

pARadOXiSM – NA ČESKÉM

[From the book: **NonPoems**, by Florentin Smarandache, Xiquan Publishing House, Phoenix, Chicago, 1991, 1992, 1993; the volume contains very experimental so called, such as:

- poems without verse;
- poems without poems;
- poem-drafts;
- drawn-poems;
- poems in Pirissanorenoch (language spoken in the South-West of the United States by a single person);
- super-poems;
- graphic poems;
- upset-poems.]

Shodovat se k Florentin Smarandache, paradoxism 1980 je teorie a škola paradoxů používání v literárním a uměleckém vytvoření. Stoupenci paradoxism věří, že to odhalí podstatné rozpory existence tím, že se zaměří na je, zatímco jiné avantgardní činnosti takový jak dadaism a surrealism dělají ne.

To používá chumáče pravých opaků, protiklady, rozpory, podobenství, šance, oxymorons, paradoxy v vytvořeních.

První manifest pro paradoxism byly vydávány v Smarandache má 1983 francouzské knihy “Le sens du non-sense” (smysl pro non-smysl), vydání Artistiques, Fès, Maroko, který byl oceněn Eugene Ionesco.

A) Definition:

PARADOXISM is an avant-garde movement in literature, art, philosophy, science, based on excessive use of antitheses, antinomies, contradictions, parables, paraphrases, odds, anti-clichés, deviations of senses, parodies of proverbs and aphorisms, against-the-grain speech, upside-down interpretations, nonsense, paradoxes, semiparadoxes in creations. Paradoxism tries to find common parts to apparently uncommon things in any human field.

It was set up and led by the writer Florentin Smarandache since 1980's, who said: "The goal is to enlargement of the artistic sphere through non-artistic elements. But especially the counter-time, counter-sense creation. Also, to experiment."

B) Etymology:

Paradoxism = paradox+ism, means the theory and school of using paradoxes in literary and artistic creation.

C) History:

"Paradoxism started as an anti-totalitarian protest against a closed society, Romania of 1980's, where the entire culture was manipulated by a small group. Only their ideas and their publications counted. We couldn't publish almost anything.

Then, I said: Let's do literature... without doing literature! Let's write... without actually writing anything. How? Simply: object literature! 'The flight of a bird', for example, represents a "natural poem", that is not necessary to write down, being more palpable

and perceptible in any language than some signs laid on the paper, which, in fact, represent an "artificial poem": deformed, resulted from a translation by the observant of the observed, and by translation one falsifies. 'The cars jingling on the street' was a "city poem", 'peasants mowing' a "disseminationist poem", 'the dream with open eyes' a "surrealist poem", 'foolishly speaking' a "dadaist poem", 'the conversation in Chinese for an ignorant of this language' a "lettrist poem", 'alternating discussions of travelers, in a train station, on different themes' a "post-modern poem" (inter-textualism).

Do you want a vertically classification? "Visual poem", "sonorous poem", "olfactory poem", "taste poem", "tactile poem".

Another classification in diagonal: "poem-phenomenon", "poem-(soul) status", "poem-thing".

In painting, sculpture similarly - all existed in nature, already fabricated.

Therefore, a mute protest we did!

Later, I based it on contradictions. Why? Because we lived in that society a double life: an official one - propagated by the political system, and another one real. In mass-media it was promulgated that 'our life is wonderful', but in reality 'our life was miserable'. The paradox flourishing! And then we took the creation in derision, in inverse sense, in a syncretic way. Thus the paradoxism was born. The folkloric jokes, at great fashion in Ceausescu's 'Epoch', as an intellectual breathing, were superb springs.

The "No" and "Anti" from my paradoxist manifestos had a creative character, not at all nihilistic

(C. M. Popa). The passage from paradoxes to paradoxism was documentarily described by Titu Popescu in his classical book concerning the movement: "Paradoxism's Aesthetics" (1994). While I. Soare, I. Rotaru, M. Barbu, Gh. Niculescu studied paradoxism in my literary work. N. Manolescu asserted, about one of my manuscripts of non-poems, that they are against-the-hair.

I didn't have any forerunner to influence me, but I was inspired from the 'upside-down situation' that existed in the country. I started from politic, social, and immediately got to literature, art, philosophy, even science.

Through experiments one brings new literary, artistic, philosophical or scientific terms, new procedures, methods or even algorithms of creation. In one of my manifestos I proposed the sense of embezzlings, changes from figurative to proper sense, upside-down interpretation of linguistic expressions.

In 1993 I did a paradoxist tour to literary associations and universities in Brazil.

Within 30 years of existence, 30 books and over 200 commentaries (articles, reviews) have been published, plus 5 national and international anthologies." (Florentin Smarandache)