# The Paradoxist Movement, Precursor of Neutrosophy, in the Shadow of a Totalitarian Regime

Victor Christianto [1,*] 🆔 , and Florentin Smarandache [2] 🆔

[1]  Malang Institute of Agriculture, East Java, Indonesia; victorchristianto@gmail.com.

[2]  Department of Mathematics & Sciences, University of New Mexico, Gallup, NM 87301, USA; smarand@unm.edu.

## Abstract

Physics thrives on precision, but paradoxes in set theory reveal limitations in our understanding of well-defined boundaries. Neutrosophic logic, challenging the excluded middle principle, introduces the concept of "betweenness" and partial belonging. This article explores, among other things, what is less known, i.e., Paradoxism emerged as a radical artistic and literary movement in Romania during the late 1980s and continues even today. It arose within the stifling and highly controlled environment of Nicolae Ceaușescu's socialist regime, offering a rebellious outlet and a means to subvert the prevailing ideology. Understanding the Paradoxist Movement necessitates a contextual understanding of the Nicolae Ceaușescu regime, a period marked by strict control and growing dissent. Later on, paradoxism, as the dynamics of opposites used in literary and scientific creations, was extended to neutrosophy, which means the dynamics of opposites and their neutrals in literary and scientific creations, which was further generalized to Plithogeny.

**Keywords:** Neutrosophic; Paradoxist Movement; Shadow Totaliarian Regime; Physics.

# 1 | Introduction

Origins of the Ceaușescu Regime:

- **Post-WWII Power Shift:** Following the end of World War II, Romania fell under Soviet influence. In 1947, the Romanian Communist Party (RCP) came to power, establishing a socialist state.

- **Rise of Ceaușescu:** Nicolae Ceaușescu, a rising figure in the RCP, steadily climbed the ranks. He became General Secretary of the party in 1965 and President in 1967, consolidating his grip on power.

Characteristics of the Ceaușescu Regime:

- **Authoritarianism:** Ceaușescu established a highly centralized and authoritarian regime. He built a cult of personality, surrounding himself with an aura of absolute power.

- **Economic Policies:** The regime initially focused on rapid industrialization. However, these efforts led to severe economic hardship, shortages of basic goods, and rising national debt.

- **Nationalism and Isolationism:** Ceaușescu fostered a strong sense of nationalism, often portraying Romania as an independent force within the Soviet bloc. He also pursued a policy of isolationism, limiting interaction with the West.

- **Suppression of Dissent:** The regime heavily controlled every aspect of life, including freedom of speech and expression. Any form of dissent was met with harsh repression, including surveillance, imprisonment, and exile.

**The Seeds of Paradoxism:**

It was within this oppressive atmosphere that the seeds of Paradoxism were sown. Artists and intellectuals, yearning for individual expression and frustrated by the limitations imposed by the regime, found solace in the movement's embrace of absurdity, humour, and the questioning of established norms.

**What is paradoxism?**

PARADOXISM is an avant-garde movement in literature, art, philosophy, science, based on excessive used of antitheses, antinomies, contradictions, parables, odds, anti-clichés, deviations of senses, against-the-grain speech, nonsense, paraphrases, paradoxes, semiparadoxes, etc. in creations.

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."

A) Definition: PARADOXISM is an avant-garde movement in literature, art, philosophy, science, based on excessive used 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, Smarandache 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, Smarandache 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 his 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.

Smarandache didn't have any forerunner to influence him, but he was inspired from the 'upside-down situation' that existed in the country. He 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 he proposed the sense of embezzlings, changes from figurative to proper sense, upside-down interpretation of linguistic expressions.

In 1993 he 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."

D) Features of Paradoxism

# Basic Thesis of Paradoxism: everything has a meaning and a non-meaning in a harmony with each other.

# Essence of Paradoxism:

   a)   The sense has a non-sense, and reciprocally

   b)   The non-sense has a sense.

   # Motto of Paradoxism:

   "All is possible, the impossible too!"

   # Symbol of Paradoxism:

   (a spiral -- optic illusion, or vicious circle)

   # Delimitation from Other Avant-Gardes:

   - paradoxism has a significance, while dadaism, lettrism, the absurd movement do not;

   - paradoxism especially reveals the contradictions, the antinomies, anti-theses, anti-phrases, antagonism, non-conformism, the paradoxes in other words of anything (in literature, art, science), while futurism, cubism, surrealism, abstractism and all other avant-gardes do not focus on them.

   # Directions of Paradoxism:

   - to use science methods (especially algorithms) for generating (and studying also) contradictory literary and artistic works;

   - to create contradictory literary and artistic works in scientific spaces (using scientific: symbols, meta-language, matrices, theorems, lemmas, etc.).

## 1.1 | Key Characteristics of Paradoxism

- **Emphasis on the Absurd:** Paradoxist works often embraced absurdity, illogicality, and contradiction. This was in direct opposition to the rigid rationality and order promoted by socialist realism, the officially sanctioned artistic style of the regime.

- **Critique of Authority:** Paradoxism challenged established hierarchies and power structures both within the art world and the broader Romanian society. Artists and writers questioned authority figures and criticized the limitations on free expression imposed by the state.

- **Playfulness and Humour:** Paradoxists frequently employed humor, satire, and irony to mock absurdities of the socialist bureaucracy and the cult of personality surrounding Ceaușescu.

- **Focus on Language:** Language played a central role. Paradoxism pushed against linguistic norms. It experimented with puns, wordplay, and nonsensical language to break down traditional meanings and create new possibilities of interpretation.

## 1.2 | The Founder: Florentin Smarandache

Florentin Smarandache, a Romanian-American writer, philosopher and mathematician, is considered the founder of the Paradoxist movement [ https://fs.unm.edu/a/paradoxism.htm ].

