

**FLORENTIN SMARANDACHE**

**LIFE STRATEGIES**  
**Part two: Literature**



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*Life Strategies*

*Part Two: Literature*

- DRAFT -

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# LIFE STRATEGIES. PART TWO: LITERATURE

By Florentin Smarandache

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## PREFACE

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“Think like a man of action, act like a man of thought,” says H. Louis Bergson. This small book collects some ideas, hints and methods in various aspects of art and literature. Here you can find novel ideas for experimental literature, new genre of poems and countless other things about nothing. This book is rather a draft, or fragments of a draft.

If for nothing else, the (random) sentences listed here at least can stimulate further thoughts and ideas – for instance, young writers and artists may find plenty of interesting ideas for their next literary work (or best-selling novels) in ‘Experimental Literature’ section. In a sense, this book itself is an experimental one. Needless to say, the readers may find that some of these ideas are quite absurd or seemingly outlandish, just like an absurd idea in Umberto’s *Foucault Pendulum*, where the personages discuss possibility to teach inappropriate courses such as ‘City planning for Gypsies’ etc.

These ideas were either collected or inspired from author's various lectures of books, journals, newspapers, TV and radio shows, personal conversations. I started to write down such ideas since I was a high school student and continue even today - I always bear with me a small pen and small notebook where I write in the plane, or when driving my car, or even in class room. But I hope that despite three decades of postponement, this small book will keep on inspiring the reader, as good ideas will always be worth to ponder.

Editorial note: some of the sentences (proverbial lines) here are specific to Romanian prose-writers and poets, some others reflect author’s personal opinion. But the remaining parts are generally quite accessible to most readers.

“The wisdom of the wise and the experience of ages,

May be preserved by quotations.” -- I. Disraeli

Gallup, New Mexico, Feb. ‘08

F. S.

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# 1

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## LIFE STRATEGIES IN LITERATURE

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- A literary opera made of collages;
- Arabic style;
- Calculated eccentricity (A. E. Baconsky);
- Ostentation garments;
- The great art of spectacle;
- That who creates has a need of excesses;
- To pose as blamable;
- Esthetic bizarre;
- Don't subscribe to the norm;
- Nonconformist;
- Literary disorder;
- Self abandonment;
- Be an action man;
- Abstract theatre (*Felix Aderca*);
- The auto-destruction and the death of literature (Adrian Marino); antipoetic, anti-author, anti-talent, anti-vocation; the surpassing of the literature; anti-literature; ultra-literature; par-literature; a-literature; "On one side, nothing is literature, on the other side everything is or could be literature. The notion of literary genus disappears." The literature condition = the total elimination of the idea of intention, value, and hierarchy;
- How is good to be? The rule of RQC: Read, quoted, commented;
- A music score in poetry;
- Travel a lot for inspiration;
- Organize competitions for studying your literary opera; (students);
- Counterculture (Șerban C. Andronescu): the misrepresentation of the aesthetic, social, moral, politic categories; no distinction between nice and ugly, good and bad, moral and immoral, hero and villainous;
- Theatre on the street;
- Pantomime and dance (Dan Puric and Carmen Ungureanu);
- The same spectacle to be different from a representation to another;
- Write from the inside of a personage, but, also from exterior (seen by others); [like in "Madame Bovary", by Flaubert];
- Dedicate yourself totally to the subject that you write about, put aside everything else;

- The sensational captures the attention;
- Personages-authors;
- A fictional opera could have more than one author (Mihaela Albu);
- Be actual (i. e. read);
- To tell something to future generations;
- Critical literature;
- When you get an idea, write it down immediately;
- Wings' theatre;
- Poems with verbs at past tense and slang, popular expressions;
- Submarine paintings;
- Roman (novel) in which the criminal/thief is never caught (not even known), the enigma is not solved;
- The re-appearance of personages from a book to another (Balzac); placing the whole opera under one title ("Human Comedy") [as an unitary system];
- Alternative culture;
- Marguerite Yourcenar (roman about lesbians);

#### Latin expressions

- *Nil novi sub sole* = nothing new under sun;
- *Non idem est si duo dicunt idem* = many times something smells fly, but in fact sounds like cheese;
- Be able to forecast events;
- Information analysis;
- Automated communication;
- Technical surprise;
- Techno-terrorism;
- People hate you if you are successful; analogue if you are wealthy, happy, handsome;
- There are conspirators against you;
- Circular poisonous letters addressed to your adversaries;
- Planned, organized, sustained disinformation;
- Repeating many times the same thing, by many people, from various places, in diverse journals, would make people accept it.
  - If it is new, the people would say that's better;
  - If a famous person used it, ordinary people will accept it;
  - Usage of key words;
  - Appeal to sentimentalism for your ideas to be accepted;
  - Numerous references to you;
- Disappointment; the way how you lie;
- Be able to operate under supervision;

- Your facial muscle shouldn't give up your feelings;
- The battle of minds (brains);
- Ideological supremacy;
- LSD – hallucinogen;
- There are substances, radiations, electromagnetic energies whose radiations of various frequencies and intensities could produce modifications in the population's comportment (Dumitru Prunariu);
- Keep up to date;
- Be non-conventional;
- Be a participant to an event, no spectator;
- Build your own luck;
- The governments “train cyber-solders to attack and spy on the enemy through the computer and to produce hits from the distance” (A. Hanning);
- Hackers attack information networks;
- Supervision of the e-mails;
- The interception of telephone, fax, telex, e-mail anywhere in the world;
- Usage of communication satellites;
- Hacking of state;
- Obtaining the passwords of servers using special dictionaries in many languages and search for letters combinations;
- Electronic pursuance;
- Decoding the ciphers;
- Supercomputers;
- Choose your allies in function of various conjunctures;
- The hackers make modifications to sites;
- Cyber war = cybernetic war;
- Braking into programs;
- Hacker = breaker; creators of viruses;
- Insistence, perseverance, powerful will, continuous work; predisposition to conflict;
- Measure your life energy;
- Control your relaxation;
- Learn to direct the energy flowing from your body;
- Develop your ability to concentrate;
- A healthier lifestyle;
- To manipulate others;
- To become a new person any time you want;
- To fabricate a new identity for yourself;
- Invent stories (or cover stories) learn to extract information from others;
- The enemy fakes his friendship;
- To resist to stress, pressure, tricks;
- To anticipate;



- Have a credible cover story;
- If the enemy is good to you, pay attention, he's trapping you;
- Control yourself;
- Surveillance team;
- Place for inconsistencies;
- Meteorological war (HAARP = High Frequency Active Auroral Research Program.);
- Impact on short, medium, long term;
- Resistant to stress;
- Rapid adaptation to new changes;
- Be as energetic as you can;
- Rich in information;
- Self control;
- Coordination of your work using the internet;
- The radio and television as propaganda weapons;
- Paid publicity campaign (public opinion is very important);
- "The justice is on the side of the powerful, democracy is not for puppies!";  
"democracy seems to be dust in the eyes of the weak" (Dušan Baiski);
- Communications, recruitment, funds collection through internet;
- On the internet, nothing is for sure;
- Internet space;
- Internet as a weapon: for shutting off radars, shutting off the energetic systems;  
shutting off the telephonic communications;
- Organizing and conducting actions from the distance;
- Virtual attacks camouflaged;
- Artificial Intelligence;
- Braking in electronic systems (succeeded to talk for free from the public phones);
- Braking in foreign computers;
- Usage of the errors, bugs, forgotten links in the programs;
- Decoding the viruses;
- Security of the network systems;
- Anonymous messaging;
- The hackers collaborate amongst them;
- Banks rubbed electronically;
- Inserting your messages in someone else's writing;
- Changing the content of someone else's web pages;
- Blocking web pages;
- Hackers who knowledgeable in Linux programming;
- Use of the ping method for attack: "over flooding the sites with empty files, which,  
ultimately, are disabled";
- Blockage through e-mail (sending tens of thousands of messages, which overflow the  
mail servers);

- Penetration into servers;
- Denial-of-service attacks (DDoS);
- Tracking down the vulnerabilities of the operating system;
- The study of the internet;
- Short and clear messages;
- Build a network;
- Send individual messages;
- Have someone else introduce you;
- Write a good abstract;
- Exchange ideas with others;
- Building an electronic mailing list of people;
- Build a professional identity;
- Electronic community;
- Socializing at conferences;
- Rituals for interviewing job candidates;
- Join the conversation;
- Promote your work in low-key; (no fanfare, no big claims);
- Find research funding;
- Your contributors could be your competitors;
- Intellectual leadership;
- Notice the trends;
- Don't be obsessed with publishing in the "high places";
- Use norms of humility about yourself;
- Success will speak for itself;
- Explain your research in popular way, so everybody understands it;
- Famous people have a larger network;
- Fame is relative;
- Famous people get attributed imaginary qualities;
- Stoicism (moral strength, renouncing to life's pleasures in the favor of dedication to art and science);
- Large archive;
- Preservation of all notes, manuscripts, variants;
- Create a museum in a city somewhere (Craiova, Tempe - Arizona, Albuquerque, Râmnicu Vâlcea)
- Learn from your own mistakes;
- Be friendly;
- Self criticism;
- Train your mind;
- Idiosyncrasy of life;
- Intense concentration;
- Think ahead;

- Imagination;
- Questions remain, answers change;
- Unpredictable;
- Open your spirit and mind;
- Meditation;
- Use opponent's power against him;
- Pay for knowledge (knowledge gives you power);
- Networking (don't do everything yourself, get help);
- Give gifts;
- People love to be appreciated;
- Change your life;
- Go to get it, don't wait for it to come to you;
- Learn where to place your product (potential customers);
- Self-improvement;
- Make yourself liked by others;
- Organized information;
- Re-invest, change the business;
- Doesn't matter what you are, but what people think of you (Joe Kennedy);
- Money does miracle;
- Make your own rules;
- Pay any price for power;
- Attitude brings success;
- Magic powers through meditation;
- The mind could influence the body and the metabolism;
- Censorship and false propaganda;
- Contain the conflict;
- Ultimately influenced negatively by their own propaganda;
- Competing ideas;
- More responsibilities;
- Differentiate between cause and effect;
- Reduce instability;
- Set objective standards;
- Display power;
- Shocking;
- Brutal vengeance;
- Cultural war;
- Give to people what they want;
- To astonish pure and simple;
- Permanent change;
- A famous bad boy (Billy the Kid);
- To know the enemy's weaknesses;

- Provoke confusion;
- Secret power;
- Mystic power;
- Think as your enemy thinks;
- Non-cooperation with the occupant, ignore his decisions and laws (Mahātmā Gāndhī);
- Refuse to read the enemy's journals and books;
- To continuously create and invent;
- Ascetic (when necessary);
- Through asceticism you can obtain supernatural powers (in Hinduism);
- Be self-sufficient;
- The power of intention;
- Be a collector (coins, arts, stamps, post cards, musical registrations);
- Become more complex and more profound;
- Be less emotional (control your emotions);
- Use cold, calculated logical reactions;
- Don't use emotional desires for revenge;
- Moderate response (not strong response) to provocation;
- No obsession;
- Cultural imperialist;
- Resist to other's ideas;
- Be against hegemonies;
- Resist to other's culture, repel it,
- Hit and run;
- Auto discipline;
- Be suspicious;
- Futurist;
- Cloning;
- Increase longevity (live 190 years);
- The market of conditions;
- Vision for the future;
- Tell the truth and leave;
- Spiritual discipline;
- To create yourself a crown of mystery and legend;
- Physical and mental resistance;
- To have the spirit of the supernatural spirit;
- "Electronic flea" implanted under someone's skin, to determine its GPS (= General Position System);
- Psychic manipulation through chips;
- People harassed through programs;
- Push to auto-destruction;

- Satanic music, violence, drugs, homosexuality;
- Push to incertitude;
- Everything to come from your mind;
- When a door is shut on you, someone else opens a window for you (Chinese proverb);
- People act in many instances by instinct, not how is rational;
- To attain soul's peace, you must free your mind of any thoughts: good, bad, joyful, sad;
- To reach an absolute indifference/neutrality;
- To know how to conserve your energy;
- Long, short, medium term strategies;
- There are mutations at the planetary scale;
- Electronic games;
- To have the courage to think in totally new directions;
- To have the boldness of questioning renown theories;
- To innovatively combine elements from various domains
- Black magic;
- *Homo television*: TV creates opinions for the masses, manipulating through suggestions;
- Diabolic actions;
- Transmission of contradictories news;
- Killing the information;
- Intoxication with false information;
- I'm on you as on a gas cylinder;
- From two rags you cannot make a dress;
- Pull off the bad teeth;
- Speaks freely (speaks a lot);
- The food was coming in waves;
- We learned on your mistakes;
- Comes out the egg, or not?
- At the dancing ball, or at the hospital;
- It's all my fault, I did it to myself;
- Where? In belka's asshole (belka = squirrel, in Russian);
- Neither fish, nor meat (something undefined, from Russian);
- Where the Moldavians dance,  
The grown howls;
- Paunchy (with a large belly);
- Dabbled;
- To filch;
- Tension and attention;
- Are you restlessly?

- It's like you're impaled!
- From the part of Mr. Martin and I don't know what's his name;
- Everything should be as it shouldn't be;
- Not from nothing I got gray hair!
- Only that grandpa is a little fatter than X (a little twice as fat);
- I have sometime such a force that I could part the mountain in two;
- He is in big dodo with his liabilities;
- Trustworthy of no esteem;
- In that evening it was evening (In a summer it was summer);
- The sky is half red, half green, and a quarter violet (or it is totality black);
- An exceptional exception;
- To start what we don't need to start;
- For a deaf old woman the church's bells ring twice;
- Don't walk deuced!
- Non medical therapy;
- Ergo therapy = treatment method of psychological illnesses in which the activity of the patient constitutes the major curing factor;
- Psychotherapy;
- Mel therapy = treatment through music;
- Art therapy;
- Cult therapy;
- Sport therapy;
- Happy therapy: to laugh, to be joyful, optimist, sociable, through tickle, anecdotes, mental excitement;
- The loneliness, fear, trouble, pain or prolonged hatred could contribute to sickness;
- You may be blackmailed if your achievements (secrets) are discovered;
- None of the resources that you need are immoral or illegal;
- The importance of a real fact grows or lowers because of the media;
- Perverse actions;
- Documents that are perfect counterfeit (all world wide secret service use counterfeit documents);
- Do not be surprised by anything;
- To be able to act as a paranormal;
- The road to hell is paved with good intentions (Pavel Coruț);
- Be aware of people who insistently praise you;
- Apply autosuggestion periodically;
- To gain materially from your intelligence, your ideas;
- Be an action man;
- Nothing is for free;
- A life in a perpetual change;

- The spy remains spy even in the moment of death (Pavel Corut); [There are true facts which you'll take with you in your grave];
- Informational confrontation;
- Give the impression that you're sustained by many friends;
- Disinformation, diversion;
- Be non conventional (surprisingly) non-linear, non conformist, unforeseeable;
- Diplomas bought or arranged from various universities;
- Plato: The soul is a fight between reason and passion;
- Seneca: People love and hate their vices in the same time;
- Philon: the badness is man's body;  
The body is a black hole (prison) in which the soul is locked up for its sins;
- Epictetus: He is ashamed to have body; and its soul is locked up in a cadaver;
- Joseph de Maistre: Any nation has its deserved government;
- Machiavelli: A great man cannot be a good man;
- There is overproduction of books (what needs to be done to pull through?);
- Don't waste energy with publishing, concentrate in writing;
- Experiment for the love of experimenting it's not a good idea;
- The intellectual doesn't need to behave himself;
- To give a meaning to your life;
- To laugh;
- To look at the suffering and trouble as something helpful and beneficial;
- When you do something be convinced that it is the best, and you are the best;
- The fear of something (that you cannot sleep, for example) is an inhibiting factor and you cannot accomplish that something (then try the opposite: try not to sleep, and it will result the opposite);
- The obsession, melancholia must be ridiculed and ignored;
- Hyper intention, hyper reflection are not conducive to success;
- You must fulfill the existential emptiness;
- The man is not pre conditioned and pre determined, but he determines himself (position, education);
- Man's search for meaning, logo therapy;
- Adapt yourself to the new situations;
- Don't be afraid, if you're afraid you loose!
- Meditate to create harmony;

Mottos:

- To touch the untouchable;
- To bring nearer the far-away;
- Let's play the perpetuity;
- Lost in infinity;
- Abyss, vacuum;

- Surrounded by infinity and absolute, and eternity;
- Necessity, universality;

Principles:

- Extreme;
  - Different;
  - Nonconformist;
  - Real;
  - Absolute relative;
  - Relative absolute;
  - Definitive, complete, open;
  - A Smarandacheian universe;
- 
- Honorary Doctorate has become highly vulnerable, even negotiable, commodities;
  - Not too many take it seriously;
  - Sometimes is given for qualifications which one doesn't have;
  - It is given to celebrities to attract the public/students on campus;
  - With the poet Robert Frost obtained 40 doctoral honorary (with which he decorated his walls!);
  - The doctoral honorary can be retracted;
  - It is given for political criteria;
  - Some institutions award these honoraries to administrators and professors from other universities, which in exchange will reciprocate the awarding process;
  - These are awarded to persons who make substantial donations (although the institutions do not recognize this) [donations are comprised of money, land, services];
  - The bible schools award diplomas in exchange for donations;
  - When an institution is in financial crises, sells diplomas;
  - Are given to those who worked in domains of high interest at a certain time;
  - There are:
    - Studies through correspondence;
    - Studies through internet;
  - The rules could be overruled or infringed;
  - Non-trust thinking, confusion, lack of courage;
  - Wavering aspirations;
  - The mediocrity principle;
  - Forced homogeneity;
  - False general;
  - Internationalized lie;
  - Regimentation;
  - An individual is killed by a false general;
  - Lack of trust, lack of love, lack of solidarity, population's inertia;



- Today: individual opposition;
  - Moral torture (the wife is followed instead of husband, etc.);
  - Friable, disoriented, alienated conscience;
  - The misdeeds of the nomenclature;
- 
- Mahātmā Gāndhī (1869-1948): from non-violence he made an instrument of political fight against Britain; philosopher; leader of the national movement for independence; he was put in prison numerous times; did not want to obey to the Britannic rules.

