

FIFTH PARADOXIST MANIFESTO

Applications of Paradoxism in Science (information fusion, cybernetics, robotics, airspace, medicine, military, logics, set theory, probability and statistics, geometry, multispace and multistructure theory, transdisciplinarity, physics) at NASA, NATO, University of Berkeley, etc., also in Philosophy, Linguistics, Arts...

pARadOXisM is an avant-garde movement in literature, art, philosophy, science, based on excessive use of antitheses, antinomies, contradictions, parables, odds, paradoxes in creations. It was set up by Florentin Smarandache since 1980's and promulgates a counter-time/ counter-sense creation. Paradoxism started as an anti-totalitarian protest against a closed society, Romania of 1980's.

Why was the movement based on contradictions? 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 opposite sense, in a syncretic way. Thus, paradoxism was born.

Through paradoxist experiments one brings new literary, artistic, philosophical, or scientific terms, new procedures, methods, or even algorithms of creation.

Paradoxism naturally arises and manifests.

It is in folklore and in slang, humanistic fields, and even more.

Paradoxism has a subject heading in the prestigious Library of Congress, Washington D.C., USA: CATALOGING POLICY AND SUPPORT OFFICE LIBRARY OF CONGRESS SUBJECT HEADINGS WEEKLY LIST 44 (October 31, 2001: <http://www.loc.gov/catdir/cps/wls01/awls0144.html>):

150 Paradoxism (Arts) [May Subd Geog] [sp 96009370]

680 Here are entered works on the literary and artistic movement founded by Florentin Smarandache that is based on the excessive use of contradictions antitheses, antinomies, oxymorons, and paradoxes.

450 UF Paradoxist (Literary movement) [EARLIER FORM OF HEADING]

450 UF Paradoxism movement (Art movement)

550 BT Arts, Modern – 20th century

550 BT Arts, Modern – 21th century

Thanks to the widest spread reference publications, such as Literary Market Place, Poet's Place, Ulrich's Directory of Periodicals, Gale Group, EBSCO's Directory, Dustbooks, R. R. Bowker the paradoxism became well-known to the international literary (and scientific, artistic) community, especially to North America and Western Countries.

What do you think about the famous Murphy's Laws, very well molded on the paradoxism in society?

Surprisingly, the paradoxism found its use in SCIENCE too!

1) **Paradoxism in Information Fusion**. The robots dispose of multi-sensors which receive informations that must be processed, but these informations are often contradictory in a smaller or higher degree. The fusion of such conflicting, paradoxist informations in science is an old problem not entirely solved by the existing theories of Dempster-Shaffer, Dubois-Prade's, Smets' TBM, Yager's, Zadeh's (fuzzy sets), etc. The robot needs to process these informations and gets alone a decision. Here it is the paradoxism.

Similarly in military applications: for target tracking, medicine, airspace, cybernetics.

Or processing more or less conflicting medical images in order to diagnostic diseases, or combining conflicting land images in agriculture from satellite.

During the second half of the 20th century, several new and interesting mathematical theories have emerged in parallel with the development of computer science and technology in order to combine many types of (fuzzy, **neutrosophic**, uncertain, imprecise, paradoxist, incomplete, paraconsistent, Sorites paradoxes, continuous elements, etc.) informations provided by different sources (human expertise, sensor measurements, AI expert systems, neural network, quantum theory, economics predictions). One such theory, that permits the combination of paradoxist information, has been called **Dezert-Smarandache Theory of Plausible and Paradoxist Reasoning for Data Fusion** (DSmT) (2001) developed by Dr. J. Dezert from ONERA (French Airspace Research Agency in Paris) and Prof. F. Smarandache (University of New Mexico, USA).

Many international conferences dedicated to the use of paradoxism in science started since 2003:

- The first one, called: "Applications of Plausible, Paradoxical and Neutrosophic Reasoning for Information Fusion", 8-11 July 2003, at Radisson Hotel, Cairns, Queensland, Australia.
- The second one: "Applications and Advances of Plausible and Paradoxical Reasoning for Data Fusion", June 28-July 1, 2004, in Stockholm, Sweden.

