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A Trilogy in Paradoxism

Žakalin Nežić

Florentin Smarandache's *Trilogy in Paradoxism* is a framework of dialogue and stage settings that can be used to create an infinite number of performances depicting life under a variety of repressive, dictatorial, or totalitarian regimes. The author encourages the translation and adaptation of these dramas as exemplified in this literary trilogy. Through the use of variations in dialogue, stage scenery, and character description, these plays can be performed to reflect any repressive regime in a contemporary setting; or it can portray selected historical political scenarios. In both instances, the objective will be conveyed through the use of paradoxes, contradictions, and other avant-garde methods. Although originally written for the stage, here these political dramas are read as dramatic literature.

Creation of the New Man, An Upside-Down World, and *The Country of Animals* can each be read and performed as stand-alone pieces, albeit they are interconnected in the broader sense. Each play concentrates on a different manifestation of the political object.

The adaptability of *A Trilogy in Paradoxism* overstates the predictability of politics, as history repeats itself, despite the world's proclaiming after each travesty: Never again. The following disquieting quote makes the point: Why of course, the people don't want war. Why should some poor slob on a farm want to risk his life in a war when the best he can get out of it is to come back to his farm in one piece? Naturally the common people don't want war neither in Russia, nor in England, nor for that matter in Germany. That is understood. But, after all, it is the leaders of the country who determine the policy and it is always a simple matter to drag the people along, whether it is a democracy, or a fascist dictatorship, or a parliament, or a communist dictatorship. Voice or no voice, the people can always be brought to the bidding of the leaders. That is easy. All you have to do is tell them they are being attacked, and denounce the peacemakers for lack of patriotism and exposing the country to danger. It works the same in any country.

This profound statement is as true today as it was in 1946 when it was made by the notorious Nazi Hermann Goering explaining the ease with which Hitler (or any leader, for that matter) could maintain power over the masses, just as happens in Smarandache's dramas. How

ironic and paradoxical that this dissident author, who was forced to write in secret, now feels a sense of déjà vu as he witnesses the erosion of those very liberties, right to dissent, and intellectual freedom from which he fled over twenty years ago.

Any repressive regime or government, whose aim is controlling through fear and intimidation under the guise of security, strength, and patriotism, can be dramatized and, subsequently, viewed through the wide-angle lens of the stage by using Smarandache's framework.

The reader may find it uncanny, to say the least, that the author's work is as valid in its current adaptation as it was in the original Romanian manuscript. It is doubtful that this reflects psychic talent on the part of Smarandache. More likely it is a sad reflection on civilization's inability to learn from history. The reader may make that determination.

Transcriere după un mss. din arhiva Arizona State University,
Hayden Library, Tempe, AZ; USA, colecția Florentin Smarandache
Papers. 1997.