## 2

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### LIFE STRATEGIES IN INTERNET LITERATURE

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- Cybernetic art;
- Virtual engineering, three-dimensional simulations fractal illustration; interactive games, digital compression, electronic photo E-fiction; (Ion Manolescu);
- Symbolist intestacies;
- Pop-Art phantasm;
- Mediated text (on mass-media), is the new sensibility;
- The approach of the virtual authentic;
- Poet's sentiments should agree with those lived by others (Kavafis);
- Hyper sensible nature;
- Semi-refrain;
- To place a Latin dictum with your "logo" (paradoxism + science + arts) ;
- Make predictions: what will happen with my theories, definitions, notions;
- "Grammatology", "deridadaism" ("Vatra", Nr. 6/1988, p. 68, Cornel Vilcu);
- To be gifted with the mystery of the magic language;
- Smarandacheization;

- Usage of very rare words;
- Be extravagant in art;
- Negative reactions are normal;

- Endow an art with the power of expression of an another one (Alexandru Scriabin, Russian); [esthetic analogies, theory elaborated by C. Andronescu];
- Sinestezia = to percept with a sense, while others percept with another sense; to see sounds and taste colors; to associate feelings to numbers;
- Elaborate and (fast) publish "Paradoxist Tertiary" (volume title + theory + preface);
- "The third contradicts the first two";
- Compose a poem "Sick poem" from a medical bill;
- Preserve clothes, objects (from America to Bălcești and saved in a chest, for the house museum);
- Send to correspondents a questionnaire about paradoxism, and introduce them as essays in a special volume;

- What are the conditions to enter in the Association of International Dramaturges?
- A book of other people biographies;
- Poems made with verses with only one word;
- Poems without verbs;
- Poems without nouns;
- Poems without adjectives;
- Poems made only with verbs;
- Poems made only with adjectives;
- Combination from many arts (music, drama, poesies, scenic interpretation, painting, sculpture);
- Writing your biography at the third person;
- Economic war;
- Diversion;
- Commando action (scientific, literary) in the center of the action;
- Radio electronic disinformation;
- The chained reaction (scientific, literary propaganda)
- Psychological diversion;
- Survive and fight in conditions of total isolation from your troops;
- Mysterious forces;
- Psychological pressure;
- The camouflage of the action;
- Spread favorable news;
- Specialists in informational art;
- Hypnosis-therapy;
- Computer revolution;
- Change often your strategies;
- Be with the Germans; a thinking machine;
- Be proud of yourself;
- Auto-disciple imposed of your ideals;
- The power of persuasion;
- Change your enemies in friends;
- Probable worlds; parallel worlds;
- Some are not interested in truth, but in conjecture;
- Embargo, boycott, discrimination, sabotage;
- Don't criticize not to irate the powerful ones;
- Clever propaganda;
- To be discovered (a literary agent, artistic, scientific) and to be sensationally launched [making you a celebrity, after that things will progress normally];
- Be able to put to good use anything (and the non-important, the quotidian, the banal);
- In the attraction process, a lot is based on emotions (not on rational);

- The power of reborn again (in other domains);
- Empedocles (antic Greek philosopher, c. 495 – c. 435 B. C.) was a genial charlatan [in some say];
- To know to wait;

### 3

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## LIFE STRATEGIES IN EXPERIMENTAL LITERATURE

---

- Poems in a bilingual (!) edition; on the same page:

English I

English II

- Drawings (computer generated) between poems;
- The mathematical rebuses (translated poetry) (from the linguistic articles) can be transformed in poems?
- A poem on page 7 [is continued on page 9],  
A poem on page 35 [continued on page 16];
- Title: “A letter”;
- Publish also a cycle of translations;
- Silly dedications (to my shoe which broke on January 13, 1891)
- Footnotes;
- Theatre play with:

*John:*

*Mary:*

*John:*

*Mary:*

[                    ]

(Personages who don't talk);

- Double poem of Shakespeare and gen. “Luceafărul” (Evening star) without underwear (insert a verse between the Shakespearian verses);
- Comments on the verses (paragraphs);

*Verse 1*

*Comment: comic....*

*Verse 2*

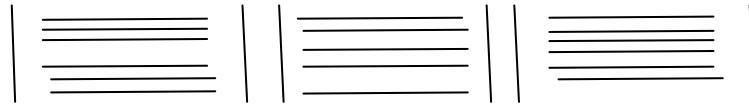
*Verse 3*

*Verse 4*

*Verse 5*

*Comment: comic....*

- There exist a current “New formalism”;
- Poems logical diagram: 2-3 simultaneous poems



- A radio active literature  
*“Expansive poetry”*  
*Poetical poem;*
- Journalistic poem (cuts from newspapers but made them smart)
- Poems with only one syllable (or word) every verse (see Calderon) which rhymes perfectly (change only a letter or two, metric);
- Poems of only two syllables (small words) every verse with a perfect rhyme, metric (see Calderon);  
(Find special dictionaries at the library)
- Ad Poems (publicity poems)
- Take American poets and spoof them one at a time! (in Sorescu’s style: with their own words)
- Censored poem

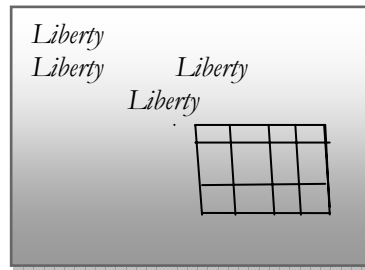


- An ideal;
- Biography (of something fictive, of a dog!)

*My non-aestheticism;*  
*“A poet contextualized”*

- Pornographic poem (and nothing pornographic on it!);
- Collages;
- Narrative between photos and paragraphs (Michael Ondaotje);
- Florentin Literatureson;

- Poem of the format:



Only one word (as the one above);

- Short sentences;
- Put complete addresses in a poem;
- Compositions of words (made-up words);
- “Poem in PASCAL, computer language”, (photocopy the holes from the edges of the computer printing paper), in COBOL, FORTRAN, C++, ASSEMBLY, ADA, PASCAL (and more);
- Five variants of the same poem (Quéneau’s style);
- Performance poet and anti-performance;
- Poems: gleanings from newspapers: “News”, etc.
- Title of a journal (poem): News; (unfinished propositions from the magazines):

*An attractive investment  
 In more ways than one  
 But there are signs that  
 “Victory” has not been achieved  
 Finance Review, Monday, September 6, 1989  
 If you’d like to know more about;*

*[Copy phrases, collocations, ideas, proper names (without offences to proper names), and localities, preserve the format for cities, dates, agencies, humor] – a cycle];*

- An “Infinity of poems” - cycle: Quéneau’s style (which are resulted from some algorithm; which will surpass Quéneau);
- Vulgar poem, [an empty page: “I’m ashamed to tell it!”];
- Violent poem;
- Primitive poem;
- Poem for the deaf;
- Horror poem;
- Disabled poem;
- Blind poem;

- Poems in PIG LATIN (a kind of children’s English) -a cycle:

*do* ≡ *o-day*  
*walk* ≡ *alk-way*  
*situation* ≡ *ituation-say*  
*a dog* ≡ *a og-day*

(1) DARYL, DAGLRYGL

*igl schoogl gogl togl [gʔ:l]*

(2) or use another syllabus: *ibl gobl tobl school* (look in a dictionary or encyclopedia)

*speak* ≡ *eak-spay*  
*stress* ≡ *ess-stray*  
*arm* ≡ *arm-way, or arm-hay, or arm-ay*  
*eye* ≡ *eye* (Ed said)  
*air* ≡ *air* (Ed said)  
*alligator* ≡ *ligator-a* (Ed said)

- Poems in American slang - a cycle - (check in a dictionary);
- Poems: enumeration of facts/objects (English), daily facts, advertisements, localities without capital letters;
- MECHANICS (COLD, ABSTRACT, FREEZE) POEMS (written by the computer or using an algorithm, logical diagrams which are displayed in the book);
- “Unusual and provocative (but not experimental)”;
- Poems made with words that are similarly pronounced (example: “short, sharp, shock” (quoted from others));
- Poems with English expressions;
- THE POEMS OF THE EMIGRANT (cycle)  
 Incorrect formulations in English language, common errors of the emigrants (also humoristic), adventures, guns, crimes, and suspense (take the grammar from English language);  
 [I have something similar in the ideas from the journal];  
 [The poems being about emigrants];  
 Poems with verses of only one syllable (see Calderon), two syllables (see Calderon);
- Poems with only proper names;
- Poems with “anti” (cycle): Anti-Air, Anti-Space, Anti-Something, and that something doesn’t come up in the text;
- Poems like in French: juxtaposed words: *élogiaque* = *élonger* + *élogiaque*;
- Poetry with expressions from the notebook with metaphors, from the end (as my “Anti-chambres et antipoésies ou bizarreries”, other tricks): cycle



[very modern American poetry, too, super]

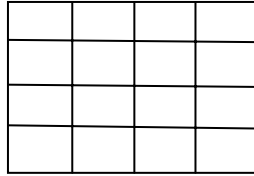
- “The power and the danger of the language”;
- Write on the copyright page:

First Edition printed in 1993

Second Edition printed in 1991

- Pages placed upside down;
- Page 37.5, and place a half page;
- Literary anarchy? Neel!
- Cowboy poetry (concept that exists already);
- Borders of verses;
- Nuclear bomb in the 1991’s literature;
- Absolutism;
- Using the techniques of the non-techniques;
- Montages = (non original) juxtapositions of texts (literary fragments);
- Repetitions (put a poem multiple times);
- A poem = one verse, meaningful, which repeats tenths of times;
  - Technology in literature;
  - The relativity theory of Einstein in Arts;
  - Auto parody;
  - Non stereotypes;
  - Sub culture ;
  - Pre-avant-gardism;
  - Post-structuralism;
  - Nonsense literature;
  - Post-literature;
  - Post-poetry;
  - Garbage and toxically verses;
  - Critics and fiction poetry;
  - “New literary art” (non orig.);
  - Unusual;
  - “Poetry in open forms” (non orig.);
- Translated from English to chemistry by the author;
- “Whimsical vase”;
- Use of coined, meaningless words”;
- “Ritualistic gibberish of children’s counting –out rhymes;  
Published book: “The book of nonsense” (1846): collection of limericks (Edward Lear);
- “Brilliant nonsense rhymes”, Lewis Carroll, (Through the Looking-Glass);
- In USA: Laura E. Richards, NONSENSE VERSE (Encyclopedia Britannica), Richard Lear: “Non sense”;

- The readers would write poems on the theme: top of the leaning tree (with its branches touching the ground, , etc.)
- Crosswords, puzzle poems:



- Arithmo-graph;
- Poems in which some words should be filled in by the readers;
- “Apocalypse Poem” (a mixture of letters, overlapped words);
- “The shortest poem”, and place a long poem, (of some three pages);
- “Taboo Poem” (nothing written, or something political. American politics, Soviet politics, Orient-Occident, Israel-Arabian countries, communism-capitalism);
- Poems for children (without any sense);
- Transformed from English to Gallic (old language) by the author;
- Transformed from English to Chemistry by the author;
- Translated from English to Physics, (give a couple of physics equations) ;
- Upside down poem (half upside down, the other half normal);
- The language’s adventures,
  - Discontinued thinking,
  - Hubbub graphic,
  - A new support for a book;
- “*La vérité ne se mange pas?*  
*La musique non plus. Mai je dis, moi, que la poésie se mange.*” (Geo Norge, Belgium);
- Put quotations from/in many languages;
- Poem formed from only one word, or two, which would rhyme somehow and be, in the same time, comic:

*“sure sure pure sure  
Dure dure sure...pure*

*“Care rare sure...pure”  
(in addition, sometimes forced);*

*Auto-plagiarism (any author will reach this end after awhile).*

*-I don't have anything to write, because that's why I'm a writer;  
- What's new in the Universe?*

*- Just this book!*

- A poem with the grammar and punctuation corrections: “Proofreader’s poem” (see the dictionary under proofreader’s marks and in self-publishing, p. 61);
- “Autographic Poem”:

*I’m the best  
Bad poet  
Of the world.*

- Addendum = (Short) additional description;
- GLOSSARY = terms specific to the book, placed in alphabetical order, as in a dictionary;
- A poem ERRATA = the whole book is in the errata.
- INDEX poem = contains specific information;
- Put BIBLIOGRAPHY (the list of consulted books: include example of technological books, astronomy, etc., crap!);
- “Poem about Coca-Cola” in a bar, about the ring of a telephone, and about an envelope without address (written by Philip Dacey);
- This poem is dedicated to the left sock and my short pants which I lost at the swimming pool (At Miradora’s Apartments, on Bell & 9<sup>th</sup> Avenue, N-W corner, in Phoenix);
- Poem:

*TITLE*

*(Empty space)*

---

*Write small at the footnotes;*

- Poem:  
APPENDIX = lists of drawings, graphs;
- “Bestseller (poem)”  
*Nobody bought this book; the “best seller” notion doesn’t exist, it’s only for publicity (a lie);*  
*(From page 139 of NONPOEMS, my ass BOOK, 23-SEPT-90.*  
*Reprinted with author’s permission)*  
*(.....)*

*If you understand what the heck my poem was trying to say: “ușă cu zăbrele, gard cu nuiele”, please let me know. Nothing.  
I’m also extremely curious.  
Later.*

- Kahlil Gibran wrote about nonsense;
- Diversity in arts;
- Poem: a list of objects (copied from advertising, labels, names, etc. quotidian life):
  - *Fry’s on Bell of 19<sup>th</sup> Ave.*  
*FOOD FOR LESS*  
*Night Bar in down-town*  
*Sexy Girl, Sexy Girl,*  
*And Flexi Glass*
  - *8 Theaters on East of 32<sup>nd</sup> Street,*
  - *Volvo dies on intersection;*
- “© Poem” (copyright by... Poem);
- Censor(ship) Poem (poem censored);
- Taboo Poem;
- Transgression Poem;
- Emigrated Poem (poem in exile);
- Samizdat Poem;
- “Meta-plagiarism” (MLA);
- Insufficient Language for our poetry;
- Invisible Poem [empty page!] (Again?);
- Poetical cliché;
- “Bzzzzzz” (write only bzzzzzz everywhere);
- Title of a poem: Only one letter!
- Title: “Unwritten poem” (and leave the page empty);
- TV5 movie: Policemen and Killers; My sons fight each other;
- Ion Rotaru’s style:  
*Trans-poem (ante, apud, ad, adversus, circum, citra, circa, cis, ergo, post and poter, prope, propter, per, secundum, supra, versus, ultra, trans, contra) (Latinisms, prefixes, prepositions with accusative);*
- “Science-poetry” = a new branch of philosophy of science;
- “Post-structuralism”;
- History and literature;
- “Pop literature”;
- “Novelized poem” (FS), title;
- “Killed Poem”;
- A poem with only quotations (similar to Ezra Pound’s), excess, intentionally plagiarism, calumnies, hodgepodge, rushed culture;
- Pietism (Czechs);

- Poems placed in a rebus' square;
- Poems written only with capital letters;
- Poems written only with small letters, and in the middle of the words put capital letters;
- Juxtapose English words: bigdog, smallchicken;
- "l'oeil spedé" (Christian Prigent, Fr.);  
*Super-avant-gardisme;*  
*Arrière-avant-gardisme;*
- Pig Greek;
- Slang or many Spanish words in English phrases;  
David Dillard knows (CDCK) [I'll ask him to translate for me a few verses as slang poems];
- A poem with verses in many languages;
- Poem with only proper names (which will rhyme);
- To ask Hans to translate for me some verses in navy slang (or provide a dictionary of slang);
- "Talked poetry" by David Antin (U.S.A.);
- English pronunciation, but the writing done in Romanian of something very known (for example: "*Au clair de la lune, mon ami Pierrot* → *Ook lair dollar loon ber, Mona me per row*") [French to English], Lord Charter French author;
- I'll give you a good/bad example about how not to write poetry;
- "Trans-textuality"
- Poems written by a stammer (repetitions);
- Write the English phonetically with Cyrillic letters (capital letters);
- Write 'nite' instead of night; 'lite' instead of light (different spelling for the same pronunciation),

*Separate in syllables (calculus):*

-----calc

Ulus of -----

*etc.*

- Grammar errors (my nonpoetry style : « Le fille et la garçon »)

