

THE DICTATOR LIFTS THE STATE OF EMERGENCY WITH A CRANE

= Florentin's Clichés =

Sweet heart,
you are bitter

Thanks so much for doing
what you don't do.

You want believe your eyes –
since you're short-sighted

To be in the right place
at the left time!

The German language you learn
it's Greek to me

This dirty and shaded homeless
saved me
like a knight in shining armor

I don't like you.
Nice to see you!

The director jumped to conclusion
from the third floor
through the window...

Florentin's Clichés

F. Smarandache

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Changing the Figurative Language to a Literal Language

Preface

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.

After that, I stressed to do the same type of creativity in English.

Possunt quia posse videntur [they can, because they think they can], said Virgil in “Aeneid”, so the Florentin’s Clichés: they exist, because they can exist.

They are different from Murphy’s Law(s), Peter’s Laws, Florentin’s Laws / Tautologies / Proverbs / Definitions.

A language cliché is, according to Webster’s dictionary, an expression or idea that has become trite (platitude), 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-for-word’ 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.

Various procedures are employed in the figurative language:

- *chiasmus*, which consists in reversing the main elements of a sentence;
- *litotes*, which is a phrase where something is understood;
- *hyperbole*, which is an attribute exaggeration;
- *metaphor*, often popping up in poetry, which uses deviant / anomalous language in order to giving to a syntagm other semantics;
- *aphorism*, which is a succinct statement;
- *metonymy*, in which an entity is replaced by its attribute;
- *oxymoron*, which is a combination of

incongruous words;

- *synecdoche*, in which the whole is used for the part, or reciprocally;
- *zeugma*, in which different relationships between words are constructed;
- *metathesis*, which is an alteration of the sounds or syllables of a word, or of the words of a sentence;
- *paradox*, which is a contradictory, apparently absurd sentence, but actually with a deeper meaning;

etc.

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 counter-arguments.

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.

See below a few examples of constructing Florentin's Clichés:

a) Changing the figurative language [figure of speech] of a cliché to a literal language:

*The dictator lifts the state of emergency
with a crane*

[Cliché: lifts the state of emergency = ends the state of emergency;

Figurative language of the cliché: ends the

state of emergency;

Literal language if the cliché: lifts (as an object) the state of emergency.]

b) Distort clichés, make them uncomfortable and un-normal, deviate their common sense by a simple substitution of words (not necessarily the opposite):

*To be in the right place
at the left time!*

On the other hand, substitutions with antonyms (up ↔ down, high ↔ low, etc.):

Clean up your mess! → *Clean up and down your mess!*

So far, so good. → *So far, so close!*

[Antithesis between 'far' and 'close'.]

c) Eliminate some words from a cliché, or switch the verbs between assertion and negation, in order to give the cliché a surprising new significance:

I have seen anything like this!

[Real Cliché: I haven't seen anything like this!]

d) Or consider a chain of contradictory (or not) clichés put together with a unitary semantics:

*In cold blood
but hot under the collar
he throws cold water on her
to getting hot*

The composition is of course hilarious...

e) Or juxtapose a cliché with a ... contradiction!

The escapee hides in the forest, out of the woods.

[Cliché: out of woods = outside of any danger;
Contradiction: in the forest - out of the woods.]

Ashamed, his cheeks became red... out of the blue.

[Cliché: out of the blue = suddenly;
Half Contradiction: red – (from) blue.]

Without having a hat of no kind, employee goes hat in hand to his boss...

[Cliché: goes hat in hand = behaves submissively;
Contradiction: has no hat – has hat in hand.]

Your number's up: 3, 2, 1, ... 0.

[Cliché: your number's up = imminent death or capture;

Contradiction: number's up – (but actually numbers are counting down:) 3, 2, 1, ... 0.]

f) Use alliterations in order to derive a new sense to a given cliché. An alliteration is a sequence of stressed syllables or of words that start with the same sounds.

g) Replace a cliché's key word by a (semi-) rhyming and rhythmic word (with a Dictionary of Rhyme and Rhythm):

So far, so good → *So far, so rude* (!)

Many examples of Florentin's Clichés can be constructed, but they should be adapted to the language they are written in (since the clichés are different from a language to another), and the readers are welcome to contribute to a future printed and online collective volume of Florentin's Clichés.

E-mail your contribution to fsmarandache@yahoo.com at anytime.

Florentin's Clichés

1. An unusual
business as usual.
2. My nine-day wonder
lasted only a week.
3. - That's an extremely hard problem.
- No problem!
4. Have a nice day, man, in this terrible
weather!
5. No two ways about it, but... three or four
remarkable alternatives!
6. The escapee hides in the forest, out of the
woods.
7. - My son said he would call me if he
succeeded, but he didn't.
- No news is good news.
8. Without having a hat of no kind,
employee goes hat in hand to his boss...