On 5 November 2004, Paradoxism, used in the fusion of conflicting information, was invited to and sponsored by NASA Langley Research Center, in Hampton, Virginia, USA; see the lectures:

http://www.nianet.org/ecslectureseries/smarandache_110504.php

http://www.nianet.org/ecslectureseries/dezert_110504.php.

Between 16-27 May 2005, Paradoxism, again used in the fusion of conflicting information, was presented at and sponsored by NATO Advanced Study Institute, Albena, Bulgaria: <http://www.asibulgaria2005.com>.

We were also sponsored by Marcus Evans Inc. to present tutorials about DSMT to Spain - 2005, and Belgium - 2007.

Since 2003 until today we participated each year to the International Conferences dedicated to the Information Fusion, with papers, special sessions, and tutorials about the paradoxism used in science (= DSMT), organized respectively in Australia - 2003, Sweden - 2004, USA (Philadelphia - 2005, Seattle - 2009), Italy - 2006, Canada - 2007, Germany - 2008, Scotland - 2010.

Other International Conferences or Seminars on DSMT (paradoxism used in science) in: France (Brest, ENSIETA - 2010; Paris, COGIS - 2009 & 2006), Romania (University of Craiova & Sibiu - 2009), USA (Air Force, Dayton, Ohio - 2009; Air Force, Rome, NY - 2009; Griffiss Institute - 2009), U. K. (University of Lancaster - 2009); China (Universities of Nanjing, Wuhan, Beijing, Xi'an and Hangzhou - 2009); Indonesia (Malang & Salatiga - 2006), Slovenia (Maribor - 2005).

See the official side of the DSMT (combination of paradoxist informations - or the paradoxism used in science), with hundreds of published papers and presentations at various international conferences over the world, plus three books at: <http://fs.gallup.unm.edu/DSMT.htm>.

2) Paradoxism in Logics, Set Theory, and Probability and Statistics by introducing the Neutrosophic Logic/Set/Probability/Statistics, since for example in Neutrosophic Logic (which is a generalization of the fuzzy logic, specially of intuitionistic fuzzy logic) a proposition has three components: a degree of truth, a degree of falsehood, and a degree of neutrality/indeterminacy (i.e. neither true nor false, or both true and false simultaneously = which is the paradoxist component).

Similarly for the Neutrosophic Set, the Neutrosophic Probability, and the Neutrosophic Statistics.

The Neutrosophics are used in three-dimensional applications, such as: voting (pro, contra, neither), games (win, loose, null), decision making (yes, no, undecided), physics and chemistry (positive, negative, no electric charge), etc.

3) Paradoxism in Philosophy.

Neutrosophy is a new branch of Philosophy that studies the origin, nature, and scope of neutralities, as well as their interactions with different ideational spectra.

The neutrosophics were introduced by F. Smarandache in 1995.

This theory considers – following the Paradoxism in Philosophy - every notion or idea <A> together with its opposite or negation <Anti-A> and the spectrum of "neutralities" <Neut-A> (i.e. notions or ideas located between the two extremes, supporting neither <A> nor <Anti-A>). The <Neut-A> and <Anti-A> ideas together are referred to as <Non-A>.

According to this theory every idea <A> tends to be neutralized and balanced by <Anti-A> and <Non-A> ideas - as a state of equilibrium.

In a classical way <A>, <Neut-A>, <Anti-A> are disjoint two by two.

But, since in many cases the borders between notions are vague, imprecise, Sorites, it is possible that <A>, <Neut-A>, <Anti-A> (and <Non-A> of course) have common parts two by two as well.

Neutrosophy is the base of neutrosophic logic, neutrosophic set, neutrosophic probability and statistics used in engineering applications (especially for software and information fusion), medicine, military, cybernetics, physics.

Neutrosophy considers a kind not of di-alectics but tri-alectics (based on three components: <A>, <antiA>, <neutA>).

Presentations of neutrosophics (paradoxism in philosophy, engineering) in: Egypt (University of Minufya - 2006), Indonesia (Malang & Salatiga - 2006), USA (Georgia State University at Atlanta - 2006; University of Berkeley - 2003; American Mathematical Society meeting at University of California at Santa Barbara - 2000); Romanian American Academy of Scientists, New York - 1999), Pushchino Institute (Moscow region, Russia - 2005), India (Kolkata - 2004), China (International Congress of Mathematicians, Beijing - 2002), etc.