*I are an émigré  
And doesn't have no résumé.  
I is looking for the job that nite  
And you finds whole my lite.  
("Refugee's Poem");*

- Joined words, a lot of them, as in the German language;

- Formalism;
- Pastiche (auto-pastiche);
- Literaturism (?)
- Poeticism (?)
- Linguistics (writing using various alphabets) (with Russian alphabet, and Hebrew, and Hindi for example);
- Puzzle
- Macaronis;
- A poem entitled: ETC

*Etc. what? Etc. why? Etc.*  
*Etc. because, etc.*  
*Etc. but etc.; of course etc., etc.*  
*Etc. or etc.*  
*Tc. And etc.*  
*I.e. etcetera;*

- Substitution of a letter with another:

*(Figar~~o~~)*  
*Ô admir~~l~~able crasse*  
*Ouvr~~e~~lièr~~e~~*  
*Ô Porogne etelnerre...)* (Alain Lance);

- Polyphonic poems, (sonorous, visual poetry);
- Post literary age;
- Post poetical age;
- Subversion poem;
- Dehumanized poem;
- Electronic poem;
- Orthographic experiments (Robert Grenier);
- Typographic dada-like pieces reminiscent (Kurt Schwitters);
- Letters scattered in the text creating a nonsense text;
- Propaganda poem:

*We are the last*  
*You're the worst*  
*We are the last*  
*You're the worst.*

- Trans nationalism;
- “Lettrism”;

- Poem with a map's photograph (or a painting);
- "Art brut" (Dubuffet);
- Eccentric poetry, grotesque;
- Poem with a very long title and with a content of only 2-3 verses (or words)

*Poem about the foist  
 Man who didn't write  
 A poem but created a  
 Very good impression  
 In this life.*

- Listing of words

*Vacca Vaky Vary  
 Para Pary  
 Vary Mimy  
 Tip Tihy;*

- Fatalism, chaos, insanity, hysteria;
- "Marginalized literature"

*----- write only  
 ----- on the edge  
 ----- some  
 ----- impressions on the  
 ----- content;*

- "Poem"  
*Poem poem blab bla bla  
 Bla bla blaaa ba;*
- "Technical poem" (copy something prosaic about technology, and put it verses format;
- Misspelling  
*Squawk (not squeak or squawk);*
- Abbreviations Poem [use silly abbreviations and explain it at the footnote vice versa];
- Each verse has all the words joined:  
*I went to your house today and now is home;*
- Stammered:  
*I I go go  
 I don't don't go;*

- The same poem repeated consecutively 2-3 times in the volume;
- “La Nouvelle Poésie”

*High density*

*High density*

*Mary terry*

*Do not carry*

*Vary*

*La poésie*

*High density*

*High density*

*Vox populi*



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### 3.1. JUNK BOOK

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- Deconstruction
- A poem that will be signed Florentin Shakespeare;
- A poem that will be signed Byron Smarandache (!);
- Provide: Translation I  
                  Translation II  
                  Translation III  
of the same poem; (the translations will appear in different contexts);  
(For example my poem on Eminescu's: "in pale hemorrhages",  
and in final to reach the point that the variations in translation will be  
contradictory!
- A cycle "Bad poems" (those from the bad folder);
- "Zoo poem": in the shape (contour) of the animal insert a decoupage from  
zoology (in English) plus a drawing of the same animal!
- "Dictionary Poem": translated words:  
Literature = literatură;  
Poem = poem;  
Poet = poet.  
Translated from English to Romanian;
- POP ART POEM (made out from collages);
- Place stamps or envelopes (ca (in)) poems;
- Underground poem (poem obscene);
- "NonBook";
- Personism (N. Y. School), a kind of literary movement;
- Wakian (= a literary style);
- Aphoristic forms;
- Funny advertisements;
- "Translated from English into Chemistry by the author", Geography by the  
author" (Arizona's map, Romania's map and that of the USA interfered; United  
States of Romania);
- My writings are parodies of everything that exist in science;
- Self destruction poems: "don't write poems in your own language. It's too easy,  
they become too good";
- Give a quotation, someplace, from a nonexistent writer, then write: "Quoted  
without the author's permission.";
- "Bostonian poem" (no r) WOK FO MONEY (eliminate the r from the poem);
- "Arabian poem" W(o)RK F(o)R M(o)N(ey) (from an already known poem);

- Write some sound poetry:

Hi. Hiii! Hiiiiiiiiii!  
 Wow! Ow ow o wow....  
 Yaaaaaaaaaaaaaaaa?  
 Buuurrrrrrrrrrrrrrr!  
 Nooooooooooooooooo!

- (Repeated sounds, onomatopoeic; what sound makes the duck? The goose? The wolf?);
- Musical notes;
- *A verse written by hand*  
*A verse typed*  
*A verse written by hand*  
*A verse typed;*
- Poems written only with capital letters, a verse written only with small letters;
- Literary (un/non)techniques used within this anti-volume;
- Poem into poem:

Poem

*I'll teach you how to write poetry.  
 It's very hard to create good poetry,  
 But anyway, you can try.  
 Hence:*

**Poem**

*What's a verse?  
 Do you know?  
 Look at it ...*

**Verse**

- Something, some sort of roman into a roman, André Gide;
- A poem called “Contents” or write “Contents” with false poems and the number of pages, elsewhere...
- A poem only with proper names, names of streets, cities, countries;
- Introversion poem (nothing written!)
- A table of words:

<i>History</i>	<i>yes</i>	<i>Is</i>	<i>something</i>

- Para modernism?
- Met fiction: innovative literature;
- Poem without interest;
- Poem that repeats;
- Insert mathematical plays (with birds on the fence, with rebuses, with infinitives);
- Anglicize certain Spanish words (and vice versa);
- Scattered words and black-white photos from magazines between them;
- Distorted words;
- Translate the poetry (with please, permit me to enter in the literary history);
- “Illiterate poetry (verses) for literarily professionals”;

*Who knows does,  
Who doesn't know teaches,  
Who doesn't teach  
Leads!*

The American economy forward disaster!), (a small essay at the beginning);

- “Meta-poetry” (don't write how it suppose to write a poem):

*To write a poem you need a pen and a paper  
To write a poem you don't need a pen and a paper,  
You have to feel it.  
To write a poem you need a heart.  
To write a poem you don't need a heart  
Only.  
But you need a mind/ brain.*

- Hypocrisy and poetry;
- The culture of poetry's subculture;
- The superabundance of lack of poetry;
- Mediocrity poem;
- Nudist poem;
- Book published in 1992-1993, but write on the book cover 1999 (or 2000);
- Is in DRACULA's country a Dracula's movement, isn't it?

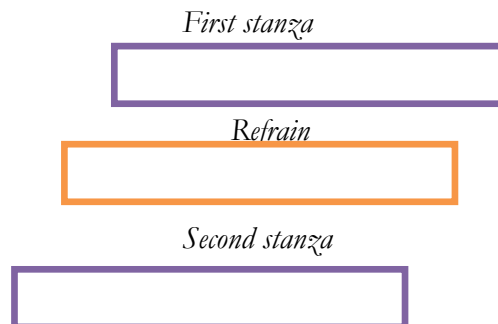
- Mega-poetry;
- Freedom of the Censorship;
- “Big Bad Bud”
- Non-intellectual poetry;
- Put a “Triplet” (title) and write four verses;
- Poetry of 8 or 7 verses, each of 8 syllables:

*Verse 1 = verse 4 = verse 7*  
*Verse 2 = verse 8*

- Put a “Quatrain” and write seven verses;
- If is art for non-art, or better said: non-art for art;
- To play tricks, and mock the literature became my pleasure;
- Limerick = humoristic poetry based on absurdities (5 verses, rhyming aabba) (write “Limerick” sad poetry of 3 verses with death;
- “Elegy” [put the titles of some poems in quotation marks?] write comic verses;
- “Long Poem” (the same verse repeated on two pages)

*When I'll give you a call?* (various punctuation signs at the end of the line)  
***When I'll give you a call!***  
*When I'll give you a call* (various fonts)

- “Tragedy” (and give a short comic dialog);
- “Comedy” (give a short sad dialog);
- “Sample of one stanza” (= strofă) and give two stanzas separate by a blank line)
- “Spanish poem” (written in French)
- “French poem” (write a poem in Romanian)
- E - No connection
- E - To contradict everything, contradictory ideas also;
- “Song with no refrain”



*Refrain (the same)*



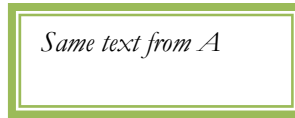
- “Blank Verses” (put four verses which are rhyming: aaa, rhythm);
- “Brazilian Poetry”:

*Teresinka Pereira*  
*Almeida Fischer*  
*BsB Lettros Teresinka*  
*Fischer*  
*Almeida*

- Biography Non-Literaria;
- Parody of “Poem A”

Poem A

Parody of the poem A



This is a parody of the PARODIES;

- Literary Anti-Methods;
- Poems (every word separated in syllables with “-“ or not);
- “Poem in German” (and give one in Spanish);
- “Pastoral Verses” (and give a poem which is not pastoral)

*Two cars got wrecked*  
*In a traffic accident.*  
*The police came immediately*  
*And gave both drivers tickets.*

- “Buddhist story”  
*When Jesus Christ predicted*  
.....  
(only about God);
- Don Quixote della Phoenix;
- The biography of a great unknown poet;

*Biography*  
*John J. John*  
*(1973-1996)*  
*Mortua Est*  
*Big American Poet*  
*(Maybe seven feet tall)*  
*And important patriot*  
*(He fought against UFOs.*  
*Published books: Yes and No*  
*(50 editions and a half),*  
*The History of the Paradoxist Literary Movement in the United States.*  
*He didn't live from his poems (because they are not good to eat), but he died three years ago!*  
*God blame him!*

- Poem with chemistry:  
 “Translated from English into Chemistry by the author”  
 (similarly with physics, geography: a map);
- Phoenix \* Bălcești \* Bergerac:

University Nonpress  
 Publishing Anti-House

- Pre-Poetry  
 Don't drink and (d)write;  
 At the beginning: This book had to be published in 1999. But I edited it seven years in advance because people were not yet prepared to understand it, and deny it;
- Price: \$ -3.99;
- Write to bRandon House that the volume is funny, crazy, accepted. The notion of paradoxism will be included in several European encyclopedias (send the volume to be rejected);
- “Acrostics” title, but no acrostics;
- Poète Maudit, Poet Laureate;
- Valentine's Day

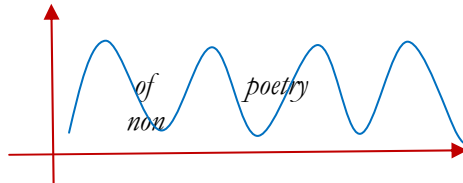
*Florentine's Night*  
*Is not Friday 14<sup>th</sup>, 1990.*  
*Sweets for the sweet day!*  
*In honor of this day, the*  
*Whole department is not invited*  
*To bring tonight*  
*Valentine Goodies for all*  
*To share and enjoy*

*Florentin's Night.*

- A poem: "Bibliography" where I quote only authors, books;
- "Translation" (in the following format):  
Book = carte  
Get = a obține, a lua;
- "Four (of/from) Three?"
- Poem only with connecting words: of, as, from, like;
- Poem only with adverbs;
- Poem with only verbs at infinitive;
- Poem only with "No"

*No Nooo, Nnnno  
Nnnoo No Noo'*

- Put the waves amplitudes and frequencies in a poem



- "Holograph Poem" (and put a typed poem);
- Para poem(s) ; (Paranormal verse) ; (psychique) aura;
- School to study non poetry;
- Insert emblems between verses;

- "METRON"

- U U

- U U

- U U

- U -

- U -

- U -

U--

U--

U--

- MIME

*I'm imitating  
 You're imitating  
 He/she's imitating*

*We're imitating  
 You're imitating  
 They're imitating*

*(What?)*

- Poem with words of only one letter:

I  
 A b f c  
 I

- Poem with words of only two letters (done);
- “Anarchism”
- (to cut “poem” from titles?) (the letters from the word anarchism foolishly placed on the page, and to be of various sizes);
- Poems in which the lines (verses) are joined between them (to take from my verses Os, Col and format them)

*IgOthatmarket  
 Twiceaday.Butyou?*

- Words separated in syllables at the end of the verses
- Place my small theatre play here;



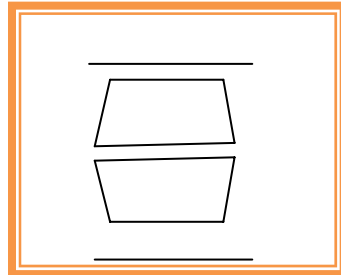
- Pen pen (os, col)

.....*title*



..... }  
 ..... } *verses 1-4*  
 .....

The same as above but rotated 180 :



- Write with different fonts  
 Kon-Kret = concret (used by Gomringer) (as that with engineering diploma);  
*“Cemparinpaska”* (invent a word); give it a definition = animal living in United States underground (imitating Webster dictionary’s style)  
*When C. will go up*  
*To the light*  
 [Invent other verbs: siparitize = to come at the surface];

- “Paradoxist Diary”

*March 30, 1980. I founded the paradoxist movement.*  
*March 32, 1980. I cancelled the paradoxist movement.*  
*Julaugust 3, 1980 Meeting paradoxist.*

- A poly-non-artist;
- “Death of the avant-garde” (draw a skull and post it on the telegraph polls);

*Who’s afraid of the avant-garde?*  
*The Avant-Garde will become the tomorrow’s*  
*Tradition in Art.*

- A poem only with names of American contemporaneous poets, French, Indians, Spanish, etc. (friends, and I);  
 From which I have translated (?) (“Poeticism”, “Poeticmania”, Iliad, Odyssey, “Tiganiada” [Gypsyniada]) ...  
 (the names written with small letters, eventually mixing the names: Carlos Shakespeare, Peasont Byron, George William Perez Faulkner;
- Poetical Abuse (Sexual Abuse);

- Misspelling, omissions (intentionally errors and omission);
- “Dedication”
  - ?
  - *To R. Kostelanetz*
  - *To M.e.*
  - *To Everybody else*
  - *To Marinetti, Picabia, Soupault*

- Put in the volume many essays, paradoxist manifests;
- “Desert Storm (scattered letters):

**A**  
**W**    **R**  
           **I**  
           **R**  
           **A**  
           **Q**

- Poems in English only with words of French origin:
  - fiancé,
  - in lieu,
  - doré,
  - par excellence,
  - résumé,
  - RSVP = respond, please;
- The Fourth Florentine Paradoxism
- Consider existent Art as non important, and that which is not art to look as art;
- The paradoxism against the paradoxism;
  - The anti-paradoxist paradoxism;
  - Or structuralism;
  - Formalism (“grammar of poetry”);
  - Militant pro contra;
  - I’ll show you how not to make verses;
  - A poet engineer;
- Poem of 5-6 words [written into a closed field: (enumerate the words as a set, group mathematic)];
- Poem made of postal addresses (an envelope “Mail Male”, “Post Office”); Alchemy of the word;
- Words with deletions;
- Literature of the writers with no talent! Or writers with anti-talent!
- The superman of letters;
  - A decadent avant-garde;

- Destroy the academic art, we don't learn our feelings in schools and creative writing programs;
- Be pride to other artists;
- Offend all;
- Accept the unacceptable;
- Everything is art;
- Everybody creates art, even those who don't create at all;
- Paradoxism = a continuous avant-garde;
- Paradoxism denies itself because when you create today at the time  $t_1$  you have to deny everything before  $t_1$ . Afterwards, creating tomorrow at the time  $t_2$ , that mean  $t_1$  also!
- The future futurism, the dada Dadaism;
- There exists junk sculpture;
- List only expressions from the book with metaphors (at the end)

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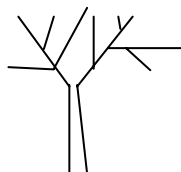
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Etc.

