence: 1, 11, 121, 1221, 12321, 123321, 1234321, 12344321, 12345321, 1234554321, ... A numbers that belongs to this sequence is called a "Smarandache symmetric number".

Smarandache deconstructive sequence: 1, 23, 456, 7891, 23456, 789123, 456789, 23456789, 123456788, 1234567891,... A number that belongs to this is called a "Smarandache deconstructive number".

Smarandache mirror sequence: 1, 212, 32123, 4321234, 543212345, 65432123456, 7654321234567, ... A number that belongs to this sequence is called a "Smarandache mirror number".

THE SMARANDACHE PARADOXIST NUMBERS: A number n is called a “Smarandache paradoxist number” if and only if n doesn’t belong to any of the Smarandache defined numbers.

Dilemma: find a Smarandache paradoxist number sequence.

Solution (?):

If a number k is a Smarandache paradoxist number, then k doesn’t belong to any of the Smarandache defined numbers, therefore k doesn’t belong to the Smarandache paradoxist numbers either.!

If a number k doesn’t belong to any of the Smarandache defined numbers, then k is a Smarandache paradoxist number, then k belongs to a Smarandache defined numbers (because Smarandache paradoxist numbers is also in the same category) contradiction.

Question: is the Smarandache paradoxist number sequence empty??

THE NON-SMARANDACHE NUMBERS: a number n is called a “non-Smarandache number” if and only if n is neither a Smarandache paradoxist number or any of the Smarandache defined numbers.

Dilemma: find a non-Smarandache number sequence.

Question 1: is the non-Smarandache number sequence empty too??

Question 2: is a non-Smarandache number equivalent to a Smarandache paradoxist number??? (This would be another paradox!...because a non-Smarandache number is not a Smarandache paradoxist number).

THE PARADOX OF SMARANDACHE NUMBERS:

Any number is a Smarandache number, the non-Smarandache number too.

This is deduced from the following paradox: ”All is possible, the impossible too!”

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[3] “The encyclopedia of integer sequences” by N.J.A. Sloane and S. Plouffe, Academic Press, 1995; and also online, email: superseeker@research.att.com. (SUPERSEEKER by N.J.A. Soane, S. Plouffe, B. Salvy, ATT Bell Labs, Murray Hill, N. J. A.).

*

Paradoxism can be considered the poetics of pataphysics - the science of the imaginary solutions initiated by Alfred Jarry. Pataphysics amalgamates physics and metaphysics to formulate some imaginary solutions for “solving” universe’s enigmas. The imaginative of the proposed solutions is forced to an adherence: the contraries equivalence principle (One being double, in general). The universal process of creation is accomplished through the extremes’ dynamics action, what expresses a spectacular similitude with the lupascian logic of contradictory. Pataphysics reveals itself in the cultivation of exception as a sample and a model of reality. The imaginary expression of solutions leads to a melting between the useless and the essential and from this point on a development toward poetics would do nothing else but to argue paradoxism. The laws of exceptions generate the expressiveness of exceptions, for generalizing the institutionalization of the imaginary. The sparkling tension, the ludic exulting, the organized

dissonance, the irony of ease and the cold demonism, the lucid risk and the naiveté, the jubilation and the indifference take part to the pataphysic spirit.

Only the one who renounced to be a prisoner is capable to take a look *beyond*. The identifying form of paradoxism can be contained in the formula of Croce - “nonverbale expressions”, that concretizes the individualizing translinguistic plasticity.

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How the smarandachian literature makes contact with paradoxism? Through the spoken rhythms of style, through the insurgent sincerity (the sincerity’s disinhibition), through the enormity of self-hypostasis, through the rhetoric of detachment, through the dramatizing of naiveté, through licentious exaggerations, the ability of picantry, the physiology of sentiments, the boldness of a self-conscious talent. The writer is the authoritarian director of the magmatic literary wave broken out in touching, memorable, passionate and baroque incandescence, with an oriental stylized efflorescence. He requires a great cordiale participation.

The paradoxist exercises in itself is ingenuous and many-sided. It objectifies the space in a non-reading viewpoint. Collage, puns, rapid rhythm, strange counter-senses, abundance of contradictions, farce and insurgence - all is urged by an increasing radicalization, from the position of an ironical, mocking rebelliousness. The paradox’s literary truth lies in the excess of automatism, in the parodying of a language which says nothing, in the grammatical forcing of style and the stylistic forcing of grammar, in the fury to demolish the Evil.

Paradoxism is also a form of the self-abnegation of the extroverted and disinhibited creative temperament, dispelling the taboos, especially those introduced by totalitarianism. Tempted by trance, paradoxism is fascinated by the magic of the possible.

(In the halo of the late paradoxist experiences can be mentioned the novel *Trois anges me surveillent* of Peter Esterhazy. The first part is a parody of the realist- patterns socialist and the second consists of long baroque commentaries, falsified quotations, graphic insertions which awake the reader from the trap of monotony.)

The paradoxist poetics is unexpectedly confirmed by Basarab Nicolescu’s *Poetic theorems*, based on the lupascian principle of included middle too. The aesthetician physician from Paris observed , similarly with the illuminate intuitions of the paradoxist poet, that in the time of transdisciplinarity the world will be fulfilled with “the silence of poetic words”. The paradox of logic: its ground is empirical, but acts in the heart of Being. The unforeseeable and the unknown can found a new science (doesn’t the theoretic paradoxism has the nostalgia of disciplinary rigors? - program, manifesto, theoretic insistences, specific delimitation etc.). The experimental events are always unique, irreproducible (paradoxism consumes itself in act, does not accept repeatable schemes). The inner experience emphasizes the presence of absence (a paradoxist formulation), in a contradictory, full of sense relation.

The poets are the physicians of sense: through words, they experience beyond words (the non-sense is considered “the science of sciences”, while “the most tenacious illusion “ consists in assigning a sense to words). The trans-linguistic communication is the only universal language.