See the official Neutrosophics' site at:
<http://fs.gallup.unm.edu/neutrosophy.htm>.

4) Paradoxism in Geometry,

by constructing a geometrical space which is simultaneously Euclidean and Non-Euclidean (so, the opposites together), or simultaneously only Non-Euclidean but in at least two different ways (i.e. different types of Non-Euclidean geometries put together in the same space).

An axiom is said smarandachely denied if in the same space the axiom behaves differently (i.e., validated and invalidated; or only invalidated but in at least two distinct ways).

Therefore, we say that an axiom is partially negated, or there is a degree of negation of an axiom.

A Smarandache Geometry is a geometry which has at least one smarandachely denied axiom (1969).

Thus, as a particular case, Euclidean, Lobachevsky-Bolyai-Gauss, and Riemannian geometries may be united altogether, in the same space, by some Smarandache geometries. These last geometries can be partially Euclidean and partially Non-Euclidean.

It seems that Smarandache Geometries are connected with the Theory of Relativity (because they include the Riemannian geometry in a subspace) and with the Parallel Universes.

See <http://fs.gallup.unm.edu//Geometries.htm> .

5) Paradoxism in Multispace Theory

Combining spaces of various even opposed structures into a single multispace with a multistructure:

<http://fs.gallup.unm.edu//MultispaceMultistructure.pdf>

A multi-space is a space with many structures that may overlap, or some structures may include others or may be equal, or the structures may interact and influence each other as in our everyday life.

Therefore, a region (in particular a point) which belong to the intersection of $1 \leq k \leq n$ sets M_i may have k different (even conflicting, opposite) structures in the same time. And here it is the difficulty and beauty of the a multi-space and its overlapping multi-structures.

The multi-space comes from reality, it is not artificial, because our reality is not homogeneous, but has many spaces with different structures.

A multi-space means a combination of any spaces (may be all of the same dimensions, or of different dimensions – it doesn't matter).

This multi-space is a combination of spaces on the horizontal way, but also on the vertical way (if needed for certain applications).

On the horizontal way means a simple union of spaces (that may overlap or not, may have the same dimension or not, may have metrics or not, the metrics if any may be the same or different, etc.).

On the vertical way means more spaces overlapping in the same time, every one different or not.

The multi-space is really very general because it tries to model our reality. The parallel universes are particular cases of the multi-space too.

So, they are multi-dimensional (they can have some dimensions on the horizontal way, and other dimensions on the vertical way, etc.).

6) Paradoxism in Multistructure Theory:

- a structure on a set S that has a proper subset P with a stronger structure;

or

- a structure on a set S that has a proper subset P with a weaker structure;

or

- a structure on a set S that has two proper subsets: P with a stronger structure, and Q with a weaker structure.

By *proper subset* of a set S, we mean a subset P of S, different from the empty set, from the original set S, and from the idempotent elements if any.

Therefore, again the paradoxism putting together opposites: weak and strong structures.

See at <http://fs.gallup.unm.edu//Algebra.htm> books and papers of paradoxist algebraic structures (such as paradoxist groupoid, monoid, semigroup, ring, vector space, etc. with even chains of such paradoxist algebraic structures), but paradoxist structures can be designed in any scientific and humanistic field (not only in algebra).

Many books and papers in these paradoxist structures were written by Dr. W. B. Vasantha Kandasamy, F. Smarandache, K. Ilanthenral, Moon Kumar Chetry, N. Suresh Babu, R.S. Selvaraj, etc.

Paradoxism in Multispace and Multistructure are parts of Neutrosophic Transdisciplinarity (1969):

<http://fs.gallup.unm.edu//NeutrosophicTransdisciplinarity.htm>

Neutrosophic Transdisciplinarity means to find common features to uncommon entities, i.e., for vague, imprecise, not-clear-boundary entity $\langle A \rangle$ one has:

$\langle A \rangle \cap \langle \text{non}A \rangle \neq \emptyset$ (empty set),

or even more $\langle A \rangle \cap \langle \text{anti}A \rangle \neq \emptyset$,

similarly $\langle A \rangle \cap \langle \text{neut}A \rangle \neq \emptyset$ and $\langle \text{anti}A \rangle \cap \langle \text{neut}A \rangle \neq \emptyset$,

up to $\langle A \rangle \cap \langle \text{neut}A \rangle \cap \langle \text{anti}A \rangle \neq \emptyset$;

where $\langle \text{non}A \rangle$ means what is not A, and $\langle \text{anti}A \rangle$ means the opposite of $\langle A \rangle$.