- Poem in which the words are of many colors ("rainbow");
- Poem concrete: as a tree



- And because:  
 $1 + 1 = 3$   
*Many times while*  
 $2 \times 2 = 5$   
 $6 : 6 = 6$   
 $7 - 7 = 7$

*We don't know what*  
 $1 + 1 = 1$   
 $3 \times 3 = 9$

- A poem in which each proposition has the words swapped between them.
- Grotesque syntax (like Konrad Bayer, Austria);

- A poem with the date of August 3, 1994, dedicated to Uncle Sam's broken underwear;
- A poem with the title of half a page (in small letters) and written only one verse;
- "IBM COMPATIBLE" – copy some propositions about computers from a book (a page);
- Sound poets: Lewis Carroll, Morgenstern, Sheerbart, Khlebnikov, Hugo Ball, Pierre Albert-Birot, T.F. Marinetti, Raol Hausmann, Kurt Schwitters, Michel Seuphor, Camille Bryen;
- Numeracy Poems with Smarandache sequences  $\eta(n)$  (give the definition and scribble something);
- Poets experimentalists: John Ashbery, E. E. Cummings, Soffici, Cangiullo, Iannelli, Carrà, Boccioni, Bètùda, Binazzi;
  - Literary rights movement in the Anglo-Saxophone World;
  - To give you a bit of fun and not really;
  - A modern poet is not a poet, but a linguist & literary & etc. researcher;
  - Discover rather than invent art
- French words: cliché, cenacle;

## GARBAGE POEMS

- Found poetry = poems taken exactly as they are in “nature”, non-invented. [Write “centos” from famous American writers as “found” poetry, and put it as theatre, dialogue between them] (pre-worked or not);
- Pop poem – poem taken (adapted) from advertising, adds (pre-worked or not);
- “The Black Hole” – a black hole in an English text (from the “Literary Journal” or “Publisher Weekly”); something cosmological, stars, planets (?)
- Sub-poem, (sub-literature);
- Paradoxist literature is an escape from literature;
  - Poetry doesn’t exist anymore. When we read Nobel, Pulitzer, Cervantes, or any other awarded poets, they are all considered mediocre or bad, and become invisible. And not because many of those prizes are manipulated by non-literary (especially political, geographical, juncture) means, but because poets don’t have any more anything to tell us. They repeat each other with different words or combinations of words.
  - Sometimes we think ourselves why the poet X received an award and not Y? The axiology is surpassed in an exposition of innovative art. The non-value theory makes more interest now than any other time. Write a poem as bad as possible, or as (good/well) as impossible.
  - Poetry is not a turning loose of emotion, but an escape from emotion”, T. S. Eliot);
  - “Art must not look like art” (Marcel Duchamp);
  - “Enfant non-terrible” of the literature;
  - Our entire life is a poem and our lyrical creation;
  - Literature exists out of word;
  - Literature exists out of literature;
  - Literature exists out of juries and prizes;
  - Literature exists out of publishing houses and it exists much better in such ways;
  - It’s marvelous to think about the garbage of our age becoming the art of our time” (painter Harold Town);
  - There is poetry in everything. “That’s the biggest argument against poetry” (Czech poet Miroslav Holub);
  - A poem in a poem;
  - And because everything is art, there is no art anymore;
  - Discover the monotony and ugliness of the art, as well as the variety and beautifulness of the non-art.
- Anthologies of Paradoxist Poetry;”
- Neglected poetry;

- Primitive poetry (people from Oceania, jungle);
- Eccentric poem;
- Similar experiments to those from short prose already written (long name, sentences of one word, etc.);
- Poem like Mendeleev table's (Dictionnaire Larousse, p. 312), called "Chemistry feeling"; change somehow;  
CU --- create a word  
Ag – create a word  
and come out with chemical sentences;
- The words bolded or not, such that the text would come out spotted;
- Anapestic poetry  
Anacreontic poetry  
Bawdy poetry;  
Bathetic poetry;  
Centos;  
Clerihews;  
Coplas;  
Doggerel'  
Eddas;  
Ghazals;  
Lausaviseur;  
Macaronic literature;  
Ottawa rimos;  
Polinode;  
Rimur;  
Sapphics;  
SF poetry;  
Tz'u;  
Vaishnova poetry;  
Villancicos;  
Villanelles;  
Poetry for the blind;  
Poetry in educational mathematics;  
Trouveres;  
Meistersinger;  
Minnesingers;  
Paradoxist Poem;
- Pre-post Eliot poetry;
- *Non- Art becomes art;*  
*Anti-Art becomes art.*  
*Art is already art.*  
*Everything which is not art becomes art.*

*Because of its subjectivity what you like, I might not like. And vice-versa.*  
*Art is everything. But look at it from a special angle and present it in a special shadow.*

- “Quatrains” (already considered by myself) (a poetry of six verses instead of four);
- “Sextines” (= 6 verses), and put 3-5 verses instead!
- Poetry for blind and deaf people;  
 Topological poetry (to create a topological space, axioms, lemmas, theorems, and develop poetry in this space)  
 Poetry in (anti.non) poetical space, Ref. de l'idéologie (Derrida, “Tell Quel”, French journal, 1960s, editor in chief: Philippe Sollers);

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### 3.2. A-POEMS, A-LITERATURE

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- No limits for the art;
- No borders between art and non-art;
  - We don't care about
    - Constructivism or de-constructivism, structuralism.(de-constructivism is a construction in the opposite sense).
    - Representation(alism) or non-representation(alism)
    - Cubism or square(ism)
    - Futurism or pastichism
    - Abstractionism or concrete(ism)
    - Expressionism or impressionism
    - Radicalism or common(ism)
    - Postmodernism or pre-modernism
  - Rewrite for people who cannot read;
- Put checks, receipts, autobus tickets, spectacle tickets, cuts from the newspapers about me, Romanian letters, junk letters ("Poem day by day")
- Modular poem (Dick Higgins) = the principle structural factor (of the poem) is the repetition, indifferent contexts, of one or more elements of the text; each element becomes a module to form a plane (listed somehow);
- A general revolt against everything. By their permanent presence on the world stage, the famous personalities (politic, art, culture, economy) started to manipulate nations and their conscience. Down with them!
- Write my name on the front cover as:

**F-L-O-R-E-N-T-I-N**  
**F.L.O.R.E.N.T.I.N or**  
**F,L,O,R,E,N,T,I,N**  
**S.M.A.R.A.N.D.A.C.H.E≥→**

(or through poems)

- Sexual crises or recessions;
- "Para-dox(-)ism";  
*Para-literature*  
*Paraphrase*  
*Paralytic*



- Workshop: To standardize and uniformed the writers like the communist ideologies;
- Black pages, white pages (Emmett Williams);
- Geometrical models decorated with letters (same as the carpets);
- The author's photos in the book (E. W);
- Biological, geological, architectural (sketches) poems, U.S.A. history (but all parodied, ridiculously made).
- Mixed the words with something contradictory;
- Failed/wrong/wrecked/scratched poem;
- Poetic poetry;
- Today's literary critics evaluate an opera in the following ways:
  - The more incomprehensible it is, the more worth it is;
  - The more difficult it is, the more worth it is;
- When they understood nothing, they would say that they understood everything;
- Indefiniteness, closed-ness, vagueness, super-super;
- The poet to be an outsider in his (poetical/lyrical) field;
- Make a convention in art: be anytime unconventional!
- Only mathematical signs in a poem;
- Pseudo English language pseudo poem;
- Poems with the string wetted in ink and pulled trough the sheets of paper;
- An addition (multiplication with numbers) on the page;
- Non-visual poem, non-concrete;
- Archaic poetry
- The publisher to receiv bad mail after Nonpoms!
- My book covers considered as poems, even the cover book from my Junk poetry placed in the middle of a volume.
- Instead of cover book: a poetry (page 17) and please, re-number; here I didn't write any poem because I wasn't inspired;
- "Reader's poem": the reader is invited to write a poem on this page;

A-coherent poem (incoherent: J. Ashbery) (fragmented poem)

*"The rose*  
*Dirt*  
*Dirt you*  
*Pay*  
*The buildings*  
*Is tree*  
*Undecided*  
*Protest*  
*This planet"*

- Poems with numbers
  - **“1, 2, 3, 3 Tree**
  - **4, 5, 6, 7**
  - **7, 8, 9 When**
  - **5, 6,7,8,9, shine**
  - **Then the numbers**
  - **1 2 3 4 56 01?**
- A poem which tells about itself (Ashberg)
- E - To find: the beauty’s ugly as well as the ugly’s beauty;
- E - The culture’s garbage and misery;
- About myself to say: “Flor”, “Florentin Poem-tin”,
- “Invisible poem visible” (empty page);
- Definitions (see Jerome Rothenberg);
- To publish un-publishable creative work;
- Poetry with outwards/inwards;
- 1-4 empty pages (“Hymn”, ode, etc.) and as a note: “All rights reserved. No part of this hymn, ode may be reproduced”, (see Princeton Encyclopedia of Poetics and Poetry”);
- Repudiation of everything, we can consider everything as poetry: mathematics is poetry, chemistry is poetry, carpet is poetry, stones are poetry, even poetry is poetry;
- Frankenstein = any person destroyed by his or her own creation; (monster) anything that becomes dangerous to its creator;
  - The paradoxism is its Frankenstein;
  - Eccentrics in poetry;
  - The freedom of the censorship;
- I’ll tell you how to write poetries;
- Poems of ideas with quotations from many poets, (American) contemporaneous printings, difficult, incoherent;
- Contents: “Index of second lines” (usually it is of the “first”);
- Experiment for the sake of the experiment?
- Art for art?
- A derelict art;
- Is America a (literary/a-literature) culture? Prove that it is not true;
  - Abandoned to a few literary manpower;
  - Forsaken;
  - Neglect literature;
  - Remiss (?) literature;
  - Is the writer rejected by society as a destitute person;
  - Avant-garde is a *de rigueur* (bad) art;
- “Monster Poem”
  - To get (a/non) gratified audience and the critique’s non-recognition;

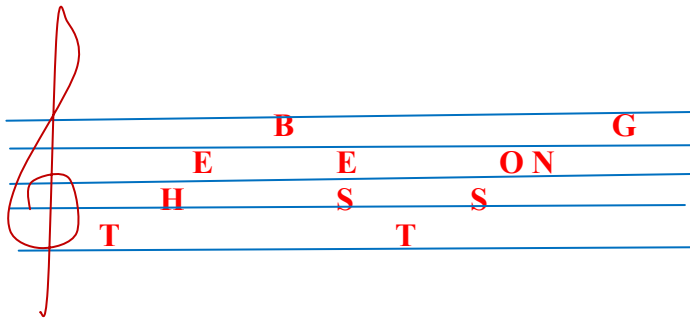
- "A notion of everything but poetry";
- Parody of Charles Olson ("A not of nothing but poetry", that is exist only poetry");
- Write after period with small letters (Eugen Gomringer, Germany);
- Archaic poetry (only archaisms);
- "Emigrant feelings", a couple of 10 poetries with gross misspelling and grammar errors and language miss-structure;
- "X is the best poet of America, X is the best poet of the world, X is the best poet of the world", (and continue so for a full page);
- I wrote to insert also the mathematics paradoxes, games, miscellanea;
- "Proposed poem" for the American Mathematical Monthly (and give effectively a proposed problem);
- Extract a series of found poetry (1960-1979, U.S.A.) from mail (and printed already), memos, etc. received at work;
- To define paradoxism by the absence of its definition;  
I'm getting out of the poetry business;
- Poetry with an word for each verse, which rhymes and has a meaning:

	a b c	
a b	b c a	
b a	c a b	or
a b	a b c	
b a	b c a	
	c a b	

- The end of poetry;
- Poem with headlines (as in the letters with heading, put an address or something);
- Put Smarandache geometries' definition in a poem which has a rhyme;
- Anti-pathy of the pathy;
- "Unpublished poem" (title);
- "Ars poetica" (Latin);

*Non-ars poetica*

*Poems on music scale*



- Copy a food recipe (photocopied from the library);

- Car accident:

*r*  
*c a a a a r*  
*a a c a r a a r r*  
*c a r c a r c a*  
*c        r*  
      *a a    a a*  
      *a a    a*  
          *a*

- Unreadable poem;
- “Three dimensional poem”;
  - N-dimensional poem;
  - Four-dimensional poem;
- The dead art;
- E - A writer for blind readers;
- Love them as they are not (poems);
- Mixed languages: one line Korean, another Spanish, one Japanese, one English, another German; (from Korean Anthology);
- E - The poet to be as savage horse jumping over the boundary of poetry;
- “Poem in Russian”, write a poem in Spanish about Russians;
- “Poem in Japanese”, write a poem in Romanian about Japanese;
- Surpoetic(ism);
  - Prepoetic;
  - Underpoetic(ism);
  - Cubo- poeticism (abstract painting);
  - Pico-poeticism;
- E - (Write a long essay manifest) Try to make poetry as bad as possible, and as unreadable and un-say-able as impossible;
  - To push the poetry out of itself, but still calling it poetry;
    - Transformation, the poetry of contradiction;
    - The poetry of continuous;
    - To say what must not be said;
    - Any syntax works in poetry, the worst it is, the better;
    - Poem (in the paradoxist sense) results;
    - Non-linear verse is as difficult as non-linear differential equations (insert also a difficult differential equation called Riccati’s poem;
    - To collect a thesaurus of follies/rubbish;

- To admit in poetry the inadmissible;
  - To disorganize the stanza/poem like a discontinue mind;
- Member of many inexistent associations, and awarded with so missed prizes in poetry;

*There are so many books he didn't write, and uncreated books that he already read. He's so proud that many anthologies and journals of the world rejected his "literary" work. But he's biggest achievement, widely recognized, is that he never received the Noble prize for literature in 1988 nor the Pulitzer one, and Guggenheim Foundation refused his application; that made him WORLD FAMOUS NON POET.*

*He received as many failures as nobody on this planet. Look, what a great performance!*

- Avant-garde in avant-garde;
  - Write about what you don't know;
  - The understandable it is the great creation it becomes;
  - The uglier a painting is, or the noisier a music is, the modern they look;
  - The hopes not to receive general recognition!

- E - The traditional literature opens doors already opened.

The weakness of the language,

My definition for paradoxist poetry: there is no definition for it. This is the paradox!

- To record the false and report it as truth;
  - The way of making non poetry from poetry is a creative way;
- Parallel texts on the same page;
- An out-of-art art;
- Anti-genius poet;
- Poems fully underlined (The motive? Find one) underline – underground;
- INTEGRAL;

*Intellective;*

*Intellectual;*

*Intelligent;*

*(Intensive);*

*Intent;*

*Interactive;*

*Inter-agent;*

*Intercalative;*

*Inter-cellar;*

*Interceptive;*

*Inter-tingly;*

*Interferential;*

*Interim;*

*Interlinear;*

*Interlacing;*

*INTELLIGENTSIA;*

- Poem title “INTELLIGENTIAL INTEGRAL”;
- Poem written by a cow (animals’ poems)

*Mo-muu*  
*Moo oo mm ooo*

- Pig Verse;
- Forcing the grammar:

*“i work*  
*i live*  
*i go to bed in night*  
*she nights*  
*i get up*  
*She slips she slips*  
*Slips slips*  
*i run in the morning*  
*i morning in the run*  
*i day*  
*She dresses*  
*She un-...she does...*  
*i don’t day*  
*She days*  
*Pam pa raaam*

- Copy definitions and formulas from books

*“The superficial area of the Earth is 196,950,000 square miles and the Earth’s weight is  $6,592 \times 10^{18}$  tones. (Charles Bukowski)*

- Be satisfied of your dissatisfaction?

- *Son-of-bitch*  
*Sun of bitch*  
*Sun off bitch*  
*Sun off beach*  
*Son off beach*

- I created some poems in Korean, because I don’t speak Korean and I don’t understand this language at all.

Everything I don’t know I write about. This is the most exciting work: trying/starting to fly with no airplane.

- What are we doing when we don’t do anything?
- To fail it’s so successful for me;

- My essay about not understanding poetry
- Poem “Phoenix –Tucson” or “Street Poetry”  
(Copy circulation signs)  
*Don't drive and drink*  
*Exit 264*  
*Right line must exit*  
*Columbus Road*  
*(or on 19<sup>th</sup> Ave.)*

- As bibliography: put “Jazz Poetry”  
*Z Zzz zzzz*  
*J a a a a a A*  
*Z z Z zzzzzz* U  
Z z U  
z z

- Write “PARAdoXISM in various forms;
- Poems written by animals;
- Add also isolated fragments (from the book with metaphors);
- “Irrational Sentences and Other Anti-speech”;

*“And he said*



*And she answered:*



*He didn't like her sex.*

*He talked again:*



*But she didn't realize he's mad.*

*She went to bed singing:*



*He just undressed his pants, with big noisy:*

- گ~ (ل) ك ✕

*His shoes felt on the floor*

*Five minutes later she wasn't satisfied.*

*She cried to him:*

- 

*He kept silent*

- 

- We call the non-art “art” too.
- As definition of the paradoxism, I say: it’s hard to define it! That’s why I’ll undefine it.