Paradoxism can be compared to “the cuantic imaginary”, that Basarab Nicolescu defines as “an imaginary without images”. The words are nothing but visible tracks of some lost meanings. That’s why, “the whole sense of our life is to make possible the impossible”. This is a new typical paradoxist motto, read among the thematic intarsies, of a paradoxical and visionary

density, from *the poetic theorems*. The confirmation following from them is itself of a paradoxist evidence...

Paradoxism after paradoxism

In 1995 - when this monograph is published for the first time - we may consider that the paradoxist literary movement, initiated and organized by Florentin Smarandache, being accomplished as concerns the doctrine and having outlined its basic principles of action. In other words, coherent in theory and in the initiatives following from here. Its fundamental texts were elaborated and published. And these have aroused very different reactions - from the appreciation of its innovative character and satisfaction in face of its boldness to a cautious mistrust. But the novelty has won and the leader has been an untied organizer and has stimulated the creativity of its adherence. And the literary paradoxism began to outline its stimulating character at an international level too. Supporting voices and favorable opinions could be heard, together with paradoxist texts coming from all over the world, the internationalization gaining ceaselessly in amplitude.

After 1995 paradoxism has developed in two great directions: the ceaseless creation of new texts by the leader of movement, author of some non-conformist and often shocking formulas of expression, on the one hand, and the spreading of the international space of receiving and support, through concrete creations, on the other hand. In consequence, we shall follow the development of paradoxism as a theory and movement, after the doctrinaire paradoxism was launched. We shall meet the shocking formula of the lexical and stylistic inventiveness, the effects of the alternative language, of the seductions resulting from the intelligent alleatory games, of the artistic use of non-expressiveness. The innovative and pamphletary non-obedience makes often the delight of reading. The language showed itself in nude to the author.

Smarandache is considered by many an "unique case". His production, seeming inexhaustible, is well accompanied by the huge production of references on him. The incipient paradoxism in Romania - as a dissimulated antitotalitarian revolt - was licensed on the American ground of all possibilities, including here the impossible of paradoxism. And from there it has spread in the world.

Let's remind that paradoxism does not cultivate an extroverted way, but a dissimulated and wise, aesopic and plurisemantic language - then Marian Barbu was right to name it as another "hidden logos". Unlike the static forms in cubism and surrealism, the paradoxist avant-garde exists only through action, its insurgence being essentially dynamic. It is exemplary for the agitating character of movement the identification of the author's destiny with that of his current. Florin Vasiliu rightly noticed that Smarandache has not launched only the manifesto of current, but he also remains the most productive author in this spirit. He is the first subscribed in the movement and later he proved to be the most fecund paradoxist, well integrated in the doctrinaire requirements of this way of writing and in the specific vectors of movement. His work constitutes the top of the movement that he launched and assures its tension in time. Author's energy transposes in paradigmatic works the dynamics of movement. That is why the evolution of paradoxism in the last five years is in much measure identical with the stylistic innovations introduced by the author in the recent period or with his support by confirming other works.

The experience of recent period proved us that the intensely denying accent of paradoxism is still actual, that it is not old-fashioned. And it is actual not only related to the recent history of Romania or other East-European countries, much or less retarded by insidious neo-communist forms. But he can be extended to the general human nature, willing sooner to deny and to mock

than to make positive efforts. Therefore it can be talked of a political and moral actuality of the movement of Smarandache. Both can be easily established. Smarandache exasperated the negation that exists in all modern movements, in all innovative initiatives, extending it from the existential to the ontological.

The paradoxist manifestations posterior to the foundation has confirmed the productive role of the conscious character of the specific astonishment. The habitudes of language are deliberate violated and the effect is mathematically foreseen. The linguistic plays and the grammatical deviations result from the applied gift. Smarandache deliberately want to elaborate bad (*defective*) patterns of texts and to comprise in them a pure paradoxist spirit. The cavalcade of styles, themes, subjects, methods, deliberate infringements etc., belong to the provisions of the non-conformism practiced by author within the frame of movement, whose statute becomes again two times paradoxical, through a direct consequence (“if I shall be swore by many critics, that will mean paradoxist will have taken its effect!”). Perhaps the assuming of the specific destiny of an author is paradigmatic for any constant creator in a movement (“It began me to like to be despised, offended, humiliated, thrown in the mud of the hardest anonymity and mockery - that I expect them with almost sick feelings”).

The widely insurgent character of Florentin Smarandache’s writing has imposed as a notorious phenomenon that cannot be overview and to mention him is something spontaneous that comes as a relational requirement of time. He gives and individualizing measure for the mobility and the diversity of actual conscience. He contradicts as much as he provokes. The unforeseeable dynamics of his writing takes to the limit the experiments placed in the service of unorthodox expressiveness. The desired vulgarity attacks the academic or pudic hypocrisy, the derision laughs at the artificial sobriety, the play relaxes the routine logic, the elliptic banter the rhetoric, the composition overpasses haughtily the form. Nothing is forbidden for the paradoxist literature, which, in principle, abolishes the taboos. The devilish writing comes from an exasperated temperament. Its political visa is not explained only through the initial releasing experience from the (Romanian) biography of the author, but also because the sustained charge automatically calls the politic into the sphere of its targets. Paradoxism is the generalizing of anti-literature in the all domains of human existence.

The critic Constantin M. Popa anticipated “a new dimension of the Paradoxist Literary Movement”; this took form in the while of the luster that we try to summarize in the present chapter. The liminary, shocking non-conformism needed this period that the readers accept it, to become a habitude, then be standardized as an aesthetic experience (in the sense of discipline).

But not only through a publishing organizing paradoxism is issued into an international circulation, but also from a specific movement of the great and correlative concepts. In mathematics there are commented and analyzed functions, “Smarandache” sequences and paradoxes; in philosophy he generalized the hegelian dialectic in the “neutrosophic” formula (see *Dictionary of Computing* by Devis Howe), which he applied also to mathematics; in literature he has comprised all of them within the large specter of paradoxism. In the end, this doctrine celebrates the full liberty of man that follows the gaining of a liberty unlimited by chose. That means, in fact, the dynamic *No*, because what is *no* for something, is *yes* for other thing. And when the man becomes free, automatically becomes free his expression too. The paradox is the form through which the normal breaths. But within an elitist aesthetic movement, with a supervised rhythm - that one given by the technique of writing. It is the panacea that transforms any “closing” into an “opening”.