There exists a Principle of Attraction not only between the opposites $\langle A \rangle$ and $\langle \text{anti}A \rangle$ (as in dialectics),

but also between them and their neutralities $\langle \text{neut}A \rangle$ related to them,

since $\langle \text{neut}A \rangle$ contributes to the Completeness of Knowledge.

$\langle \text{neut}A \rangle$ means neither $\langle A \rangle$ nor $\langle \text{anti}A \rangle$, but in between;

$\langle \text{neut}A \rangle$ is included in $\langle \text{non}A \rangle$.

The multi-space and multi-structure is a *Theory of Everything*. It can be used, for example, in the Unified Field Theory that tries to unite the gravitational, electromagnetic, weak, and strong interactions (in physics).

7) Paradoxism in Physics

In short, I have defined in 2004 in the CERN web site the “unmatter” as formed by matter and antimatter that bind together (again combining the contradictories as in paradoxism).

The building blocks (most elementary particles known today) are 6 quarks and 6 leptons; their 12 antiparticles also exist.

Then *unmatter* will be formed by at least a building block and at least an antibuilding block which can bind together.

See “A New Form of Matter – Unmatter, Formed by Particles and Anti-Particles”, by F. Smarandache, EXT-2004-182, in CERN’s web site: <http://cdsweb.cern.ch/record/798551> .

Unmatter atom.

It is possible to define the unmatter in a more general way, using the exotic atom.

The classical unmatter atoms were formed by particles like (a) electrons, protons, and antineutrons, or (b) antielectrons, antiprotons, and neutrons.

In a more general definition, an unmatter atom is a system of particles as above, or such that one or more particles are replaced by other particles of the same charge.

Other categories would be (c) a matter atom with where one or more (but not all) of the electrons and/or protons are replaced by antimatter particles of the same corresponding charges, and (d) an antimatter atom such that one or more (but not all) of the antielectrons and/or antiprotons are replaced by matter particles of the same corresponding charges.

In a more composed system we can substitute a particle by an unmatter particle and form an unmatter atom.

Of course, not all of these combinations are stable, semistable, or quasi-stable, especially when their time to bind together might be longer than their lifespan.

In the paper called “*On Emergent Physics, <Unparticles> and Exotic <Unmatter> States*”, by Ervin Goldfain and Florentin Smarandache, from *Progress in Physics*, Vol. 4, 2008, http://www.ptep-online.com/index_files/2008/PP-15-02.PDF

we examine the possibility of hypothetical high energy states that have fractional number of quanta per state and consist of arbitrary mixtures of particles and antiparticles. These states are similar to “un-particles”, massless fields of non-integral scaling dimensions that were recently conjectured to emerge in the TeV sector of particle physics. They are also linked to “unmatter”, exotic clusters of matter and antimatter introduced few years ago in the context of Neutrosophy.

Therefore, even today’s fashion research on <unparticle> makes its connection with paradoxism.

8) Paradoxism in Linguistics

“Florentin’s Lexicon. Experimental Paradoxist Linguistics”,

<http://fs.gallup.unm.edu//FlorentinsLexicon.pdf>

which includes changes of senses of Murphy’s Laws, linguistic clichés, homonyms, the English tautologies, deviations of proverbs, metagrams, upside-down translations, figures of paradoxism, non-sense definitions, opposite abbreviations.

8.1. Florentin’s Laws (1990) are neither *Murphy’s* (pessimistic) *Laws* nor *Peter’s* (optimistic) *Laws*, but partially pessimistic and partially optimistic, while another part is neutral (ambiguous: neither pessimistic nor optimistic) – as in neutrosophic logic.

Therefore, each Florentin's law includes negatives and positives, unlike Murphy's law which has only negative attributes, and respectively Peter's law which has mostly positive attributes or results.

Being paradoxist in nature, Florentin's Laws are especially deviations, modifications, generalizations, contra-sayings, parodies, or mixtures of the previous Murphy-Peter laws. And also of aphorisms, proverbs, known citations, clichés, scientific results (from physics, mathematics, philosophy, ...), etc.