9. Ashamed, his cheeks became red... out of the blue.
10. We fiddle while Rome burns, although none of us knows to play a lyre.
11. Go to hell, like a bat out of hell!
12. Since this paralytic has lost both his legs in a car accident, he has one foot in the grave.
13. This high sole person is a low man on the totem pole.
14. - He's severely ill, consumed by deadly pain...
- No pain no gain!
15. Anyone located in the right side of the field was way out in the left field.
16. - This is the way of all flesh...
- No way!

17. The blue print is pink.
18. This white stallion was a dark horse.
19. My very much alive friend
is dead and gone.
20. An angel of girl with luck of the devil.
21. To lead by the nose
use your brain -
plain as the nose on your face.
22. He didn't catch any fish,
but has bigger fish to fry.
23. The red blood of these men of blue
blood...
24. In a word I tell you
(actually in two words): *Shut up!*
25. - You spilled the tea on the table, man.
- Don't worry, it's no use crying over
spilled milk.

26. The wild goose made her nest of clover.
So,
she lives in clover!
27. A memorial from immemorial time.
28. The game is not worth the candle,
since it has electrical illumination.
29. It's no way
To get away
In this way!
30. He owns no cattle, but farms the land
until cows come home.
31. For ever
It's now or never!
32. Your number's up: 3, 2, 1 ... 0.
33. My cat is sick, so
sick as a dog -
not as a cat.

34. In full sun light
my foe -
a shot in the dark.
35. Bring order
to the new world order
36. The dictator lifts the state of emergency
with a crane
37. Sweet heart,
you are bitter
38. Thanks so much for doing
what you don't do.
39. You want believe your eyes –
since you're short-sighted
40. - May I have your attention, please? Yap,
don't
pay any attention ... to my words.
41. Your clarification
makes more confusion...

42. I go to a bad place
for good
43. You have no clue how is the clue?
44. The black box of the airplane
is actually orange
45. He did what he did
not.
46. You do what you
don't have to do
47. I have seen anything like this!
48. Serving him through
not serving him
49. Right on the left!
50. He wont lift a finger
because his fingers were cut in a
whetstone accident.

51. To be in the right place
at the left time!
52. The German language you learn
it's Greek to me
53. This dirty and shaded homeless
saved me
like a knight in shining armor
54. In cold blood
but hot under the collar
he throws cold water on her
to getting hot
55. Do not step on his toes, but on his shoes.
56. I don't like you.
Nice to see you!
57. The director jumped to conclusion
from the third floor
through the window...

58. Fortunately, my deadly enemy was
unfortunate!
59. He lives up to my low expectation.
60. She broke my heart
with a lancet
in the surgery room
61. A sad happy-end.
62. He has something on the brain,
I think he has a tumor...
63. The devil is not so black as he
is painted, but even blacker.
64. My grandmother was not grand.
65. Loudspeaker talks slowly.
66. This is the sense which
doesn't make any sense.
67. I clean up and
down.

Then I show down
or up.

68. I hate to say this,
but I love it.
69. He is evil as well.
70. So far, so close (!)
71. Clean up and down your mess!
72. Tailgating is
a fast gate
to disaster!
[Fond paradoxist poem]
73. Using the right of way
the wrong way
can kill you.
[Fond paradoxist poem]
74. Do it as soon as impossible.
75. - Fifth-fifth.
- No, better: sixty-sixty!

76. He was elected chairman or tableman – I don't remember, in his chairland or tableland.
77. He breaks it gently,
his bike,
since its wheels were twisted.
78. He had the right to self-defense
and the left to self-attack.
79. Acted appropriately in
an inappropriate way.
80. I follow the rules
denying them.
81. An explosion louder than everything I
ever heard,
said the deaf...
82. He was granted immunity in exchange
for his life.
83. How to conquer their heart
and country.

84. Well, it isn't well.
85. So far, so rude!
86. Jack falls in love
from the roof of his house
to the backyard -
with Mary.
87. You tell about his habits, but you never
can tell...
88. Think up, it's not what you think!
89. This is a perfect
imperfection!
90. An important piece
of cake!
91. He was shy and didn't dare to go.
Nevertheless, one day he broke the ice...
and fell into the water.

Call for Contributions to Florentin's Clichés

Readers are welcome to contribute to a future printed and online collective volume of Florentin's Clichés. Email to: fsmarandache@yahoo.com.

The Florentin's Cliché should be constructed as follows:

- Change the figurative language [figure of speech] of a cliché to a literal language;
- Or distort the clichés, make them abnormal, deviate their common sense by simple substitutions of words;
- Or eliminate some words from a cliché, or switch the verbs between assertion and negation, in order to give the cliché a surprising new significance:
- Or consider a chain of (more or less) contradictory clichés and put together with a unitary semantics;
- Or juxtapose a cliché with a ... (partial or total) contradictory syntagma!

And as a whole the Florentin's Cliché should be bended with humor.