The development of paradoxism, as we have the occasion to establish within this chapter, is at the same time the continuity of - voluntary, involuntary - supplying from “our every day

paradoxes”, from the paradox’s ontological dimension. Theoretically, the synchronism between the paradoxical reality and its reflection is infinite and inexhaustible. As a rule, its duration is not limited. Philosophically, the paradoxist semantic is the life’s semantic because they have the same common denominator attuned in the boundlessness. The complete release from under compulsions is an experience that cannot be dated, as it is a permanent desideratum. So, paradoxism founded something that is the farthest from its insurgent-iconoclast doctrine: its own, inevitable tradition.

Of course, the anticipation neither have to be overview nor minimized, but situated in their anticipating place and not in a paradoxism still inexistent at that time. We identified ourselves, at the beginning of this research, paradoxist anticipation within the Romanian and the European perimeter. Now I consider that I have passed rather in a hurry over *avant la lettre* “paradoxism” of Blecher, whose known novel, *Happenings in the near reality*, has stricken the habitudes with its full originality: without a “subject”, with a multiple superposed discourse, without psychological definitions, a shuddering moldering after the unpredictability of reality. Indifferent as regards gnoseology, the author lives “happenings” lacking in consistence and relevance, with an indecision between dream and reality, in a tragic limitation of knowledge and self-knowledge, that you don’t know if the apocalypse is inside or outside, or in both of them. The innovation ceaselessly prolongs the intention into “action”.

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In paradoxism all is due to its initiator and organizer, whose role of a founder cannot be anymore contested or ignored, as happened in the last years. We may consider this luster between 1995 and 2000 as a crystallizing period for the paradoxist formula through the tireless directly productive and organizing effort of Florentin Smarandache. On the measure of his perseverance in that formula, it finalized itself regarding its concrete requests.

Although it appeared in 1994, then one year before the period which this chapter refers to, the book *I Exist against myself* has to be remind here because it launches, in the vision of the mathematician-poet, the “problematical poems” theme. Gh. Tomozei deciphered in them “the special value of some debates in the unknown”. The humour and the (self) irony give gravity to the ludic. The negation is equally literary iconoclast and fixed in the phenomenology of existence. The “Smarandache function” in literature shows itself to be that one of a sad mockery, of a parodic insurgence, of a gentle insolence. The book is a multiform extroversion of paradoxes: imaginary interviews, poems of different wavelengths, lyricized theorems, theater and anti-theater. The whole persists into a special scriptural regime: the charm of every text lies in its solidarity with the entire context that he represents and which has priority. The reader is solicited sympathetic availability to be able to infer how “the time is perpendicular on the heart” and why “the saints putrefy into churches”.

In *Emigrant towards Infinity - American lines* (1996), the author becomes the lyrical hero of (self)bantering, concentrating towards himself the voluptuousness of derision with a clever cynicism. Folklore patterns are imitated, but some paraphrases seem like street jokes. The author is an emigrant towards infinity, towards the country of experimental novelties.

Defective writings (1997) comprises a heterogeneous set of paradoxist experiences concerning the circumstantial language, or, more properly said, the bills of language extracted from certain situations. The book may be read as a journal of the appearances of paradoxist experiences into language. Its extravagance goes from the hermetic to the grotesque despite the

classic, deductive logic felt like paralyzed by the author. The expressiveness comes from the ludic objectualization of language. The paging itself gives a semantic incongruency impression of the circumstantial languages. The pictorial signs, the blank segments, the multi-linguistic constructions, the interjectional stereotypes taken against the grain disassemble by assault the tics of “normality”. The apories of thinking bring Zenon into a paradoxist modernism of an excessive detachment. Unlike the normality, the *defects* bring liminary corrections. The Party press tics are mocked as senseless enormities. “The convulsive attitudes” in the book assume themselves the assumption of the chaos. As a whole, the volume is a recipe of a “narrative mesianism” (Marian Barbu). The master of paradoxist ceremonies amalgamates the grotesque, the caricature, the bantering, the derisory of language, the dehumanized automatism - all under the sign of a furious ingenuity, the author not having anymore the patience to enjoy effects only in the thin plan of fun. A few used formulas: the autobiography of “non-existence”, the triumphant hymnal charge, the “physiology” of the oriental-communist pleasures, the handbook of failing in life, the bulletin of manipulated news, the upside-down letters of adhesion, ideo-tellegrammes, linguistic solfeggios in “gibberish language”, exercises of onomatopoeic phonetics. It is “dialogued” in monologues and there are used alternative formulas for the common language.

In 1997 too, appears *Through tunnels of words* - the summit of virtuosity in the one verse poetry. Is there any contradiction between the champion of formal liberties and the elaborated essence of the one line poems? But this kind of poetry, “having no context”, gives much interior freedom, while the shortness may be taken as a challenge. The poet does not deny the voluptuousness of negation and the dynamiting of the foreseeable. The unforeseeable is the declared prisoner of the adventure of writing. A certain retroactive tenderness comes through the folds of experiments. “All trees at our place descend in lads”. As well as in his haiku collection, *The silence bell*, the inherent rigor of formula is taken into smarandachian possession.

In 1998 appears his anthology of universal poetry *Affinities*, realized by Florentin Smarandache in conformity with a single ordering principle: the spiritual relationship. The ignoring of used circumstances in such anthologies is a typical paradoxist attitude. The *affinities* with the persons are also affinities with the works through: the concentrate of intelligence, the accusation of crisis through irony, the sensorial and sapient abstracticism.