Alternatively, collations of opposite ideas - gathered from folklore, from ads, from literature, from familiar speech.

For example, Murphy's law "Anything that can go wrong will go wrong" which in Peter's law is stated as:

"If anything can go wrong, Fix It!"

becomes in Florentin's law, through deviation:

"If anything can go wrong, pass it on to someone else!"

in a Machiavelli way, as a mixture of pessimism / optimism and laugh!

<http://fs.gallup.unm.edu/FlorentinsLaws.pdf>

8.2. Playing on the Linguistic Clichés:

<http://fs.gallup.unm.edu/FlorentinsCliches.pdf>

Florentin's Clichés: THE DICTATOR LIFTS THE STATE OF EMERGENCY WITH A CRANE.

I began to write (non- and anti-)clichés since 1980, when the paradoxism, an international movement of avant-garde, started.

The first were in Romanian language, in my volume called "Legi de compoziție internă. Poeme cu... probleme!" [Laws of internal composition. Poems with... problems!, 1982]: www.gallup.unm.edu/~smarandache/Legi.pdf .

Between 1982-1984 I wrote in the same style two volumes in French language: "Le sens du non-sens" [The sense of the non-sense, 1983]:

www.gallup.unm.edu/~smarandache/LeSensDuNonsens.pdf

and "Antichambres et antipoésies, ou bizarreries" [Ante-rooms and anti-poetry, or oddities, 1984]:

www.gallup.unm.edu/~smarandache/Antichambres.pdf .

A language cliché is, according to Webster's dictionary, an expression or idea that has become trite (platitute), overused.

It has two senses, a figurative sense and a literal sense.

The normal sense of a cliché is the figurative language {also called *figure of speech*}, which signifies, according to the Dictionary of Language and Languages, by David Crystal, "an expressive use of language in a nonliteral way to suggest illuminating comparisons and resemblances".

The second sense, by contrast, is that of literal language, which "refers to the usual meaning of a word or phrase", I would say that it is equivalent to taking a cliché in a 'word-forward' sense.

The figurative sense of a cliché is of two types: *scheme*, in which an effect that doesn't change the meaning but the language structure, and *trope*, in which the meaning is changed.

Therefore, let's shake a little the stereotypes of the clichés, and interpret them upside-down, i. e. in a literal sense – you'll laugh at so many surprises...

Florentin's clichés change the figurative language to a literal language – sometimes in a naïve or innocent way.

Let's make fun of clichés: denying, contradicting them, and putting them together with opposite ideas.

Focus on humor, on reverse creation, on counterarguments.

Juxtapose two or more clichés in order to make antitheses, oxymora, semantic paradoxes.

Consider short dialogues amongst paradoxist people.

Some of them may have titles / subtitles in order to round off the whole denotation... The new sentence can be broken in the middle, in order to deceive reader's expectation... . Hi, hi, hi!

A Florentin's cliché is rather a non-cliché, or even an anti-cliché; yet, the Florentin's cliché often keeps the original cliché, but complements it with phrases or words that change its sense.

8.3. “Florentin's Homonyms: Send me an E-male”:

<http://fs.gallup.unm.edu/FlorentinsHomonyms.pdf> .

- I teach you how not to write, using homonyms, and how to create upside-down!... entangling grammar and language rules, defying orthography... loving mistakes...
- with tongue hindering;
- ambiguities of words and senses (*homonymic clash*);
- afterwards sentences with two or more homonymic forms put together either as separate homonymic phrase, or as a chain of homonyms;

8.4. Florentin's Translations (or Interpretation) use the first two types of Translations from below, and are mostly based on “false friends” and making fun by producing nonsense, anti-sense, oddities!

There are three types of *translations* from a language to another [1]:

- word-for-word: each source language word (or morpheme) is translated into a word (or morpheme) in the target language, not taking care of the target language structure;
- literal translation: is similar to the word-for-word translation, but the source language structure after being followed is adjusted according to the grammar rules of the target language;
- free translation: one ignores the structure of the source language and one finds an equivalent meaning in the target language.

Similarly for *interpreting* (which is an oral translation), be *consecutive interpreting* or *simultaneous interpreting*.