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### 3.3. ENCYCLOPOETRY

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- “Encyclopoetry”;
- “Ars Paradoxista”;
- “Non-illustrated poem” (and I’ll place a design);
- Put a bibliography (from the Romanian resumes as well) with all the poetry books, dictionaries, etc., read (English, French, Romanian) commented magazines (take from the synopsis notebook);
  - To eat a cake is an art too;
  - To drink a pineapple juice is a poem too;
  - To drive a car;
  - The art is not only visual or audio, but olfactory, tactile, savory,
  - Making love to a lady is the best poem to write for her;
  - To smell a rose;
  - Love poem (unwritten!) and put my poem “I did love” (eventually adapted);
  - We create poems not only by writing and reciting, but by our entire existence;
  - Any act may be regarded as a poem. To-watch-through-the-window is a melancholic sonnet;
  - To write poems which cannot be written;
  - To seek poems where they are;
  - Objects as poems:
    - An building’s architecture is a poem;
    - A running car creates a sound poem;
    - A child-sleeping is a poem;
    - A poet-creating-a-poem is also another poem;
- “A dictionary of American Idioms” (Idiots... rectified Gordon!);
- Encyclopoetry because poetry contains anything
  - Semantic of the non-semantic;
  - The music-singing is a poem;
  - The rain is a poem;
  - The shit is a poem;
  - Poem-object, poem - non-poem (notion already used (Carlo Belloli));
  - A computer is a poem;
  - A racquet is a poem;
- Literary history: “A novelty text by Ezra Pound” found in Romania;

- “Pastiche-ing” Pound, something foolish, Chinese hieroglyphs;
- Discuss about events that happened after 1972 when he was dead already?
- “On January 1973 I visited Craiova”.... Not right away from the first verse...
- Subversive ideas;
- Anesthetics;
- Ph. D. dissertations about the Paradoxist Literature Movement
- In sculpture: to make statues (sculptures) in a non 3-dimensional space, for example, in a two-dimensional one, as well as to paint in a non 2- or 3- dimensional space;
- A Generalization of the Art
- Abstract art;
- I don’t think I create literature, I don’t think I create non-literature;
- To communicate by the un-communicable;
- The movement of language, or the language(ment) of move;
- F. S. receives Guggenheim. Write “(read page 13)” (where in fact it is something else!);
- Poems written in English by an emigrant who doesn’t know the language, doesn’t have a (word processor) computer and not even a typewriter: cuts words, expressions, etc. from newspapers and brochures, and then glues them on papers in an approximate expression. [And other lies inserted in text];
- This anti-volume was published with the support of the National Endowment for the Arts that sent us zero dollars and zero cents. We thank them very much. (Written on the second book cover or after the first book cover.)
- This is a manual about HOW NOT TO WRITE POETRY;
- Para-poem, paranormal;
- Horror poem;
- A poem in which S is substituted everywhere in text with \$ (dollar sign);
- Auto-negation (said CM Popa);
- Limited experience (CM Popa);
  - By what or how it differs from other avant-garde? (find differences, reasons);
  - I don’t think that my poems are concrete (visual, phonetic, kinetic),
  - To recreate the poem in its un-poetical shape (form and fond);
  - This book is also a poem;
  - This dog is also a poem for children;
  - This cow and this pig are poems, each of them, for farmers, and ultimately, for us;
  - Any sculpture is a poem;
  - A table may be a poem;

- A book about human failures, mistakes, miseries, defeats, suffering, lies, ignorance, and everything that is bad in this world viewed as normal;
- Initially, I wanted to title this book: “Junk poetry” or “Garbage Verses”, but it could be very depreciative;
  - Total avant-garde;
  - Avant-garde for promoting a new tradition;
  - To read the book by CM Popa (and others);
  - Coherent incoherence;
  - The destruction of the destroyers;
  - Paradoxism means more freedom in literature, and generally speaking, in art;
  - It is possible a literary creation with no form at all? If so, how does the literature without form looks? Or, paradoxally speaking, what is its form?
  - A liquid takes the form of the container in which is put. What about feelings and non-feelings?
  - To move from the traditional poetry to the radical non-traditional;
  - Pure paradoxist poem;
  - The sign of the sign;  
The sound of the sound;  
The poem of the poem;
  - As an extension towards non-poem;  
The language of the language;  
The mechanism of the mechanism;  
The translation of the translation;
  - The natural poem taken from the Universe;

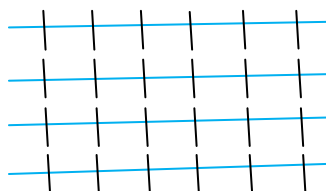
- Write this way:

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-----.....
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And then start to write a line overlapping another line (the lines cross each other



(Interlaced cuts);

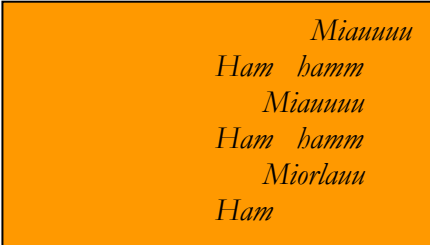
- Draw (photocopy) a table and write under the photo: “Table’s Poem”
- Take a garbage can’s photo and written: “Garbage’s Poem”;
- Civilization’s remnants, can’s labels;
- “Colored Verse” (put colored drawings, or colored text);
- “Tactile Poem”;
- “Savor Poem”;
- Olfactory Poem; (But how I’ll make them??? Apropos of the visual and sonorous poems;
- Everybody understands what he or she wants (the semantic?):
  - Timeless time;
  - Poem less poem;
  - To write a poem by destroying it;
- Poem: letters imbibed in whipped cream (R. Kostelanetz);
- Write poems in the French style unpublished (Poem against Mike J. Siegel),  
*I are an émigré today*  
*When America*
- Poems with only French words

*I AM AN      ncb*  
*Emigré*  
*Dégagé;*  
*Déclassé*  
*Démodé*  
*Consommé*  
*Closonné*  
*Café au lait*  
*Exposé*  
*Divorcé*  
*Fiancé*  
*Gratiné*  
*Protégé*  
*Résumé*  
*Repoussé*  
*Habitué*  
*Veruté*  
*Trouvé*  
*Glacé*  
*Papier collé*  
*Société*  
*Arrière pensée*  
*Prêt-à-porter*  
*Pas de bourrée*  
*Bichon fries*

*Recherché*  
*Soigné Conajé Pât*  
*Abbé*  
*Cliché*  
*MalgréMalgré*  
*Café au lait.*

- Poems with only German words (which rhyme);
- Same type of poems in Spanish;
- E Poems noteworthy to ignore;
  - A dehumanized art;
  - Undisciplined;
  - Unharmonious;
  - Disorderly;
  - We take the world as it is, and do not artificially embellish it;
  - We take the life as it is, and do show that everything that exists around is good and necessary, because it exists;
  - The structure of the poem with no structure;
- Poem: “A word with the same meaning in all world’s languages: **SMARANDACHE** but not sure what it means...”
- A word translated in all world’s languages: P. S. [*Post Scriptum*]
- The poem that results from the reason’s sleep which produces monsters, from its so called proper sleep of each individual, from the squeak of the conjugal bed, from the flashing of the toilet, from the cat’s mew, dog’s barking, running car, raining showers, the quarrel of a jealous pair;
- The poem that results from the process of writing the poem (the process itself)
  - To write [verses, prose, theatre, essay, translations] = is also a poem;
  - To kill someone = is a poem also;
  - To laugh = is a poem also;
  - To watch the television = is a poem also;
  - To play soccer = is a poem also;
  - A novel = is a poem;
  - A theatre play = is a poem;
- Poem (only scribbles ) and give it a title “super impotent”;
  - A poem is a tree;
  - A poem is my wife who bickers and dislikes that I create literature which doesn’t bring her money;
  - A poem are you, dear reader, who spends time reading poetry;
  - A poem is a non-poem, an anti-poem;
  - Unbalance;
  - Imprecision;
  - Everything which has not been considered before a poem will [be (do)] now!
  - What’s not a poem?

- Of international (anti/non) representation;
- (Anti/un) official literary fashion;
- Anti-declaration;
- Informal & (a)formal verses;
- Poem written only from abbreviations (give the listing at the beginning or at the end?), then mix them to become something comic;
  - E Discovering anywhere the art;
  - Definition: A POEM is not the definition from an American dictionary;
  - A poem is not only feeling;
  - A poem does not mean only ideas, metaphors;
  - A poem is a tridimensional, four-dimensional, n-dimensional; a poem is a car;
  - A poem is a book;
  - A poem is when I go every day to work and come back very tired at home and don't have time to write a poem;
  - Negative poems;
- A cycle: "Babel Tower" [to be able to insert the French poetry (with "Je est émigré" and Romanian birdtalk ["pășărește"]) paradoxiste;
- Poem "References" and provide a poetic bibliography - jokingly somehow;
- Poem only from human onomatopoeias (various);
- Poem with only animals' specific sounds (like in Romanian):



*Miauuuu*  
*Ham hamm*  
*Miauuuu*  
*Ham hamm*  
*Miorlauu*  
*Ham*

- A poem with rhyme Franco-Romanian or Anglo-Spanish:

*Je suis coana Marița*  
*Et mangeais cu furculița*  
*Iar la prânz je bois du vin.*

- The form of the non-form;
- The content of the non-content;
- The science of non-science (empiric);
- To see and deduct the dishonesty of the "honest" verse. And the honesty of the dishonest verse (this is not a word, this is true);
  - Ill Art;
  - Poetry without borders, because all borders (geographical, political, scientific, artistic) are artificial. We tent to go in nature;

- Poems written and read (understood) by an illiterate: “You Mr. Reader are a poem too.”
- A bird’s song is a poem (sound poem);
- Poetry = a concrete material;
- Water drops licking from the hood = poem;
- Poetry = everything which wasn’t before considered poetry;
- A cake’s smell = a poem (poem of savories);
- We may prolog our being, our feelings;
- A building = a poem (Bricks’ poem)
- A thing = a poem;
- Poem of the form: Yes, it’s NOT

*Not to work*

*Not to live*

*Not to love sleep*

*Not to play*

*Not to stay Ray.*

*Not to*

*Not to enjoy toy boy*

*Not*

*Not to walk*

*Not to drink*

*Not to eat Meat beat*

*Not to knot*

*Not to not.*

- To create an new extra-language;
- To create in the language’s aura, like (its/a) psychological being;
- Para-language;
- Para-poetry;
- Super-phenomena;
- To write poetry in a different field;
- Forth feedback;
- Isomorphism;
- To anti-fascinate people;
- Anti-myth;
- Non-figurative figurative forms;
- Dostoyevsky = was a poem (epic poem);
- Eminescu is a Romanian National Hymn;
- The poet is not a dictator of his poetry;
- A system with no systems;
- Poetry is non-poetry, for example:

*I like this sable, therefore*

*Its poem likes me.  
You don't like this sable,  
Therefore the poem associated with it  
Doesn't like you.*

- A movie is a poem;
- The Universe is a poem also;
- Picasso is a poem;
- Brâncuși is a poem;
- Nadia Comăneci is a poem;
- Ilie Năstase is a poem;
- Phoenix Cardinals team is a poem;
- To expect the unexpected;
- Poem entitled: DEAD-END (but how?);
- Nicolae Ceaușescu was a dictatorial poem if you take a look at his life;
- The Golf War and the Operations “Desert Storm” were poems! Very bad poems, of course! (The American army, the writer, the Iraqi people, the reader who suffered from it). This ware, as literary avant-garde, tried to destroy another type of poetry, in existence: Saddam (dictatorial poetry);
- Each material object; each phenomenon, everything has a poem associated with;
- A bi-univocal correspondence. You like better to watch some things than read or listen to a poem about these things. You'd like more to have sex, than to read a novel about somebody else having sex. Etc.
- Loony verses;
- The poem's poem;
- Electronic poems;
- Technological poem;
- A generalization of the poetry's notion;
- A piece of reality = a poem;
- Anti – poetic poem;
- Indecent decency;
- Insane art;
- Junk & garbage art;
- Controversial art;
- Art which acts out from art;
- What's a wrong art?
- Disastrous art;
- Art as a laboratory of non-art;
- The non-culture's culture ;
- A poem within a non-poem;
- Chaos, ambiguity;



- Negative poetry;
- No censorship, no banned artistic expressions, no prohibited experimentation;
- Out-of-network network;
- Anti-authoritarian authority;
- Paradoxist Encyclopedia;
- A poem with/about AIDS;
- A poem with sex;
- Auto-censored poem;
- To un-analyze the literature;
- A page with and empty area.



*This is a picture of my girl friend. If you don't like it, please like it (Hey, hey).*

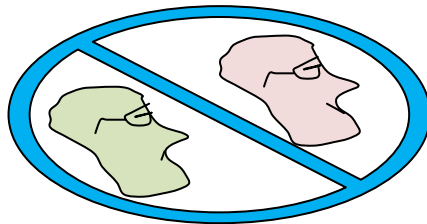
- Write a visual poem about taxes (collages, stars, 1040 included in the title, etc.);
- “Poly-artistic”;
- “Improvisation”;
- A non-focus focus;
- I'll present to you the poetical [anti (non)] technology;
- Anti-academic art;
- Poem-child;
- What do you mean by bad poetry? *DE GUSTIBUS NON DISPUTANDUM*;
- Unusual poem;
- Self-destructive;
- A-poetical poems;
- Poems for people who don't know to read;
- Self ---- self,---- self poem;
- Neo-logical archaism;
- A poem out-of-print,  
*A print out-of-poem.*
- “CM Popa's Paradoxist Poem” (insert his book cover);
- Two homosexual poems (lesbian);
- Gay poem;
- Software poem;
- How not to write (paint, sculpture) poetry;
- To create canvas by not painting;
- To create sculptures by not sculpturing;

- To write poetry by not writing;
- To construct the deconstructionism in the new criticism;
- A literary suicide;
- Terrorist;
- Anti-literary laws;
- Psychotic;
- Subway literature;
- Something like an avant-garde church, an experimental poetry, episcopo;
- Performed poem (=recited on the stage);
- How-not-to-do-it books [To write and publish];
- American Non-poetical Poets Association;
- Publish work from authors outside the literature;
- SF poetry (we mean by SF = Florentin Smarandache);
- To become a minor figure in literature: all poets want to become famous. I want to be (non) anti-famous;
- Write in the gen. “mEntertainment” (one long word plus one letter placed in the front of it, in the back, or in the middle, to change it);
- Micro-poem;
- Use preferably a bad-written criticism and wrong expression;
- Paradoxist biographies and bibliographies;  
*Bibliography:*
  1. *Constantin M. Popa, the.....*
  2. *Constantin M. Popa , (the same)*
  3. *Florentin .....*
  4. *Com.....Paradoxist Movement*
  5. *(titles which repeat, then put the contradiction;*
- Kitsch;
- Inter-poems;
- Literature from outside its borders;
- Use A5:  
 $5 \frac{1}{2} \times 8 \frac{1}{2}$
- Feeling poem;
- Vicious verses;
- I want to proof to you that no poet is better than the other. No literature is better than other is. They are only different. Some are more publicized, other less. That’s all.
- No verses are better than others;
- We un-review books and un-criticize them;
- Diet verse;
- Nothing is stupid, nothing is wrong;
- Poetry related to deafness, speech pathology, audiology; myopia, abnormality;

- A non-fiction fiction;
- To un-educate people;
- Eclectics;
- Unprofessional writers;
- We welcome all types of rubbish and crap;
- Divergent convergent works;
- Disabled poem;
- Handicapped verse;
- Ugly movement;
- Impure culture;
- Self-addressed stamped poem;
- My paradoxist rights?
- To transcend any boundaries;
- Open to all bad styles;
- Poetry applied in chemistry;
- Crossword poetry, puzzles poetry;
- Short biography of a poem;
- No taboo admitted, no censorship or auto-censorship;
- To educate the prisoners of the tradition to come out;
- Semi-illiterate;
- Non-literary literature;
- Abstruse, gore writing;
- “This is not a car, this is a Volkswagen”;
- Poem-less poem;
- No technique;
- Interdisciplinary;
- “Poster-poems in advertisement”;
- A virtuoso untalented author;
- Language abuse and neglect;
- Literary stress management;
- Uncultured culture;
- To uneducated people;
- Theology;
- Poems that have no need to be written;
- “Speculative poetry”;
- Theology;
- Rejected manuscripts from other journals are welcome;
- Miscellaneous paraprofessional;
- Engineering (literature (art));
- Literary technology;
- Architectural poem;

- To teach poetry as a second language: [Discount: 20% for trade/jobber. 150 pp; 8½ XII; of reporting time: 2 month: Payment standard. Copyrights for authors. TESOL];
- We'll consider almost anything that is bad written, and discourage any tradition;
- Arizona Institute of the Non-Arts;
- To write as bad as possible;
- Every recognized poet will be unrecognized by our Paradoxist Association;
- Books' ante reviews and theatre's non-plays;
- A literature divorced from the literature;
- The nonfiction's fiction;
- Murky white and whitish black;
- To create anything different against any other artistic movements and killing other movements;
- Choose (select) all bad words from a dictionary, put them together and build new sentences that would become very strange;
- Ineptitudes;
- Competition: who writes as badly as possible?
- Work that pioneers form & content, work that assumes risk;
- Radical work;
- Busy work;
- To improve the perfect, to improve the imperfect;
- By ridiculing the literature we are lionizing it;
- "Alternative literature";
- Widely experimental;
- No restrictions and anti-ideas;
- Vampire poems, anti-biographies;
- Anti-establish(ed)(ment) literary criticism;
- Scientific research in paradoxology;
- Murder of the literature;
- Ultra-strange;
- Anti(non)-literature turn down into literature;
- Expertise;
- Intercultural;
- Emerging of the literature for non-literature;
- A nationally anti-prominent writer;
- The collapse of the literature;
- A free literature;
- Multi-anti-talented writer;
- Modern barbarism in the arts;
- Unspoken, undone, unseen, unheard, unwritten;

- Wrong doing things;
- My literature deals with the non-literature, my non-literature deals with literature;
- “Expensive poetry” (narrative & form);
- “Language poetry”;
- Oppressive (old (famous)) writers to the young ones:
  - Take the failure as a success;
- I don’t know to play the piano  
*But I do.*  
*I don’t have any talent for poetry*  
*But I do*  
*I do Do Dooooo*  
*Poetry y y y.*
- What do you do not to do anything?  
 What do you read not to read anything?  
 What do you create not to create anything at all?
- *I write a poem for you*  
*I do for you*  
*I poem for you*  
*Why don’t you poem for me?*
- *I write a novel for you*  
*I do for you*  
*I novel for you.*
- I’ll make “Paradoxist Self-Portrait” (somehow mixed photos, 2 heads, as on the playing cards)