Also in 1998 we read *Paradoxist distichs*, where it is contained *The theory of paradoxist distich*, which establishes the antithetical character of dual versic construction and its technique of creation. The author includes the oxymoron among the essential paradoxist data and draws attention upon the continuous “re-form” of concepts at the end of millennium - towards a “lyrical adapting to the anti-lyric”, an anti-poetic robotization. Sometimes the antinomic dualism is constraint only to concepts: “comfort/ uncomfortable”, “passivity/ violence” etc., whose short-circuit is illuminate by the title (and the reverse). The smarandachian antinomic distich concretizes the logic of contraries developed by Stephen Lupasco, the third referential term within this frame being just the title. The author stages also his effect of good-humour as a kind of *captatio benevolentiae* of the reader. We met the moral disapproval of the clichés (“The right man/ In the wrong place”), the ironical paraphrasing of the stereotypes of language, the bantering of the duplicity in behavior. The manifesto contained here launches again the investigative necessity as regards the destiny of the actual poetry, put in danger by the informational. The reforming character of movement is fixed into a stringent actuality, having the role to “synchronize” the formulas of poetry (“lyrical adapting to the anti-lyric”), named into the frame of *paradoxist distichs*; the tautology seen as a way of sense deepening, at the frontiers among art, philosophy and ...puzzle, involving especially the paradox resulting from antinomies. The manifest suite names producing mechanisms: the derisory as anti-academism, the oxymoronic

development, new creative formulas, embezzlements of sense, the ridiculing paraphrasing of patterns, pretext, intertext, anti-text, non-text, the annexing of daily/ordinary language etc.

Professor in Africa (1999) is a late appearance (at a publishing house in Chisinau) of the Moroccan Journal (between 1982-1984). Here we sooner find the roots of political revolt out of which paradoxism has born as an original protest. The first confrontation with the free world arouses the vehemence of opposition that will work a strong personalized literary career, at Florentin Smarandache. The observation is built on precise details and the memory of writing experience he is released. The disgust is a preface to the later iconoclasy: "The nostalgia and the patriotism proved to worth nothing!"

Ask me that I ask you (1999) reproduced also a previous publicistic volume, a dialogued, this time, "*Interviews with Fl. Smarandache*" (1998), where one of the interviewers, Veronica Balaj, names him "the man wit a bipolar structure". In a interview in 1996 he had already found that "I have come into contact with different writers from all continents, especially through the Paradoxist Literary Movement".

"*Trickster's famous deeds*" (2000) - theater for children - shows the clever popular hero in a paradoxical meeting with an alien, upgrading, thus, his known deeds through SF means, proving that not even the anticipating fantasy cannot be strange to the experimental literature, to whom nothing can be alien.

Suburb songs (2000) capitalizes the argotic side of language (in the manner of Gelu Astalos), but adding a personal infusion of billingsgate (gypsy-like). The verses have their charm, especially in the portraits of genre ("She not only drinks, but she drinks deep! / She knows how to handle you/ and she beats about the bush, / Woman with airs/ or camp fevers"). The livresque is bantered ... like a gypsy ("He rigs himself out a dress coat / walks *bare-foot* by Zaharia Stancu/ and he cant / I've caught him in the act"). The orthography is seen from tent: "It was raining above us / with the question mark". The author makes fun with playful words. Sometimes the play is purely musical: ("Man and wife / with beak / they speak in trick... "). The erotic is at home. *The argotics* are sooner suburb sentimental songs than exercises of virtuosity as at George Astalos (that is why, it is no need of a dictionary for special terms, as gives the Parisian writer). The alternative language contains also a shadow of sentimental compassion, that makes part in the paradox of making up. It can be seen that the argotic Oltenian is more lenient linguistically than the one from the suburbs of Bucharest, used with more terrible experiences.

Time for joking (2000; co-author: Gheorghe Niculescu) is a collection of genres "corrupted" to paradoxism: micro-fables whose moral lies on the fun of the different presuppositions ("Croaking in a gliding flight / A crow dropped on my head; / I say angry, but resigned/ Well that the cow can't fly"), in the ambiguity of homonyms (cabbage / object and cabbage in spirit), the parodying of patterns (the grig and the ant), the ingenuous use of polysemantism, fable from which spreads a certain cruelty of the moral and an ingenuity of the narrative pretext, parodies(malicious, even of a livresque inspiration), epigrams (it's remarkable the inverse symmetry bordering the absurd: "then, everybody knows/ the small drop makes the big lake/ But, as a matter of fact, I come back and say/ The big drop makes the small lake ?), epitaphs (epigrams with a funeral pretext), paradoxist quatrains and sentences (the grasping of logic in demonstration of formal logic, with a demonstrative intention, especially in the cycles *Proverbiale distichs* and *Paradoxist rhymed dialogs*). As it can be understood, it isn't about an expansion of the formal genres, but an intensification within accepted frames through an emotional exploitation of the unexpected.

Through white and classical late groins (2000; co-author: Gheorghe Niculescu) develops the ingenuity from Time for joking (or inversely), here, the formal patterns being less taken into

account. Might be the word “classical” in the title a (voluntary, involuntary) suggestion to the already “classicization” of the movement? (Is the “white” a sign of the intuition of the boundless liberties of a paradoxist author?).

Destiny (2000) may be considered as a symbol for the formal heterogeneity of paradoxism, because includes short stories, tales, drama, essays, poems, interviews and even folklore collections. It seems to be an already “traditional” re-launching in the paradoxist views, to prove that the avant-gardist exclusivism of movement is not so much ...exclusivist. The radicalization of negation does not forget the place of departure (where, inevitably, will come back). The iconoclasy can be recognize here and there, in expressions or in the conception of some sequences: the rendering of a football-match through the reactions in the stands; the pages are adorned with diplomas, puns, tales “to be read to sleep” (the children) with Oltenian reminiscences, theatrical sketches, essays (sometimes at the dimension of a note) and still others, among which “the experimental verses”. The book summarizes the fundamental way covered by the movement - from the split into tradition to the generalizing of negation.

Collection of poetical exercises (2000) brings back in the documentary actuality of movement the *prepoems* edited in 1982, at a publishing house in Morocco. The stylistic liberties are fore-shadowed and they will become programmatic once the doctrine is constituted. It is launched (and re-launched in the new edition) the idea of virtuosity and even of the inventive gratuity in conceiving the writing (“I live in a single /word/ to write Writing”).

