

## Satire, Humor and Symbolism

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Florentin Smarandache, like many Eastern European writers, uses satire, humor and symbolism to disguise political exposés on the totalitarian regime under which he lived and worked – a regime, which often threatened and carried out against the writers and intellectuals who opposed them, harsh punishment, including coercion, intimidation, creation of damaging dossiers, ostracization, confiscation of their writings, imprisonment, and even death.

In addition to incorporating many of the features of the avant-garde style, Smarandache also included a profusion of paradoxes and contradictions in his writing. This new movement, which he founded, is known as paradoxism.

One of his works in this new literary movement is *A Trilogy in Paradoxism: Avant-Garde Political Dramas*. The three plays can not only be enjoyed for their entertainment value as comedic performances (or, in the case of this book, comedic literature), but can also be viewed (or read) as a study in profundity, if experienced from a

broader viewpoint. The irrelevant, sexual, absurd, profane, and gross scenes are meant to emphasize the paradoxical, cruel, and nonsensical nature of political scenarios that they represent.

Many scenes and depictions must be portrayed through metaphysical means decided upon by the producer or director of the production, and do not stand as a model or instigation for criminal or illegal behavior on stage or off.

Notwithstanding the thousands of variations that are possible, the overall style of the performance must remain true to the author's original work by the use of profanities, slang, sexual references, horror, quotes, and other avant-garde techniques.

This English-language adaptation represents a cotemporary presentation of Smarandache's trilogy, which was originally written in secret during his difficult years as a Romanian dissident under the totalitarian Ceaușescu regime.

Some of the characters have been changed and the vernacular of the translated dialogue altered to reflect a scenario, which American readers can relate to.

Although fictitious character names are used, the readers may take an interactive part by substituting the,

with relevant players from their own political world and, subsequently, reading the dialogue from that perspective.

In this way, Smarandache's dramas will appear fresh, provocative, and *qui rapport* – indefinitely.