- Title: A very famous poet, who didn’t publish in Spain in “Hora de Poesia”;
- A very big prose writer, who didn’t publish in Exile Press;
- Let unfinished phrases:  
*The thing I worked for;*

- Phrases without beginning:  
*me great pleasure to wear them.*
- Address poem (someone's address);
- No obedience to any literary, politics, artistic, sociologic movement. No obedience to the paradoxist rules at all, this is the paradoxism. To go from No to No, from Anti to Anti.
- Postcard poem;
- The writer is not the dictator of his text;
- Take the menu from a restaurant as a poem;
- Literary vicious cycle;
- Rejections;
- Hieratic;
- Spontaneity;
- Free movement with no rules at all;
- Anti methodic;
- Cycle entitled: Literary Success (with all my failures: publish the answers from those who refused me);
- To explore the unexplored;
- Literary decline;
- I was thinking at a g-e-n-e-r-a-l-i-z-a-t-i-o-n of art's concept, taking into account the interpretation that's so subjective from the literary critiques' part and art's history. Sometimes it's so contradictory;  
*PARADOXIST MOVEMENT: to consider all that's outside art as being art; a u-n-i-v-e-r-s-a-l-i-z-a-t-i-o-n of the concept; because the qualifications good/bad are always debatable. "De gustibus non disputandum". What's your opinion about an axiological study of "non-value"? Many definitions would fall! How one can measure the value/non-value in word complex/movements which are opposite to each other through manifests, ideas, styles? (Letter F. S. from February 26, 1992 to CM Popa, Craiova);*
- Reactionary tendencies;
- What's the difference between paradoxism and other movements/Dadaism, futurism, cubism, etc.?
- The difference is that the paradoxism denies them.
- *Ce soirée pour moi est une poésie, écoute, sonore et visuelle en même temps; pour quelqu'un d'autre c'est rien, la normale quotidienne;*
- Fuzzy poem (not clear, distinct, or precise);
- Revolt against the entire literature;
- Failure literature, of suffering;
- Deviation of the normal, alteration, distortion;
- Never have a style, change it continuously;
- Degenerated art;
- Tactile-poems;
- Half paint, half poem;

- Heterogeneous;
- “Verbal alchemy”;
- Against the literary bureaucracy;
- Indignation, indecency;
- Aggressively;
- A total avant-garde, total destruction;
- Irrationalism;
- Generalized poem (La poésie généralisée);
- Permanent transformation;
- Fatality;
- I am tired to read and listen about traditions, famous writers;
- Miss-writings;
- Anti-Philistines;
- To develop and enlarge the literature by totally denying it;
- Brut material, unselected;
- Fuzzy logic products (poetry, literature);
- Relativity literature;
- Fuzzy thinking;
- Confuse literature;
- Fuzzy-logic controls”;
- Uncertainties;
- Skepticism;
- Jokes, anecdotes;
- Abandon;
- Complete poems of F. S.: NONE!
- A literature which betrays the literature, which excludes itself;
- Non-language poetry;
- Auto-destructive;
- Fatal prose;
- Flammable water poetry;
- Aquatic poetry for algae and fish;
- Poems written for animals but not about them;
- Poems written with wordless, but written with objects;
  
- Non-poetic poetry;
  - Try, my dear, to write
  - As bad as possible,
  - As wrong as possible,
  - As false as possible,
  - As different from others as possible,
  - As obsolescent as possible;

- Try to sicken the reader to stupefy him;
- I'm tired of literature;
- *I remember once when at a New Year I was home, and Geo Dumitrescu from the "Lucașfăruș Journal", Bucharest, in a column entitled: "Literary Atelier", decided to also publish the worst poems which have been sent by the readers. Therefore, examples of styles not to be used to write poetry.*

*Well, these were the most pleasant poems I read, and then commented with playmates from my youth (at a modest restaurant from Bălcești): Cost (Constantin Dincă, poet), Geonea, Bigioc, Picu. In the summer, we commented them on the Olteț's banks with Pilă, Covrig, Mircea Babanu, Chiriac (God rests him!), Cocoș, Boros, Boboacă, etc.*

- Write your weakness;
- Write your:
  - Felonies,
  - Cheatings,
  - Lies,
  - Miseries,
  - Rottenness,
  - Garbage,
- Write the unwritten, that you're coward - as any man, crazy, that you're mean, lousy, degraded human, minor, imperfect, sexually obsessed.

Hold on your garbage to create with it another art;

- Detracting the literature and the current famous people;
- Cycle of poetry: "Poem object":
  - Place the drawing of a chair (funny), and give it the name of poem;
  - Similar as above with a motor (as poem futurist);
  - Put the photo of a hat for a Dadaist poem;
- Publish Nonpoetry and Encyclopoetry and all of them of a very big non-value!
- Non-literature;
- Maladjusted text;
- Write using vocative, second person plural, to be more directly (this is for manifest);
- The proverbs to be put one near each other to form a new poem (somehow funny, insinuation, contradictory);
- I write anti-poetry and no poetry because I don't like at all any poetry;
- Verses in vacuum, in the non-existent;
- Verses of inanimate. There is a considerable difference between a written poem and a created poem. Only human beings can write while any object, animals, plants, etc. can create poems. For example: verses created by plants (visual poems)
- Verses created by animals (sound poems, especially birds' chirping poems);

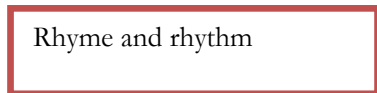


- Verses created by the breeze of the wind;
  - Verses created by the water: sea waves in flux/reflux; the river's water flowing between rocks;
  - Verses created by a rock rolling down the mountain;
  - Verses created by a car running on the street;
  - Verses created by a factory;
  - Sur-poems;
  - Stay between paradoxism and paradoxism;
  - Undeveloped, emptiness literature;
  - My credo;
  - Revolt against coherence;
  - An orderly disorder;
  - The Paradoxism constitutes a way of showing us how the literature doesn't look like;
  - Scratch(pad) literature;
  - Annihilations;
  - Does literature really exist? If yes, I can prove to you that's all over;
  - Paradoxism as a literary vice;
  - A hilarious & unpleasant art;
  - Literary artifice;
  - Anti-genius;
  - Poetry needs no longer be written or read;
  - Unpopular music;
  - Death of the written literature;
  - To create (our/your) anti-world;
  - Use a multi-styl((e)istic) style;
  - One cannot distinguish non-art from art nor anti-art from art;
  - Write only what can't be written, read only what can't be read;
  - To aim the creation of universal ugliness;
  - The alternative of numerous alternatives;
  - Write "Sonnet" (but to be fiddlesticks);
  - Write "Hymn" (which will be somehow a nonsense);
- 
- Discontinuous continuity;
  - Subjective objectivity;
  - Making love is a poem, much better than reading a poem about making love;
  - I hope that the evil's spirit will work in your poems;
  - Imitate the inimitable;
  - Nothing is unnatural;
  - Self-denying chaotic, formless, content less, disordered movement;
  - The art does not exist. It is only in our mind. Therefore:

- Write poems with grammar errors, spelling errors (“Emigré Vers”);
- Read the unreadable;
- An incoherent coherence;
- Poems in many languages;
- Be incompetent;
- Vegetable literature;
- “The barking of a dog”;
- A non-art objective is an art object;
- A gallery is a book of poetry;
- Hour poems;
- Heathen poems;
- Self-destroyed style;
- Tyrannical poetry;
- Unemployed verses;
- Anti-doctrine;
- As imperfect as possible;
  - As bad as possible;
  - As impossible as possible;
- A poem-machine:
  - Poem-tree
  - Poem-building;
- A chronicle in which I am badly criticized I’ll use it as “positive appreciations of the author’s noncreative genius”;
- Think about not to think of it;
- An empirical scientific developed;
- Poetical illiteracy;
- Retrograde, impolite abandoned fashions;
- Missed letters in “Emigrant Poems”;
- After you write a paradoxist poem, deny it a few pages later;
- A poem (or more) half with rhyme and rhythm, half white verses

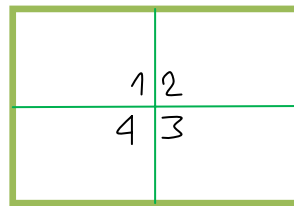


White verses



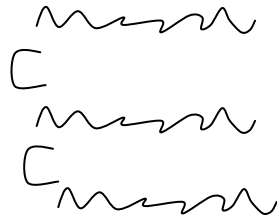
## Rhyme and rhythm

- Use non-established forms'
- Four edited pages on the same page, and numbered accordingly:



(See Dillard's mail)

- Poems from isolated verses separated by empty lines (take ideas from the notebook);



- “Cosmopolitan avant-garde”;
- I got an anti Ph. D. in paradoxist Literary movement;
- Limit art;
- **Anthimeria** = the intentionally usage of erroneous grammar;
- Disruptive & violent language;
- **Tmesis** (separation of word);
- **Synesthesia** (rhetorical device);
- Publish here works which we'd never publish: silly work, that's the best;
- My anti-mind;
- Along with the literature was set up also the non-literature, and the two opposite notions (being in betrayal and interaction), copulate: this is the paradoxism: their son!
- **Anachronism**;
- The paradoxism: everything is literature, the non-literature also. Cranky definition, eccentric.

- Non-poetical poetry;
- To disagree with everything, hence with the agreement also;
- Tendentious forms;
- Incommensurable language and un-language;
- Poems from dust;
- Auto-destruction;
- We don't accept high quality;
- The worst, the better;
- To insert the poems in French, Romanian, Spanish unpublished yet, the nonsense ones;
- Libertarian style;
- Put some mechanical devices' photos and write poem-machine in the 3-dimensional space; it could be a machine, a building, people on the street); black-white poem, colored poem;
- Hyper-poems; hypo-poems;
- Nothingness poem;
- Non-elegant, indirect poems;
- Fanatic literary;
- Poems for the grass, for the houses, for stones;
- Subversive ideas;
- Indocile poems;
- Sinful literature;
- Poem Franco-English with rhyme and rhythm, Spanish-English;
- Poem in French: (title) "Poème française dactylografié, tappé à la mschine par une dactilographe americane", and put material from the two pages typed by Barb, plus a page with corrections (page 1 without corrections, page 2 with corrections);
- Exactly this hypercritic's divergence drove me to paradoxism. When some despise what others praise, then the question becomes: what is good and what is bad? Who's right and who lies? Everybody!  
Elated to hear if you'll disregard it, and you'll not accept it as well. It means that the lyric's poison had the right effect on you.

#### Paradoxist Temperature

I cannot write hymns, sonnets, ode, ballades, elegies, rhymed and rhythmic poetry, I DON'T HAVE THIS TALENT! This is it! I scribble the paper - in the true sense of the expression - how I can. (Haaa...!). I don't respect the rules because I don't know them (and, in fact, I don't want to know them!). I don't have a philological culture in-formation and de-formation through schooling. I am an autodidact!

(Paradoxist Festivals)

**Paradoxism's definition:** *an extension of the literature's notion in the n-dimensional space, which incorporates in its sphere the non-literature and the anti-literature, in other words the whole thing; it doesn't negate anything as do the other avant-gardes, but accepts everything (drawings, manuscript, signs, non-signs, empty pages, collages, smarandachisms); from the written text to that unwritten, containing tridimensional things, even phenomenon, for example: a flower itself is a poem (we can call it "visual"). Its perfume is a poem (to call it "olfactory").*

*Ion Rotaru has a poem (with slacks, and underwear), (let's call this "critic", because he doesn't want to hear of paradoxism).*

*N. M. is a politic jackass (therefore a poem-jackass"); etc.*

*Why not take the poems in their natural form? Putting them on the paper, they become artificial, multidimensional, they loose from their generality, becoming their own shadow. For example: a woman in bed is more poetic (more poetic than the optical illusion created by lecturing about).*

*(Ion Rotaru, 11 May 1992).*

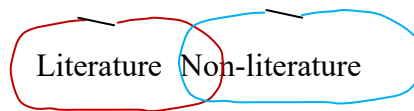
*Where is the paradox?*

*When two opposing notions reunite they both disappear.*

- Because of critics' divergence (the same material being dismissed and applauded in the same time), we advocate the inclusion in the literary sphere of non-literature, plus literature's extension in the n-dimensional space as follows: from a text written for an object or phenomenon, for example a flower itself is a poem, which we could title "visual", its perfume, an "olfactory" poem, and what the writer writes on the paper, only its image filtered through his senses. Why don't take the poem in its natural form and look at it as you look at a diamond just extracted from the diamond mine?
- A movement is normal to be rejected, and looked at with non-consideration, laughs [see Marinetti ("destroy the museums"), Ionesco (and his great failure with the bald singer, from his first representations), Tzara and Dadaist group (booed on the stage), Raymond Rousell the incomprehensible, etc.] because takes the reader out of the usual. The reader is left behind in the inertia of the old traditional (because after some time avant-garde becomes traditional), similarly with the passengers from a buss when the driver stops unexpectedly.
- The paradoxism movement tries to find and assert its place in literature, as a reconciliation between literary movements.
- I don't follow the rules because I don't know them (I even don't want to know them!)
- If you despise it, that means that the lyric's poison had its effect
- To invent, to experiment, to avant-garde means freedom of poet/poetry;

- A movement to unite all literary movements, to generalize the literature and art. Eliminate the future avant-gardes after the paradoxism movement. And that is because the paradoxism opposes to all other avant-garde movements. The paradoxism doesn't negate, or eliminate, but accepts what until now wasn't considered literature or art.
- Quote CM Popa: paradoxism = the literature's extension through negative elements and many other;
- I don't have a formal philological culture in-formation and de-formation through schooling. I am humanistic autodidact.
- **Paradoxist definition** = It is an extension of the literature's notion in the n-dimensional space, that incorporates in its sphere both the non-literature and the anti-literature, in other words it is everything, it **doesn't negate** anything, but **accepts** anything (drawings, manuscripts, signs, non-signs, blank pages, collages, smarandachisms), even phenomenon: a flower, its scent, ...  
 Ion Rotaru is a poem ("critic" because he doesn't want to hear about paradoxism);  
 NM is a jackass (politic, therefore "jackass poem"), etc.  
 Why not take the poems in their natural form?  
 Rendered on the paper they become artificial, two-dimensional, they lose their generality, become the shadow of the initial matter, and become it self's shadow; for pizdă: a woman in bed is more poetic than the visual illusion perceived when you read about it ("masturbation" lyric). What do you think?  
 ¿Comprende?  
 The poetry becomes a tri-dimensional object, the object becomes poetry. Or more complex: object multi-dimensional. As an example is the analytical geometry: ellipsoid, hyperboloid, (draw the picture) poem;
- A poetry entitled "Smarandache's Theorem";
- Anti-narcissism and literature's narcissism;
- Politica = an epepee poem;
- A woman's body = a poem; her sex = a poem;
- I wanted to proof that everything can be included in literature, because what YOU don't like, is liked by someone else. If we guide ourselves by sentiments, at least those of the author/creator, what YOU despise, is praised by others (if we consider the technique).  
 Even the non-poems are poems (Sic! Sic, sic! Even the poems are anti-poems.
- The Paradoxist Academy;
- As paradoxist I don't agree with the comparative literature which is considered as reference point;
- Axiology;
- The paradoxist ideology is against/negates all ideologies, therefore, not even it itself exists;

- Axiom: Nothing cannot be non-paradoxist. The movement sphere includes everything;
- Even if you don't believe me, you'll have to believe me – because of the ambiguities, multi-interpretations, and poly-symbolism. I want to say (staying in the paradoxism's frame) that, indifferent if it is good as you protract, it is good also as I'm protracting, even if our arguments are totally opposed 180 .
- If in the case of “The sense of the nonsense” and “Anti-chambres/Antipoésies...” the verses were imbued of paradoxism, the things changed in “Nonpoems” where you find humor as well as affliction and anarchy (“The emigrant's day”), melancholy (“Lyric Autoportrait”), meditation (“The thinking web”), human robotization (“The numbers' dictatorship”), contemporaneous incomprehensibility;
- **Un véritable contre-poème;**
- To be able to contradict the logic: if A and  $\bar{A}$  are disjoint in mathematics and to make that A and  $\bar{A}$  are concurrent (or overlapping, becoming one);  $A \cap \bar{A} \neq \Phi$ , this is the paradox



- Write a poem about my poems, and sign it as Florentin Smarandache's double (!) “I thought that creator doesn't know well...;
- Don't consider me “madman” but “literate madman”;
- Mega-movement;
- The drawings and graphics' language = international language;
- Underwear less poetry (Rodica Drăghinescu)
- One day I swore that I'll start to write a Masterpiece!