Sentiments manufactured in the laboratory (2000) brings back, at its turn, in actuality poems from the literary beginnings of the author (edited in 1982, in Morocco), realizing, the same as the above *Collection*, an *a rebours* documentation on the magic of formal liberties for which the mathematics professor from Africa has been “programmed” for long time ago, through an irreversible decision.

How I discovered America (2000) also contains excerpts from an older diary (1991-1993). It is graphically reproduced the direct improvisation of the notes, spontaneously born in the most different situations: a living seismogram of the American life reflected in some essential moments of attitude...Other paradoxist directions of initiative and action crystallize from this source. As a human experience, it may be read as an American-Romanian version of the *mondo cane* theme. Paradoxism is seen as “inciting-exciting”. The “action” is replaced by sequential nervousness and confessing alert. The author sends us a cable on America seen both from outside and from inside, that helped to give the movement longevity, after its opponent beginning into a totalitarian Romania. It appears the term of “macro-literature”, which would suppose also a “micro-literature” (an elitist one?)... Then he finds out his situation (deliberate at the beginning, soliciting later) in the destiny: “I have become the slave of an idea: Paradoxism”. What in Romania would have seen with mistrust, gains an “aura” in America. It is tenaciously built with “the authority of the non-authoritative”.

In seven languages (2000) is exactly what the title points out, that is translations of poems of genre in Italian, Esperanto, Spanish, Portuguese, English, French, Arabian. The linguistic diversity gives an idea on the paradoxism’s universality. Moreover, translations are made among the mentioned languages, an innovation that tells about the textual and contextual migration of movement.

The Third International Anthology of Paradoxism (2000) re-launches, in the beginning, the program with its guiding principles. As an illustration are anthologized contributions of genre of authors from: Argentina, Australia, Belgium, Brazil, Canada, China, England, India, Israel, Eire, Italy, Romania, Russia, Spain, USA (a partial synthesis of the “fellow travelers”).

As it can be noticed, the 2000 jubilee year was very fruitful for the movement, realizing through the efforts of its mentor a kind of a mirror-balance of what will become the paradoxist dowry for the new century. The very idea of an illustrative summary lied at the base of making up the third paradoxist international anthology. In truth, the theme of content and the geography presented by authors, provide its illustrative and representative statute. Firstly about the authors: their number is 100, disseminated geographically from Australia to Ukraine, passing, of course, through Romania, but the greatest share having the American writers. The grouping of the majority of them is not an immediate effect of the necessities of anthologation, many of them proving also other editorial initiatives in the genre, whence it can be seen that the movement has many faithful and enthusiast people. Emphasizing their originality would be a parallel action (of course, not the “parallel action” from Musil’s book) in face with the very postulate of *sans rivages* originality, principally required. More suitable would be to name the species of this originality, especially that no commentary could replace a direct knowledge of this kind of texts. Here they are: dedications to “those who no longer exist”, lettrist progressions, texts “in the mirror”, musicalized sentimental dilatation (a virtuoso: Dan Danila), essayistic repressing of the movement (starting just from the *Bible*), extrapolated theorems, folklore of the running to and fro fellows, absurd legislative proposals, remade maxims and, finally, all kind of spatial, geometrical or *graffiti* arrangements, inventively concentrated on page, lettrisms semantically played, circulars, schemes and definitions, graphical administrative automatism, liberties on the computer, zodiacal schemes, linguistic exhibitions (Mirela Roznoveanu) etc. The temptation is to lie the paradoxist ludic training, its inventive verve, within frames well-defined through the title of Anonymous association of assurance for glory (a play in a semi-act).

Paradoxism points out a new world literary order.

The smarandachian plays are short, energetic and pass from absurd situations to a strict reconsideration of the traditional means of giving. The absurd shows an alarming imbecility and the power’s aggression against individual security. The author is ceaselessly concerned with the aggressive role of lie, that is of the false ideals insidiously manipulated. For instance, a policeman is very watchful searching for the one who committed an “ideological crime”, that is the ascension to “spiritual heights”. A “play” without actors, scenery and dialogue consists in the reaction of the audience to recorded vocal stimuli, with the “stage-manager’s indication” that “the interior of a phenomenon assumes, through paradoxical extension, its exterior. In other words: it belongs to him also what it doesn’t belong to him”. Another “play” is exclusively onomatopoeic.

Extreme changes take place in versification: the already showed scale of *the paradoxist distichs*, quatrains of the same genre, *vagrant verses* (like the suburban ones); the logic and the dual (sic!) distichs intersect the versification with the formal impossible (*pars pro toto* - the paradoxist “part” for the paradoxical ontological “whole”). The endlessness through definition and the destruction of idols, clichés, false formulas assume also the authenticity of the argotic literature (more authentic than “literature”). The authenticity of these writings absolve the licenses of frivolity, if we understand their intention. The intellectual cordiality of the leader of movement is equally boundless. He is the first responsive to this language which may let ones indifferently or may upset others. The authenticity of these texts being, naturally, of a paradoxist structure, the author sometimes drapes himself in the posture of “collector” (“popular poems, songs and expressions from Romania and Basarabia”), displaying them as some documents of the movement founded on the popular soul. I found, screwed up in a sequence, an epigram worthy of Pastorel: “Mister Graur takes pain / To teach us Romanian. / We should trust him if he had / The

bit, he, unfortunately, lacks". We also find the cheerfulness from some publicly occult texts of Creanga.

But the most unexpected - as much "unexpected" could something be into these frames - recent initiative of the mentor of movement is the passing of the iconoclasy in a pictorial key. A bulky album of painting he was edited in country (2000), having the introducing emblem of "ultra-modernism" as coming in the artistic succession of the long debated postmodernism. Unsited to the traditional ...tradition, the paradoxist non-artist gives free scope to the imaginative free will of his own non-conformist tradition.