8.5. Florentin's Figures of Paradoxism employ the discourse in countersense, the incorrect or deviated words and senses, puzzles/jigsaws/rebus, and the intentional use of typos and erroneous grammar in order to make funny paradoxist constructions.

The following Groupings of Figures, from Lee A. Sonnino's *A Handbook to Sixteenth-Century Rhetoric*, Routledge & Kegan Paul, London, 247-266, 1968., are connected to paradoxism:

- Figures of Contrast: *commutatio, comparatio, contentio, contrapositum, contrarium, definitio, dissimilitudo, distinctio, regressio, restrictio*;
- Figures which Distort the Truth: *apoplanesis, boni ominis captatio, charientismos, conciliatio, dementiens, error, extenuatio, irrisio*;
- Figures of Disorder: *hyperbaton, hypallage, hystero-logia, hysteron proteron, anastrophe, epergesis, metathesis, synchysis, tmesis*;
- Figures that Alter the Form or Grammar: *adnominatio, alloeosis, allotheta, dissectio, eteroeosis, inversio, metaplasmos, parelcon, permutio, traductio*;

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- Figures Involving Doubt or Hesitation: *correctio, dubitatio, inopinatum, reprehensio*;
- Figures that Exaggerate or Diminish: *adynaton, dementiens, exaggeratio, extenuatio, inopinatum, litotes, rejectio*;
- Figures of Omission and Refusal: *adjunctio, anapodoton, apoplanesis, brachiepeia, conceptio, defectio, detractio, dissolutio, invitio, negatio, occupatio, permissio, praecisio, transmissio*;
- Figures of Personal Abuse or Accusation: *abominatio, accusatio, castigatio, elevatio, execratio, exprobatio, insultatio, inter se pugnancia, irrisio, rejectio*;
- Figures of Wordplays: *allusio, ambiguitas, antanaclasis, commutatio, interpretatio, iteratio, refractio, scurra, submutatio, traductio*;
- Figures that Cause Variations in Style: *brachiepeia, extenuatio, familiaritas, libera vox*;
- Figures that Vary the Syntax: *acervatio, adjunctio, aequipollentia, appositum, articulus, chiasmus, compar, compositio, comprehensio, conceptio, confusio, constructio, disjunctio, dissolutio, endiadis, incisum, membrum, metabole, praeposteratio, reversio, scesisonomaton, series, similiter cadens, similiter desinens, transgressio*;
- Vices and Faults: *anoiconometon, barbarismos, bomphilogia, cacophonia, cacosyntheton, cumulatio, humiliatio, hystero-logia, importunitas, improprietas, nugatio, periergia, redundantia, scurra, solecismos, turpiloquum*.

More examples of paradoxist figures:

Acyrologia etymologically comes from the Greek language: a [= not], kyros [= authority], and logos [= speech], and means "incorrect use of words, especially those words that sound alike but are far in meaning" [2].

Anthimeria = substitution of one part of the speech for another [a verb used as a noun, or reciprocally].

Agrammatism = omission of prepositions, articles, conjugations, declinations in speech.

Paronomasia (punning) = is an intended incorrect use of words, based on wordplay, while *acyrologia* is unintended.

Cacozelia = uses newfangled speech or Latin diction.

Other groupings of figures can also be utilized in paradoxist creation - provided that some contradiction, antithesis, oxymoron, paradox is generated using them.

For example, according to the World List Online Dictionary [3] we list more literary figures: *abuse of terms*, *acronym*, *amphibologism*, *amphiboly* (ambiguous discourse), *anagram* (transposition of the letters of a word), *avyayibhava*, *back formation*, *calembour*, *clipped word*, *compound*, *conjugate* (yoke together, couple), *construction* (putting parts together), *corruption* (corruption of style, of language), *dvandva*, *dvigu*, *endocentric compound* (union or mixture of more elements), *equivocality*, *equivoque* (ambiguity), *exocentric compound*, *formation*, *jeu de mots*, *logogram* (a phonogram, or a letter for abbreviation), *logogriph* (riddle to discover a word from various combinations), *malapropism* (grotesque misuse of a word), *missaying*, *palindrome*, *paronomasia* (same word used in different senses), *paronym* (words derived from the same root), *play on words*, *pun*, *punning* (play on words with same sound but different meanings), *spoonerism*, *tatpurusha*, *word form*, *wordplay*.