*Look I said:*

**“MASTERPIECE”**

*This is it, I wrote it;*

- Put words from the poetics' sphere: (then pastiche; also chemistry, biologic, geologic (“Gyroscopic poem”) style;
- Include creations of persons from other countries, cities Universidad ... (New Zeeland) it could be students;

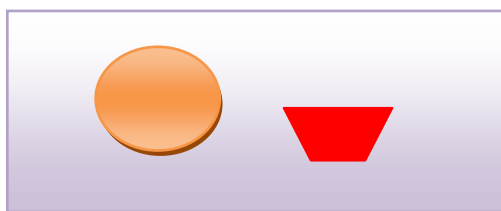
Japan, Taiwan, Germany, etc. into the paradoxist anthologies in various languages;

*Vers* = VERSE, LINE  
*Odă* = ODE  
*Imn* = ANTHEM, HYMN  
*Liric* = LYRICAL  
*Poetic* = POETIC, POETICAL  
*Poezie* = POEM, POETRY  
*Elogă* = Elogy  
*Metaforă* = METAPHOR  
*Sentimente* = FEELING  
*Sonnet* = SONNET  
*Rimă* = RHYME  
*Ritm* = RHYTHM  
*Cenzură* = censorship  
*Romantic* = ROMANTIC  
*Suprarealist* = SUPER-REALIST  
*Simbolist* = SYMBOLIST  
*Symbolic* = SYMBOLIC  
(pastiche-ing schemas, scientific tables)

- In the frame of Literary Paradoxist Movement
- Poem with schemas, tubes (Gyroscopic poem);
- Critical poem;
- Many writers (C. Dincă, I. Rotaru participants at the International Poetic Festival from Bergerac) expected from the founder a precise definition of PARADOXISM. I don't know if it is possible such a thing in art. To give precise rules for creation, like recursive sets, which auto-generate themselves following given algorithms (see formal language for finite automation, abstract machine: Touring the recursive function theory – amongst which also the  $\eta$  function). Put the essay from Bergerac;
- The inclusion in the poetry's sphere of objects, real phenomenon, without abusing them. The life itself is a poetry;
  - The elimination of the letters from the alphabet: writing without letters... read without sounds... The exit (escape) from the language, therefore the internationalization of the poetry;
- POETRY'S DEFINITION: It's impossible to define the poetry;
- We fight for our public un-recognition;
- The parody of a communication, of a form, of a job application [put in its place: the literary paradoxist movement or the paradoxism] and the rest as is.
- To put also the poems in French and Romanian, or the odd Spanish-English-Romanian;



- The traditionalism is a anti-doctrine which tends to transform itself in doctrine; a non-doctrine which will become, unfortunately, a doctrine;
- “It is clear that one cannot make poetry from anything” (E. Cioran, “Tendința de-a exista”, p. 120, Humanitas, 1992);
- “Diploma poem” (insert a paradoxist diploma as poem);
- Lyric adventures;
- “Banality is the beautiful voice of past generations, while the paradoxism is the high-pitched voice of someone who wants to impress.” (George Topîrceanu);
- The literary pollution: scientific technology, experimentation (the verse’s chemistry);
- Paradoxism’s heresy;
- On the book covers I and IV publish the manifest in English with large fonts (some sort of design cover);
- Poems from Mihai’s book:  
*Who’s the noisiest pet?*  
*Trum-pet!*  
 (Rebus word’s play by Mike Brown – “Silly Riddles”);
- Put the jokes prepared for Brad:
  - *What is the difference between a crocodile and a crocodile?*  
*[The crocodile is longer than green]*
  - *What’s the difference between a chicken?...*  
*[The chicken has the legs equally parallel, especially the left one]*
  - *Those with the boss*
- Paradoxism’s prisoner;
- The true literature is outside the literature itself;
- Paradoxism = the fatal literature;
- Anti-talent writer;
- POETRY IS A DEAD ART;
- To create:
  - “Furniture poem;
  - (Furniture’s photo) poem;
  - “Refrigerator poem”
  - (Refrigerator’s photo) poem;
  - “Poem poem”;
  - Poem normal;
- “Hole poem” as title. Method: put a hole, and then a cutting in the page, and on the back of the page glue another color piece of paper (red) and write “Trapeze poem” (on the next page, therefore two poems from one shut)



- “Sticker Poem” (provide many colored stickers and place them on the manuscript)
- To write an essay that the paradoxism is not concrete poetry;
- Put as poems the photos translated in English:  
*Nicolae Shakespeare*  
*Vasile Beethoven*
- Put the diploma as poem and other French odd things;
  - Theatre play: “L’Association Anonyme d’Assurance pour la Gloire”;
  - French Anti-Theatre Poem;
  - Put also Romanian plural (bird language);
  - Put someone’s poem and say plagiarism after X etc;
  - Put also FS poems in other language: “Poem in my Romanian Spanish”

*Yo no se Español*  
*Para yo escribir in lingua de la Cervantes.*  
*(with Spanish errors)*

- Poem with English errors;
- Paradoxism isn’t a bluff;
- Paradoxism is a lyric and non lyric bluff ;
- Poems in many languages to show that the paradoxism doesn’t have language borders/barriers;
- “Impassibleness Poem” (“Poems about the impossible”)
- The bible of non-poetry;
- If in a modern roman one can put anything, why not also in poetry?
- Literary cannibalism;
- To construct the destructive;
- A common place exotics;
- Modern primitivism;
- Objective individualism;
- Spiritual materialism;
- A genuine technique;
- Conservative revolution;
- Barbaric modernism;
- Electicism (from the German poetry (elect = to choose), not eclecticism;
- Mannerism of the non-mannerism;
- Divine daemon;
- Write in the volume, when I added the stickers as poems, that each “sticker poem” is unique. The identical volumes of Encyclopoetry are not in fact identical!”
- The paradoxism is not perfect/imperfect. It doesn’t provide a “cookbook approach” to quality/non-quality, or a roadmap for success/non-success.

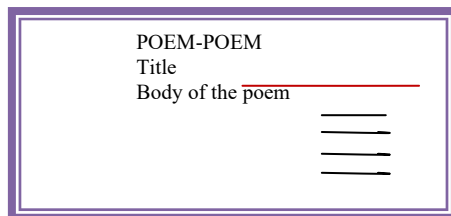
The paradoxism is very (non-/im-)perfect. Our criteria are based on some (un-/non-)care concepts: reader driven, (un-)quality, continuous unimprovement leadership. The paradoxism injects new energy in the literary process and lights up the dark coins of the creation and non-creation. By invalidating it, you're just validating it.

- Put a painting called poem;
- Write poem in multiple alphabets (get in **Lettrisme**);
- Why the paradoxism?  
Where is it going?  
What are its limits?  
None!
- Is the paradoxism only a formal school, the American way toward tomorrow?
- Is there an exact definition of the paradoxism?  
I doubt it.  
That's why I'm trying one right now: (leave an empty line, or a couple);
- The nuclear paradoxism;
- Large concentration of poetry made available. A large expansion of the poetry till it's dissipation!
- Sport-theatre: play football on stage;
- "Everything that must be said, must be soundless", from Wittgenstein, "Tractatus Logico-Philosophicus";
- This poem is not a poem;
- Psychoparadoxism = the special effect of the paradoxism movement on the emotions and individual's behavior;
- Rapport between art and non-art is an ART also;
- The black paradoxism and the white one also;
- Theatre play paradoxist (without words);
- Theatre with gymnastic exercises, one actress is Nadia Comăneci when she was 10 years old;
- Theater painting: a famous tableau is presented; another tableau enters the stage; there are no actors (= an exposition of paintings); a drawing banner moves from an end to another of the stage, that being the only décor;  
The tableaux intertwined from an image with content;
- Theatre poetry (an actor enters the stage recites a paradoxist poetry, another actor enters the stage and recites another paradoxist poetry, and so on);
- Theatre sculpture - the evolution from the kiss of Rodin to the kiss of Brâncuși;
- The manifests to be signed by many;
- Scientific art (=a program in "C", another in "ADA" which will write poetry);
- The terrorist theorists;

- Poem written only with musical notes:  
*Do mi sol do*  
*Do sol mi do*  
  
*Sol doooo*  
*Re sol re mi mi mi*  
*Mi fa re mi re do*  
*Re mi mi re do*  
*Re mi mi*  
*Re mi mi*  
*Do re dooo*
- Train poem (sound poem):  
*Uuuuuu uuuu*  
*Uuuu Uuuuu*
- Pig Poem
  - The sound of a pig
  - The sound of a cat
  - The sound of a dog
  - The sound of a coke
- Military poem (some guns)
- An envelope with address and called “Mail Art”. There is already a current called this way (Ray Johnson glues stamps, doodles, letters = a poem from Mail Art, sent by the author to his friends);
- FS put “Mail Poem” (put a 1 cent as title of the poem);
- A paradoxist PARADOXISM;
- Write coded poems [each letter matching a number or combination, using a specified rule];
- This paradoxist world!
- The Dadaists destroyed the proposition by mixing the words randomly extracted from a heat;
- The Lettres went dipper into this nonsense and mixed randomly the letters in words;
- The paradoxists destroyed the letters (or phenomenon) themselves substituting them with graph, reaching to almost nothing (empty pages);
- Create a reply to I. Rotaru, Al. Lungu, P. Van Melle, Al. Ciorănescu (critiques) [The paradoxism is not concrete poetry, not Dadaist, and not even Lettriste (because it has a meaning, an interpretation, a symbolism)]
- Poem:  
*I don't know how long*

*In don't know I don't*  
*Know how long it is*  
*I don't I don't know*  
*How long I don't know*  
*How I*  
*I don't*  
*I don't know how long*  
*It is*  
*I*  
*It is*  
*Don't know how*  
*Know how long it*  
*Is*

- Kinetic literature = literature in movement;
- There are “Kinetic Art” for painting and sculpture;
- A text which modifies itself: written with simpatico ink or which can move somehow alone on the page, or in the book, but how? A TV screen? Or as a sound post card? (Like the greetings cards maybe). Therefore manually build such pages using these post cards.
- Create “Furniture poem”;
  - “Refrigerator poem”
  - “Poem Poem”
  - Computer poem”
  - (Find characteristic photos for all of the above; a bicycle, a refrigerator, etc.



- Relational-ism;
- Paradigm = model, learning;
- Inappropriate work for the literature;
- Flexible movement: its target = the infinite literature;
- By failing, the literature makes its own success;
- Write as badly as possible
  - As unbelievable as possible;
  - As dreadfully as possible;
  - As offensive as possible;
  - As smartest as possible;

- As possible as impossible;
- As unrecognizable as recognizable;
- Wrong poetry rules;
- Garbage, junk, kitsch;
- If the paradoxism doesn't exist, we invent it;  
If the paradoxism exists, we deepen it;
- Quote in the bibliography and also from dictionaries [from their bibliography];
- Put all other Brazilians that I met at the Paradoxism Association;
- Trying to negate the literature by writing anti and non-literature in paradoxal form, it formed a new literature;
- Protest against totalitarianism;
- Mutism = refusal to speak;
- Manifesto for myself;
- A literary guerilla in this New Disorder World;
- "Electronic wave poems" (cycle of poems mail);
- Make an exposition of visual paradoxist poems written on cardboards and hanged;
- Astrologic poems (how some make the drawings for horoscopes);
- Monster poems;
- Heretic poem;
- All maggots' poems!
- Poetry without limits;
- Modern Barbarian Poetry;
- Paradoxism = a pleasantry taken seriously, or something serious in a state of deterioration;
- Even if they understand wrongly, the paradoxism contains/means also errors. Cropper poems, bad poems;
- Poem that repeats several (10) times:  
*Hi!*  
*Hi!*  
*How are you?*  
*Fine.*  
*Hi!*  
*Hi!*  
*How are you?*  
*Fine.*  
.....
- Glue postal stamps (from various countries (U.S.A., Romania, India, etc.) between the paradoxist poems);

- Poems in many languages (pluri-poems);
- Write a poem about myself being dead, and signed with another name;
- Title: “Poem by FS...”, and signed as Maradonna!;
- Give 3-4 examples from each of the following instances:
  - Break the phrase’s semantic, preserving the grammar, pushing it from reality in imaginary, but with understandable grammar.
  - Break the phrase’s semantic and the grammar.  
The Dadaism: at the proposition’s level pushing (unity of measure) from normal (grammar sense) into non-normal (violating all grammar and semantic rules).
  - What it can be broken or dismantle therefore?
  - Break the word’s semantic and grammar. Words substituted by onomatopoeia.  
Letter-ism: minimizes its unit of measurement working at the word’s level moving them from normal to abnormal (grammar to non-grammar).
  - Break the letter’s semantic and grammar. Repeals completely the classical notion of literature! A literature outside of the language!  
The Paradoxism works at letter’s level by eliminating them completely (poems made out of blank pages, or abstract signs). It generalizes the notion of poem to objects, beings, spiritual existence, and phenomenon). I’m asking myself what it will follow after paradoxism?
- Change often the format in paradoxism (do not repeat) (be innovative, different fantasy, don’t repeat the same style);
- Put “the ugly” in art;
- Don’t give to anyone your count;
- The art is an alienation;
- An empty page;

***“The Eiffel Tower  
from Italy”***

Represents something that doesn't exist, that's why there is nothing on this page

- It cannot exist avant-garde outside of tradition! It is a paradox!
- It is just the paradoxism's essence: multi-linguistic; multi-opinions (if you have). It can live linearly, but arborous, contradictory.
- The fundamental condition of paradoxism is that of: "*It is a domain that develops itself by assimilations from the exactly its opposite domain*";
- I need a program of the Paradoxism Movement;
- We need more poets in the paradoxist anthology;
- Give some paradoxes as poems ("The Smarandache's class of paradoxes" for example);
- Paradoxe + paroxysme = paradoxism (J. M. LeVénard);
- The paradoxism must not fall in gratuity;
- In paradoxism enters everything, even the inadmissible;
- The hypothesis of the paradoxism indetermination;
- The hypothesis of the paradoxism quantum transition;
- To discover the undiscovered;
- Model of literature:  
A radio apparatus viewed as a roman as follows:  
    Its parts = personages  
    The connections between its parts = connections between personages.
- To write more paradoxist manifests (this essay to be called: "The third paradoxist manifest")
  - The Paradoxist Philosophy;
  - Paradoxism's Theory;
  - Literary System Paradoxist;
- To publish "The Paradoxist Philosophy" [the volume of paradoxist poems, or philosophical essay – see the philosophy dictionary to quote as many people with their paradoxist matters (paradoxes)];
- A paradoxist encyclopedia, dictionary, treaties;
- It may look paradoxically but even I, the founder of the paradoxism, I really don't know, sometimes, what's the meaning of this movement, and in what directions it's going! [The definition of the paradoxism is not to have any definition!]
- To this Paradoxist Association belong only people who don't want to belong to it!
- Experimental poetry;



- The paradoxism is revolutionizing poetry;
  - To learn what is un-learnable;
  - French is Greek to me (paradox);
  - Dead Poetry Society (see the movie with the same title and Robin Williams as star);
  - Eclectic style = the combination of opposing elements, heterogeneous, without any connection between them);
  - The paradoxist axiomatic;
  - System poetic paradoxist;
  - System philosophic paradoxist;
  - The art is an utility of inutilities, or, if you like, an inutility of utility;
  - An essay entitled “Paradoxist Phylosophy”, the third manifest of the Paradoxist Movement) [I’ll put also in the paradoxist philosophy (separately)];
  - Use instead of “Poem” the Elegy, ballade, hymn, haiku poem, tanka [forms of poetry of the Dadaism literary current, expressionism, cubism, surrealism, etc.];
  - Kakistocracy = the domination of the worst;
  - Partia-word poem (by William Woodruff) = verses formed from a partial word (incomplete). In Anthology 2;
  - Scrabble poems (by William Woodruff). In Anthology 2;
  - Poems in mathematical spaces (put small mathematics articles, or combinations with literature) in respective spaces.
- 
- écrit brut [Dubuffet & Thévoz];
  - Literary extravaganza;
  - Paradoxism, an international movement;
  - Bibliography as much as possible;
  - Anti-philosophical paradoxism;
  - Make a collection of postcards, envelopes like “mail art”;
  - Glue the envelopes on some tableau or even on the book and call them postal poems and make a volume; glue even junk, letters from inside of the envelopes, air mail stamps, only my addresses and make a volume of poems created by F. S., but written “by others”;
  - Only the science and the newest technology can improve the art and culture;
  - Place a FS’s photo photocopied of 100 times as “Poem-tableau”;
  - Find more documentation on DADA, SURREALISM, CUBISM, futurism, etc. (from the encyclopedia of poetical and quotes;
  - Ecosystem in poetry (=the plant seedling);
  - Kinetic poetry = a flower in a vase let grow (it’s a poem that lasts a whole summer, or a year);

- FS is an artist, engineer, writer and mathematician;
- The paradoxism is in your subconscious, it's your mystery, it gives you literary illusions poem-non-poem;
- Put documents as poems;
- Take ideas from my essays and produce the paradoxist super-essay (from FS anthology);
- Brazilian avant-garde, 1909-1924;

Brazilian poets:

Mario de Andrade

Semana de Arte Moderne (1922)

Tele Porto Ancona Lopez (1972)

Anita Malfatti (1917)

- No boundaries between poetry to painting, poetry to sculpture;
- A crucial literature = the paradoxism;
- Literary disintegration by dissemination;
- The paradoxism is a literary approach, limit, extension;
- The American paradoxist women;
- (Inter(trans))textual;
- My *ars non-poetica*;
- Para-poem;
- Bombardment of the literature;
- Quote all communists, visuals, etc.
- Make my own biography, even an essay about my creation (all signed by someone else);
- Put sexy photos;
- A sort of minimum literature, as minimum art;
- Industrial literature (like in music, or rap literature?);
- Non-art missionary
- Demystification;
- Theatre of the poem (poetry);
- Total poem;
- No need for culture?
- Non-creativity is enough to create;
- Non-animation is an animation itself;
- A cooperation un-cooperated;
- An impure art, a pure impure art;
- Non-purism, maybe some orphism;
- The holocaust in poetry;
- Neo-poetry;
- Poem-ism;

- Put in the bibliography also from Romanian books (look at the synopsis);
- The figurative of the non-figurative;
- Smarandache's algebraic structures in the composition of a novel [see "NonRoman"];
- Smarandache's Paradoxist Geometry is a heater that cools and a racket flying down through the bottom of Pacific;

A man sitting  
On his head  
And walking on the ceiling

#### HANS' SLANG

*Bullshit* = male cow droppings  
Before we use to go out and ride the waves; now we get blown by the winds.