As a non-verbal art the paradoxist painting does not astound, like the vehemence of writing, the abolition of the existing frames of communication. The coming out of the syntactic logic and, then, even out of the word were capable to illustrate a new, extra-verbal convention of "communication". The overthrow was wholly and unanimous. In the plastic image, the ultra-novelty cannot abolish all the known means of representation - lines, colors, forms, emptiness and fullness, rhythmicities - because then the one will come to the blank page, to the already consecrated empty frame of the "paradoxiste literature". Then, the ultra-modernism of here cannot be but a little attenuated. Something has to be taken over, that may be deduced that it is something related to painting. I cannot imagine how the title alone, as is the case of paradoxist poetry, could suggest that we are now in the field of the plastic arts. The author himself was forced to use some elements of recognizing. How far can get the irreverent overthrow in painting? A few methods and attitudes can be noticed: non-figurativism, the drawing of abstract painting near naive art, futurist juxtaposition of art on computer, between pop-art and the one of the infantile mannerism, design with casual lines. So, it is let free space for any "seen" improvisation and the absolute liberty of the seen improvisation might be the paradoxist mark of painting.

Otherwise the author declares himself incapable to represent after the tradition of the subjective picturing of images. In exchange, he imagines the subjectivity as an observed mechanics, a combinatory free technique. Being a "seen" act, the paradoxist painting is fundamentally heterogeneous and improvised, deprived of emotional premeditation. It is elaborated in the moment of execution and does not follow a model or a presentiment of coherence. It is an objective, abstract and formal presence of a visual "disorganizing" of an area. What should be "artistic" (in the classic sense of term) here? Deliberately, nothing; involuntarily (but not just completely) - the projection of disorganizing in an aesthetic valued space. How look these in the mentioned work? - naive landscapes gnawed by their own imperfection, high, emptied spaces as if watched through the microscope, strong and strange contrasts, chromatic luxuriance in contradictory geometry, imperfect balancing and, then, an uncertain infinitesimal brownian movement, vague laboratory instruments, disillusioned oases of tale, the flowers are X-rayed their hidden structures, the "submarine" images see also aërian profusion, the Indian totems are dis-bewitched; decomposition through constructivist juxtapositions and collages; the "geometrisms" amalgamate small but firm spaces and introduce the simple colored line; arithmetic, in palimpsest, is canceled, by color, with a ludic exposing duration (aesthetic experimented mathematics) - as a message of prevailing soul coexistence (also in the written-painted variant); emphasizing of the support (paper) through color; a few mechanical connections disassemble, through the joy of the genuine play, "serious" themes; until the graphologic incontinence caprice specific to children's dexterity; the doubling of sense in some designs finds ingenuous solutions in departing (having in memory the picassian cubism); the design on the computer exercises a well elaborated deconstructivism; "super-photo" obtains effects from redimensionings. A Freudian reflex sometimes guides him to poetical images of space - through

delicate colors enchain in elevation, through little glitters cut out of everyday life, through unifying the background in chromatic graces. Even paradoxists, we are still men!

The developing of paradoxism through insistences and dilatation has taken place experimentally in genres: in fables, parodies, epigrams, epitaphs, puns, mathematics and painting. On the other hand, the followers of paradoxism take over and move into the frame of the leader's initiatives, whose manifestations of genre have also a programmatic intention. He gives the first example of algorithm of creation, embezzling of sense, parodies of clichés, producing of contradictions. The formal inventiveness, the organizatoric dynamics and the active receptivity of the adherents maintain the paradoxist show in actuality.

The wish of the initiator of the movement to explain himself is normal, because the proclaimed novelty gives rise to natural suspicions. It explains himself in documentary confession texts, interviews, explanations in press, at symposiums and conferences. As a remark, in 1995 the conference at the New Mexico University on the difference between paradoxism and the other avant-gardes (previously he had undertaken a tour at universities and literary associations in Brasilia, with the same purpose). Then it is not at all accidental that for his anthologies he receives collaborations from a so large geographical area.

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In 1995 Florentin Smarandache is granted the prize of the Academy of Letters and Arts in Perigord (France) and is co-opted as a member of Poetic and Artistic Association of district Haut Comitat, after before he had received the adherent card at the Center of Poetic Researches and Studies in Bordeaux. He is a member of the Writers and Artists International Association, led by a versed in the paradoxist phenomenon, Teresinka Pereira, from Brazil, - but also of the Cultural League "Oltenia" in Craiova. He is co-opted as a member by many artistic associations and different academic forums, whose stringing would give a long list and a geography with many points. Although, as an illustration and to not minimize with ingratitude the rewards of recognition, I mention Francophone Academy (Paris), International Poets Academy (India), World Poetry Research Institute (Chorea), IBC Advisory Council (England), Academy of American Poets (New York); or, after his own declaration, he is a founding-member of "Rebel Academy".

He is named in many catalogues of records which are periodically issued in the United States and England: Small Press Record of Books in Print, Who's Who in the World, American Biographical Institute, New Hope International Review, Dictionary of International Biography, Publications of the Modern Language Association of America, Forthcoming books, Ulrich's International Periodicals Directory, Writer's digest books, International Poetry, Books in Print, Poetry Society America News, Journal des Poets, Writer's Digest Books etc.

He is co-opted in the International College of the Avant-garde Review *Poesie* in India; from Italy he receives the great prize "Goccia di Luna"; is selected in the poetical anthology *L'Humour* (Paris); is a honorary member in International Biographical Center (England); is granted the diplomas of the Society "Les amies de la Poesie" (France) and of Cultural Center of Felgueiras (Portugal). Receives letters from all over the world and conscientiously answers to all. Paradoxism is quoted in international media beside the large effect of the literary-insurgent posterity named by Tristan Tzara: *Neo-Dada* and beside the scientific paradoxes in *ON Rugina's System of Thought* ("modern logic" of the unstable equilibriums); is mentioned in many anthologies, encyclopedias and biographies which appeared in different country.

In 1995, Larry Seagull publishes, in *Humanistic Mathematics Network* (USA), *Poem in arithmetic space*, on the base of Smarandache sequence of numbers, together with the display of the “paradoxist numbers” of Smarandache type.