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How to transform a traditional proverb into a Florentin's Proverb:

- change the conclusion of the proverb;
- use alliteration = words or stressed syllables beginning with the same sound;
- employ allusions;
- make deviations of proverbs;
- substitute one or more keywords simultaneously;
- oppositely comment or explain the proverbs;
- interchange the proverb's elements;
- complement / complete the proverbs;
- substitute a keyword by a rhyming and rhythmic word;
- juxtapose proverbs opposite in sense;
- use a Dictionary of Rhymes and Rhythms;
- make them funny, add humor!

These are also procedure to create paradoxist paremiopoetry or paremiopoems.

This one, which mathematically looks stupid, excites me but, unfortunately, it reflects the truth:

All people are born equal. But some people are more equal than others! [Folklore]

With alliterations, 'mended' deviated into 'wended' in the well-known proverb "Least said, soonest mended"

8.6. Florentin's Paradoxist Definitions are formed by using wordplays, rebus, reversed semantics or syntax, etc. in order to create funny, unexpected, sense-conflicting definitions of common words or notions.

8.7. Florentin's Paradoxist Abbreviations are based on reinterpretations of well-known abbreviations into opposite senses.

See <http://fs.gallup.unm.edu/linguistics.htm> for more details and paradoxist examples.

9) Paradoxism in Arts

"Outer-Art" is a movement set up as a protest against, or to ridicule, the random modern art which states that everything is... art! It was initiated by Florentin Smarandache, in 1990s, who ironically called for an upside-down artwork: to do art in a way it is not

supposed to be done, i.e. to make art as ugly, as silly, as wrong as possible, and generally as impossible as possible!

I published fourth such (outer-)albums, the second one called “oUTER-aRT, the Worst Possible Art in the World!” (2002).

Excerpts from (outer-)art theory: <The way of *how not to write*, which is an emblem of paradoxism, was later on extended to the way of *how not to paint, how not to design, how to not sculpture*, until the way of *how not to act, or how not to sing, or how not to perform on the stage* – thus: all reversed. Only negative adjectives are cumulated in the outer-art: utterly awful and uninteresting art; disgusting, execrable, failure art; garbage paintings: from crumpled, dirty, smeared, torn, ragged paper; using anti-colors and a-colors; naturalist paintings: from wick, spit, urine, feces, any waste matter; misjudged art; self-discredited, ignored, lousy, stinky, hooted, chaotic, vain, lazy, inadequate art (I had once misspelled 'rat' instead of 'art'); obscure, unremarkable, syncopal art; para-art; deriding art expressing inanity and emptiness; strange, stupid, nerd art, in-deterministic, incoherent, dull, uneven art... as made by any monkey!... the worse the better!>

See: <http://fs.gallup.unm.edu//oUTER-aRT.htm> .

CONCLUSION.

Paradoxism is used in all fields of knowledge.

The paradoxist texts have a meaning, encoded in multiple cases, the reader needs first to find the key of understanding; therefore, no way to label them dadaist if he or she does not penetrate their significance. They are neither surrealist, because are not based on dreams or metaphysics, nor cubist, because are not focusing on geometrization. The paradoxism is the last avant-garde movement of the second millennium. Besides its focus on oppositions, which are organically mixed in order not to be appositions anymore, the paradoxism is based very much, as any avant-garde movement, on experiments and innovations. Also, the paradoxism tries connections between remote fields of knowledge, and takes ideas against-the-grain, in counter-sense, or re-interprets them upside-down. That's why many times paradoxism is in good neighborhood with the humor and the puzzle “The paradoxism proposed to prove the possibility of generalizing the literary work to a <without limits> multiplicity (...), including this heterogeneous elements” (Titu Popescu).

We don't know about another literary vanguard being used in science so far.

Paradoxism is used in all fields of knowledge. [Manifesto updated on 11 September 2010]

- Readers, attempt to bring in literature, art, philosophy, even science assertions against the common belief, against the main stream. Explore the unexplored! Do not

go with the crowd. Encroach upon conventions and prettified knowledge and feelings. The common sense is trivial, try the uncommon sense.

- **THINK DIFFERENTLY (PARADOXICALLY)!**

Florentin SMARANDACHE