His writings and manifestos laid the groundwork for the movement's philosophy and aesthetic principles.

Florentin Smarandache, the founding figure of Paradoxism, continued his intellectual journey beyond the boundaries of the art movement. He delved into various fields, including mathematics, philosophy, and literature, leaving his mark with unique inventions and unconventional approaches.

## 1.3 | Post-Paradoxism Explorations

- **Smarandache and Education:** He established himself as a prolific writer, authoring over 500 books on various topics. He actively engaged in promoting unconventional education and research and founded the "University of Alternative Sciences" which aimed to explore non-mainstream ideas.

- **Fringe Sciences and Transdisciplinary:** Smarandache's work often ventured into the realm of fringe sciences and transdisciplinary. Today, when everything is controlled, any work that does not fit into the mainstream dogma is labeled as fringe work. Even Artificial Intelligence and search engines are used for the purpose of distorting the truth in accordance with the powerful.

He explored connections between seemingly unrelated fields, challenging traditional academic boundaries. This openness to diverse perspectives resonated with his earlier embrace of paradox and questioning established norms.

## 1.4 | Smarandache's Inventions

- **Neutrosophic Logic:** One of Smarandache's most notable inventions is neutrosophic logic. It extends classical binary logic (true/false) by introducing a third truth value, "neutral," to represent indeterminate, unclear, or inconsistent information.

- **Plithogenic Logic:** Another invention, plithogenic logic, deals with multiple degrees of truth and falsity, provided by many sources, offering a spectrum of possibilities between absolute truth and absolute falsity. These logic systems challenged the traditional foundations of logic and sparked discussions about the nature of truth and knowledge.

It's important to note that Smarandache's work in logic and other fields has received mixed reactions. Smarandache's legacy lies in his relentless exploration of unconventional ideas and his dedication to challenging established norms. His work in Paradoxism and beyond serves as a reminder of the importance of questioning, experimentation, and embracing the multifaceted nature of truth and knowledge.

While delving deeper into Smarandache's specific contributions to various fields like neutrosophic logic might require further research tailored to your specific interests, this overview provides a glimpse into his multifaceted pursuits beyond the realm of Paradoxism.

## 1.5 | Paradoxism vs. Socialist Realism

The relationship between Paradoxism and the Ceauşescu regime became a complex dance. While the movement served as a powerful tool for artistic rebellion, its very existence served as a constant reminder of the regime's shortcomings and the lingering desire for freedom of expression. The regime, in turn, used its control apparatus to suppress the movement's influence, further fueling the sense of alienation and absurdity that Paradoxism sought to express.

The Paradoxist movement offers a fascinating glimpse into the creative spirit's resilience in the face of oppression. By understanding the context of the Ceauşescu regime, we gain a deeper appreciation for the movement's significance and its enduring impact on Romanian art and culture.

Paradoxism stood in stark contrast to the officially sanctioned art form of Socialist Realism.

The Ceauşescu regime viewed Paradoxism as a subversive threat and actively suppressed the movement. Many Paradoxist artists and writers were marginalized or forced into exile. Despite these challenges, the movement had a lasting impact on Romanian art and literature. It fostered a spirit of dissent that paved the way for more open artistic expression after the fall of communism in 1989.

## 1.6 | Paradoxist Works

"The Paradoxist Manifesto" (1980) by Florentin Smarandache: This foundational text outlined the movement's core principles, emphasizing the importance of questioning, experimentation, and embracing the paradoxical nature of existence.

"Paradoxism and Postmodernism" (2001) by Ion Soare, https://fs.unm.edu/IonSoare2.PDF

"The Aesthetics of Paradoxism (second edition)" (2002) by Titu Popescu, American Research Press, https://fs.unm.edu/Aesthetics.pdf.

"Paradoxist Distiches" (2006) by Florentin Smarandache, ProQuest, Ann Arbor, USA, https://fs.unm.edu/ParadoxistDistiches.pdf.

And fifteen International Anthologies on Paradoxism, with creations by hundreds of authors from tens of countries around the world: https://fs.unm.edu/a/paradoxism.htm.

Weisstein, Eric W. "Smarandache Paradox." From MathWorld--A Wolfram Web Resource, Encyclopaedia of Mathematics. https://mathworld.wolfram.com/SmarandacheParadox.html

Let A be some attribute (e.g., possible, present, perfect, etc.). If all is A, then the non-A must also be A. For example, "All is possible, the impossible too," and "Nothing is perfect, not even the perfect."

\*

These are just a few examples, and there are many other fascinating figures and works associated with Paradoxism. Further exploration can reveal the richness and diversity of this unique art movement that emerged under challenging circumstances.

It's important to remember that due to the movement's subversive nature, much of the work was created and circulated underground, making it difficult to obtain comprehensive documentation. However, the available works offer valuable insights into the artistic expression and the spirit of resistance that thrived under the oppressive regime of Nicolae Ceauşescu.

## Acknowledgments

## Author Contributaion

All authors contributed equally to this work.

## Funding

## Data Availability

The datasets generated during and/or analyzed during the current study are not publicly available due to the privacy-preserving nature of the data but are available from the corresponding author upon reasonable request.

## Conflicts of Interest

The authors declare that there is no conflict of interest in the research.

## Ethical Approval

This article does not contain any studies with human participants or animals performed by any of the authors.

## References

[1]    V. Christianto & F. Smarandache. An Evidence-Based Approach to Set Theory Paradoxism, NSS Vol. 64 (2024), https://fs.unm.edu/NSS/EvidenceBasedApproach8.pdf, and url: https://zenodo.org/records/10703070