In Romania appears the book *Puzzle Humour Paradoxism* (2000) by Gheorghe Niculescu, built on the principle of the inevitability of paradoxical regime in human communication. The author emphasizes the seriousness of the intentional play and proves deftness in unorthodox genres: punctuation signs poem, letters merging and prolonging, minimized maxims, fables and enigmistic. Out of his inventivity the humour is born.

Many Romanians writers and publicists have pronounced their opinions in this period (1995-2000) on paradoxism: Mihail I. Vlad, Virgil Dumitrescu, Ada Carstoiu, Nina Josu and Al. Bartos (Chisinau), Daniela PISOIU, Marian Barbu, Anatol Ciocanu, Ov. Ghidirmic, Emilian Mirea, Dumitru Crudu, Ion Cocora, Ilie Traian, Florin Vasiliu, Mircea Brenciu, Geo Vasile, Al. Florin Tene, Dumitru Augustin Doman, George Coanda, Cezar Ivanescu, Evelina Oprea, Ion-Radu Zagreanu, Daniel Deleanu, Ion Soare, Dan Topa, Mihaly Bencze; and, among the Romanians from abroad: Dumitru Ichim (Canada), Dan Romascanu (Denmark), Titu Popescu (Germany), Radu Enescu (Spain), Al. Mirodan (Israel), Constantin Craciun (Australia), Theodor Damian (SUA), C. Corduneanu (SUA), George Bajenaru (SUA).

Ada Carstoiu, an expert of the phenomenon, summarizes in a concentrated formula: “The logic / illogic of the sayings of S. emphasizes an accumulation phenomenon of desperate, disparate, separate, marked, repeated, added, printed, irritated, annagrammate, swelled, breathed, respected, dissolved, saved, helped, adjusted, miniaturized, prefabricated, enciphered, deciphered, associated, disjointed, fascinating, wondering, intersected, overloaded, deflated, agitated, interpreted, interpolated, annoying but well-reading, informed and pedantic, piquant, striking, scared, accelerated, undisciplinate, used, poured, amplified, retarded, undressed, overthrown, animated, inciting, idolatriesed, unwired, unstopped, performing, crucified, retarded, veiled, judged or adjudged syntagms”. A genuine paradoxist definition!

A recent monographist of the movement - Ion Soare - puts the justified question on the smarandacheian school of non-literature’s survival chances and, eventually, longevity. “But paradoxism? - asks him. It would be natural that this movement should live as long as paradoxes and contradictions would exist in society, in human thinking and in its sonorous (and / or spoken) cover - the language. That is a long time, then the internal contradictions of objects, phenomena, ideas, communication systems etc. will last, practically, for ever, even though in a permanent changing and becoming”.

From all these it results that the name of the professor of mathematics from University of New Mexico spontaneously evokes a genuine encyclopedia of the intellectual displays; The amplitude of his concerns consists in the sum of his keen intuitions. In mathematics, the specialists recognize and study Smarandache notions - functions, sequences, constants, paradoxes - in the same time included in the great world encyclopedias. He has generalized the *fuzzy* laws into the *neutrosophic logic*, called also *Smarandache logic*, in *Dictionary of Computing* by Denis Howe (England). The same, he has proposed the generalizing of classical probabilities, as well as the indefinite one, to the *neutrosophic probability*, defining it as a tridimensional vector whose elements are real subcrowds. While this chapter is written, at New Mexico is prepared the first *International Conference on Neutrosophy*, time when the restless Smarandache is discussed and disputed, but the rumor about him is spreading all over the world and he is set up, little by little, a statue. What he desired so ardently, he has to support stoically now!

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...And the paradoxist offensive goes on fighting on all fronts with a prodigality of intelligent munitions. The initiator of the movement shocks again his readers and sympathizers, astounds once again the mistrustful ones, publishing an autonomous volume containing dedications written by authors on books sent to him (*Dedications*, 2000). Being aware of the unusual deed, the author worries again his lectors: this is an *anti-book* (here is a new term in the formularistic of movement!), which, in fact, does not concern the readers: it is dedicated to *myself*. As it appears through other books, this book is also named *meta-book*; this enterprise could be suspected of auctorial self-pride. But, if paradoxism were not be also self-pride, would it be paradoxism in the whole?

The writer takes care that re-launches the critic echo of his movement (only a part of it, of course, its amplitude couldn't be seized exhaustively), in an anthology of interpretative texts: *The hermeneutic of paradoxism*. The selection - it belongs to him - cannot be discussed, but, anyway, every anthologized author expresses interesting opinions on paradoxism. It is obvious, also from here, that it has been built a real literature of criticism concerning paradoxism, and the sequel of the enterprise (it is mentioned that it is only the first volume) cannot but to fix the level of reference to the smarandacheian manifesto crystallized in a movement. It has to be noticed here the attitude of the editor (the same Florentin Smarandache) regarding the way of constituting the anthology - which is rigorously conceived, after the subject requirements of explanation: through selection, the introducing of every author, the prefacing of the texts with significant excerpts, the addition of bibliographic explanations. Paradoxism's Odyssey is marked out by the Iliad of its struggling with the critique. What we can find out is that, when it looks in the mirror, paradoxism examined itself with the seriousness of an expert in physiognomy. In fact, it is another paradoxist attitude, this concomitance of denying the negation and its taking seriously into account. We are warned that the second volume of *Hermeneutic of Paradoxism* will include references of critique in foreign languages.

In order to emphasize their spirit let's scour together briefly a few critical opinions come from Romanian fellows:

"the vitality and verve overwhelm him, certify his existence as a divine datum" (Marian Barbu);

"I think that you are cited as a literary school chief and studied by students in the first university course in the world" (Florin Vasiliu);

"this *terrible enfant* of the postmodernist literature" (G. Bajenaru);

"a prodigious *ars combinatoria*" (Cezar Ivanescu);

"paradoxism is just a reaction to postmodernism and means the release of all the conventions of literature" (Ov. Ghidirmic);

"the generous paths that he has opened - in the domain of the grotesque, of the caricature of verbal automatism and of the parodying of the language used in the time of totalitarian epoch" (Ion Rotaru);

"an illustrious master of paradox and negation, that became a world-wide celebrity due to his unique artistic gift" (Serban Papacostea);

"I agree with almost all the axioms of paradoxism, moreover, some are my daily principles" (Sabin Tabarca);

"in the natural evolution of every literature, periodically, always appears, as a necessary link, a more striking throb of denying, an avant-garde" (Slavco Almajan);

"Florentin Smarandache is a real institution" (Vasile Barbu);

“increasing of the artistic personality, its placing on ampler and deeper coordinates” (Constantin Cublesan);

“a new breath and a rebel spirit, full of charm” (Gabriela Melinescu);

“F.S. accomplishes a terrible lexical autoflagellation of the real, in order to identify both himself and what distinguishes the life from the totalitarian nightmare” (Geo Vasile);

“I see him quoted with a quasi-religious respect in specialized reviews from England, Switzerland, USA” (Ion Adam);

“the hope to drive *paradoxism* until *paroxysm*, in the most positive sense of the word” (Radu Enescu);

“the playwright comes to a kind of essence of the theater through a paradox: he renounces to the pronounced word and keep only the actor’s gesture” (Dan Tarchila);

“it could be possible that the Romanians... give the world another great playwright, after Ionescu” (Doru Motoc);

“In the intimate laboratory of his creation, formed of algorithms, computers and glossaries, the writer-mathematician has canceled the frontiers of some domains which seemed incompatible, founding a new science/ art of creating, called PARADOXISM” (Ion Soare); etc.

Paradoxism politicizes itself through the firm exploitation of some grotesque circumstances: the inverse theorizing of the abnormal as humanism; the totalitarianism as a specificity of the aberration, the non-identity of the “new man” free all life of the thinking effort, the paradoxist virtuosity of successive/ alternative languages in the crepuscular period of humanity; the disclose of the plays in acts, as some “despair acts”; the silent pantomime as political lampoon in movement, the delirious polemic projection of the language being at a highest level of liberty, the large use of improbable probabilities; the interchanging between the life’s and art’s scenes, the researching of the seen and unseen semantic stratification of words, the disclose of the repression and outpression patterns, experimental linguistic with a boundless sigh of the luxuriance of the content senses and examples. Everyone may, of course, add something - what is not paradoxical at all.

FLORENTIN SMARANDACHE

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B. Books written in French:

25. *Le sens du non-sens*, non-poemes, **Ed. Artistique**, Fes, Morocco, 1983 and 1984;
26. *Anti-chambres et Anti-poésies, ou Bizarrieries*, El Kitab, Fes, Morocco, 1984, anti-poems, 2nd edition: *Antichambres / Antipoésies / Bizarrieries*, **Inter-noréal**, Caen, France, 1989; partly translated in Portuguese by Teresinka Pereira and entitled: *Fanatico*, International Writers and Artists Association, **Moorhead State University**, MN, USA, 1989;
27. *LE PARDOXISME: un nouveau mouvement littéraire*, Bergerac, France, 1992;
28. *Sans moit que deviendrait la Poésie?!*, **Les Editions De La Tombee Enr.**, Berthierville, Quebec, Canada, 1993;
29. *Leitmotive / discours, prose, poèmes*, **Aius**, Craiova, 64p., 2000.

C. Books written in English:

30. *NonPoems*, **Xiquan Publishing House**, Phoenix - Chicago, 1990&1991;
31. *Dark snow*, **Erhus University Press**, Phoenix - Chicago, 1992;
32. *Circles of Light*, **Erhus University Press**, Phoenix-Chicago, 1992;
33. *Outer-Art (experimentation in paintings, drawings, drafts, computer design, collages, photos, paradoxist album of paintings and experimental drawings)*, **Abaddaba**, Oradea, 133p, 2000;

D. Books in other languages:

34. *In seven languages*, author's poems translated by others in Italian, Esperanto, Spanish, Portuguese, French, English, Arabian, **Aius**, Craiova, 124p., 2000;
35. *Inventario del general malo*, **Moorhead State University**, USA, Spanish translation by Teresinka Pereira.

E. Editor of anthologies:

36. *Second International Anthology on Paradoxism*, poems, prose, theater, essays, letters in a few languages from 100 of paradoxist writers on the globe, **Abaddaba**, Oradea, 2000;
37. *Third International Anthology on Paradoxism*, paradoxist, tautologic, dual distichs in more languages, from over 40 poets on the globe, **Abaddaba**, Oradea, 2000;
38. *Dedications*, surprize-book, consisting in copies of the pages with holograph dedications received by Smarandache from writers and researchers on the globe, **Abaddaba**, Oradea, 2000.

39. *The Smarandache Hermeneutics*, including chronicles, reviews, notes, articles on Smarandache paradoxist and non-paradoxist work, **Abaddaba**, Oradea, 1st volume, 2000; He has collaborated to over 100 of literary magazines and 43 of anthologies all over the world.

F. Plays set in stage:

1. *Out in the Left Side*, **Cactus Theater Company**, Phoenix, Arizona, USA, October 1990.
2. *The She-Trickster and the She-Bear*, **Buzesti Brothers High School**, director C. M. Popa, Craiova, December 17, 1992;
3. *Love's Affairs*, lyrical play, House of Culture from Targoviste, director Dan Topa, **Universitary Theater Thalia**, June 3, 1994;
4. *The animals country*, silent play!, it was granted the Jury Special Prize at the International Student Theater , Casablanca, Morocco, September 1-21, 1995, staged for three times by **Thepis Theater** (director Diogene V. Bihoi); also staged at Karlsruhe, september, 29, 1995; then staged by Student Theater of Timisoara, October 1995 (ia a tour through Morocco, germany and Romania);
5. *Pacala, the Bear and the Dragon*, **Dramatic Theater I.D.Sarbu**, director Dumitru Velea; staged at Tg. Jiu and Petrosani, September 1997;
6. *Emigrant towards Infinity*, graduation exam for the 1st year students at theater from **Octav Enigarescu Arts School**, Targoviste, professor Dan Topa, July 10, 1997.

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