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### 3.4. SEMAGRAPHY

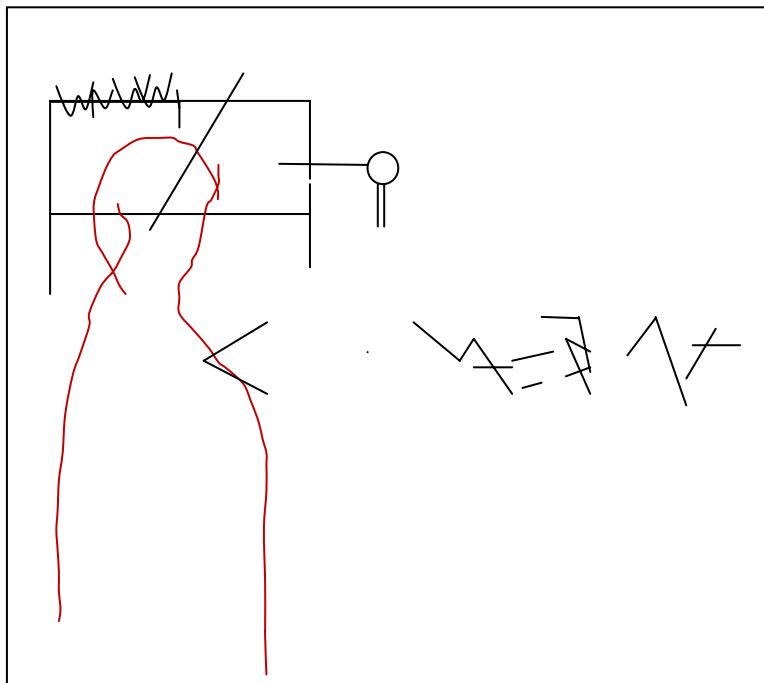
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(Translation from French)

*Experimented since 1995, the semagraphy is a form of picto-ideographic writing which makes it possible to intuitively translate this flood of signs which is given to us to see each moment of our existence. These rebuses with rudimentary features, arbitrary, freed of any conventional coding, are suitable to the readers to seek after, possibly, their own judgment.*

*Let us tell you however that in the beginning the semagraphy was orphan of any legend. It is Michel Voiturier, an animator of the Unimuse from Tournai who, firstly, had the idea to propose to the participants of a workshop of writing to imagine short stories starting from these graphics. Here are two of them and their "translations", resulting from the imagination of Micheline Boland, then member of this workshop.*

#### **Opening**



*To break the ice, to profane the silence. To sing. To open. To look upper. To take retreat. To regard the experience as a passing moment. To feel its force as a heating experience. Rejoining the experience with his vigilance and his gift of patience.*

*Now that Baudelaire is dead, one eliminates with small spoons from the language to the stuffed barrels from wadding from crematory until no more distinguishing others from the bottom of my retinal mirror, my only furnish fetish with drawers has drawers to the interminable photographs of small vapors which spit their tumors in front.*  
By *Vital Labaye*

**Haiku**

*At the foot of a tree  
A cat lorgnette at a corbel  
Both are black.*

*Jean-Christophe Gros*

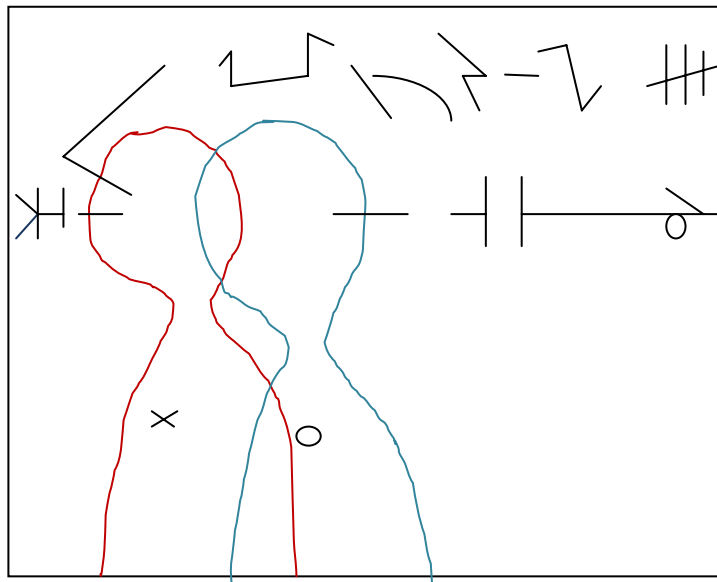
**Abrévié poem**

*Cupola 4/9 9h30 Demoulins 3/1 16h JF+JH of 30 A Of bl meetings C that with the pL In  
2002 year of ts poss? L you M  
(Small Libé advertisement)*

*- Have gratitude towards those which ignore you!*

*(Mouv' laconism)*

**In filigree**



*Their bodies are touching but each one in its bubble continues its voyage.*  
*Revue "L'Aconique", Bruxelles, Belgique, N. 9, pp. 2-3, 2002*

#### FRENCH VERSION OF SEMAGRAPHIE

##### *Sémagraphe*

*Expérimentée depuis 1995, la sémagraphe est une forme d'écriture picto-idéographique qui permet de traduire intuitivement ce déluge de signes qui nous est donné à voir chaque instant de notre existence. Ces rébus aux traits rudimentaires, arbitraires, délivrés de toute codification conventionnelle, convient les lecteurs à y rechercher, éventuellement, leur propre sens.*

*Signalons toutefois qu'à l'origine la sémagraphe était orpheline de toute légende. C'est Michel Voiturier, animateur d'Unimuse à Tournai qui, le premier, a eu l'idée de proposer aux participants d'un atelier d'écriture d'imaginer des histoires brèves à partir de ces graphies. En voici deux et leur «traduction», issue de l'imagination de Micheline Boland, alors membre de cet atelier.*

##### Ouverture

*Briser la glace, profaner le silence. Chanter. S'ouvrir. Regarder plus haut. Prendre du recul. Considérer l'épreuve comme un passage. Sentir monter sa force avec chaleur qu'on éprouve. Renouer avec sa vigilance, son don de patience.*

*Crédiéu! Ce dont Baudlaire est mort s'élimine à petits flottements de cuiller de la langue aux tonneaux bourrés d'ouate de crématore jusqu'à ne plus distinguer autrui du fond de mon miroir rétinien, mon seul meuble fétiche de tiroirs à tiroirs jusqu'aux photos interminables de petites vapeurs qui crachent leur tumeur devant.*

*Par Vital Labaye*

##### Haïku

*au pied d'un arbre  
un chat lorgne un corbeau  
tous les deux si noir*

*Jean-Christophe Gros*

##### Poème abrégé

*La coupole 4/9 9h30 Demoulins 3/1 16h JF+JH de 30 a De bl rencontres c ça à la pL En  
2002 année de ts les poss? L t'M  
(Petite annonce Libé)*

*-Ayez de la gratitude envers ceux qui vous ignorent!  
(Mouv'laconiste)*

*En filigrane*

*Leur corps se touche mais chacun dans sa bulle poursuit son voyage.*

*Revue "L'Aconique", Bruxelles, Belgique, N. 9, pp. 2-3, 2002.*

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### 3.5. THE LITERARY PARADOXIST MOVEMENT

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(From my emigrant diary, 1992, Bergerac, France)

It has been born from:

- the refusal to create in a dictatorial society, where everything is controlled and directed through power;
- the refusal to write at request, in other words:
  - to create without creation,
  - to write without writing,
  - to make literature with the help of non-literature and anti-literature.
- The poetry has been substituted by :
  - the daily life misery,
  - the anarchy of ideas,
  - the discontinuity of thinking,
  - the non-poetry,
  - the arbitrary signs,
  - the white pages,
  - in the end everything.

In this manner it reached the point when negative elements have been introduced opposing the art in the conceptual sphere of literature.

The Paradoxism, contrary to the traditional avant-garde, doesn't negate other movements, currents, schools, themes, artistic operas, au contraire; it tries to assimilate all of them.

Later the paradoxism has been generalized to n-dimensions, presenting real objects in their natural state as poems. The poetry's form shouldn't be understood only as letters on the paper or recited sounds.

A poem could be:

- a flower pure and simple,
- a racket flying up in the sky,
- you, the reader,

Everything that have been already "written"/created by the nature/society.



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### 3.6. TRI-DIMENSIONAL POETRY

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What is the paradox?

Let's consider L to be a notion. Its existence implies also the existence of the contrary notion  $\bar{L}$ .

What do you think if we introduce in the notional sphere L a part P from  $\bar{L}$ , such that P will conserve its double function (belongs to L and in the same time to  $\bar{L}$ )? It has been contradicted a universal, well known axiom:

$$L \cap \bar{L} = \Phi$$

This is the key! Because L = Literature,  $\bar{L}$  = Non-Literature.

We can go further (=with the future development of the literature) and totally include  $\bar{L}$  in L. Then L gets confused with the totality T (situation limit!).

In conclusion: L will be the "antithesis", or contrary that will swallow everything?

Hédi Boursoui pleads about:

- The homogenization of cultures,
- Trans-poetic (= universality of sentiments),
- Spiritual tele-presence.

I pointed out in discussions:

- The poetry crises,
- American experiments (concrete, sound, visual, collage poems, projective (Charles Olson), found poetry, pop poetry, cowboy poetry, science fiction poetry)

### POETRY'S DEFINITION

- The poetry cannot be defined (!)
- Pre-historic lyric;
- Necessary ambiguity;
- Every sense has a non-sense;
- The poetic limit?
- Mathematical models in poetry and painting;

- Lyric's scientific feed;
- 'Concrete music' (see John Cage): introduced natural noises in orchestral concerts;

#### MAURICE LEMAÎTRE

(1) "Le Lettrisme dans le roman et les arts plastique, devant le pop-art et la bande dessinée", Centre de créativité, 13 rue de Mulhouse, Paris 2ème, France, 1967.

- From 1947, the Lettrism used the designed banners largely as a communication method better than the ordinary writing;
- "Art et littérature d'expression graphique": roman and painting, roman and sculpture, poli-écriture = design + alphabet (words) + ...
- Other Lettrism opéras (between 1950-1962)
- Lettrisme = poetry-music,  
["La plastique lettriste et hypergraphique," by M. L. (Introduction à la peinture et à la sculpture lettristes)];

"Les Champs de Force de la peinture lettriste," by Isidore Isou; précisions sur la mécanique, la matière, le rythme et l'anecdote de l'hypergraphie;

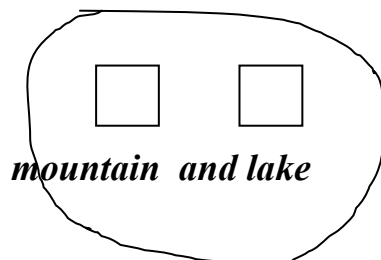
- The "lettrist" cinematography.
- The "lettrist" dance and the mime.
- The "lettrist" music.

(2) Maurice Lemaître, "Qu'est-ce que le Lettrisme?", Ed. Fischbacher, 33, Rue de Seine, Paris (VI<sup>e</sup>), France, 1954.

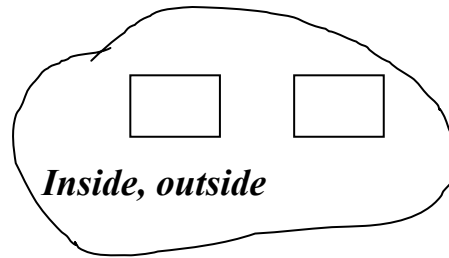
- The Lettrism is not a poetry, nor is music;
- A lettre = a poem, lettrist = the letters from any alphabet are randomly mixed making words, then with the words making phrases, then verses, poems (without any meaning);
- The Dadaists were mixing meaningful words to create non-sense phrases;
- Phonemes can form a "word"
- The Lettrism poetry is formed from phonemes (deeper than the letters, as the atom which is deeper than the molecule);
- The African blacks' yelling (= Lettrism poems) invoking, for example, the rain  
"Waïaïdou kona ei but that"
- Example of Lettrism verse: "abdatakar doc ti mana"
- The Lettrism is not a language;
- The aesthetic mechanics of the Lettrism is the "letter".

- In Lettrism you can use: the sounds produced by the hands, fingers, feet, etc. of the performer (of the Lettrism poem);
  - It counts: the letter in itself (a, b, c, ...), its intensity (the energy with you pronounce it), the timbre, the duration;
  - Lemaitre proposed the adoption of the international phonetic system to be used to write the Lettrism poems (eliminating the pronunciation differences of phonemes, for example between the French “r” and the English “r”, etc.
  - The Lettrism is a literary formal school;
  - There is “Patonalisme”, a French Lettrism movement;
  - There is a Lettrist political economy;
  - There is Lettrism in painting, philosophy;
  - I cannot give details about the: Lettrism movies, Lettrism roman, etc.
  - Continue renewal;
  - There exist the Lettrism movement isouien by Isidore Isou;
  - Include all heresies;
  - The sculpture’s progress through Brâncuși until brute rock;
  - The “cinéma discrepant” = the banner of sounds is substituted by visual images without any connection amongst them;
  - The “ciselant theatre” = the replicas are substituted by: a text for + mimic expressions/pantomimic, tableau, paintings; Pierre Léon, Henry Schogt, Edward Burstynsky’
- (3) “La phonologie”, Ed. Klincksieck, Paris, 1977
- Phonology = the study of systems without language in the process of human communication;
- (4) “Lecture de la poésie spatiale”, Colloque du 7 septembre 1986, Cahiers de l’Abbaye de Saint-Arnould, Ed. André Silvaire, Paris.
- The time for an universal language;
  - The visual poetry is reported to the figure (“Poèmes Géométriques” by Pierre Garnier);
  - The iconic rhythm (“Rythme et Silence” by Ilse Garnier) = rhythm graphic of signs on the paper;
  - Rhythm syntactic = combines a figure with a phrase or a word (legend) (written)

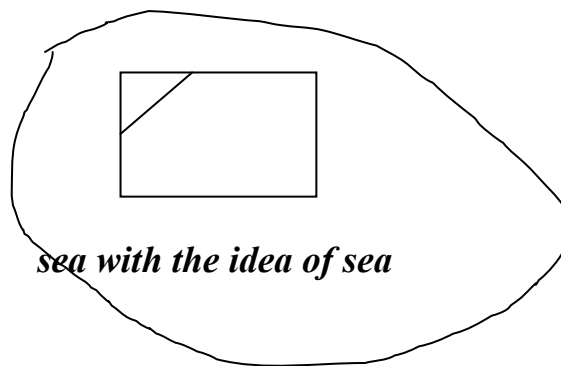
*Poem:*



*Poem*



*Poem*



- Montages of audiovisuals;
- Disfiguration of the language;

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### 3.7. THE ASSAULT ON CULTURE

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It is a utopian current from Lettrism to Class War by Stewart Homes, Aporia Press & Unpopular Books, London 1988.

- Objective poetry;
- The Lettrism poems = incomprehensible, strange, poems sounding as African songs;
- There is also ultra-Lettrism;
- Subject to experiment and change;
- To build the case for homeless, no churches for God (Ison);
- Psycho geography = the effect of geographic medium over human's emotions and comportment;
- College of Pato-physics (1948), Alfred Jarry (1873-1907)
- Pato-physics – the science for imaginary solutions;
- The college printed postal cards with the writing: “Jean Paulhan does not exist”
- The Nuclear Art Movement (1951), by the painters: Enrico Baj and Sergio Dangelo;
- To demolish all “isms”, because these fall in academism;
- The representation of the nuclear man and his space;
- The International Movement For An Imaginistic Bauhaus (1953);
- Electronic magic;
- Gustav Metzger (1926, Germany): one person art movement: Auto-Destructive Art;
- Public art for industrial societies;
- The artists to collaborate with the scientists and engineers;
- “Painting” with technical means: gives techniques (dissolves the nylon with acid, which makes dots on the canvas;
- Mail Art = glued postal stamps, drawings, letters, doodles, and mail these poems to friends;
- Punk = another avant-garde in music;
- Neoism (1979, Montréal), by Istvan Kantor;
- Avant-garde: intellectually incoherent creates a system (“ism”) group particular of people, dissident tradition;

(5) Maurice Lemaitre, “Carnets d’un Fanatique” (II), Ed. Grassin, 1962.

- Correspondence with various people about Lettrism;
- Emmet Williams, “An Anthology of Concrete Poetry”, 1967:
  - Put rhyme for the aberrant concrete poetries, onomatopoeias with rhyme;
  - Poems in rectangles; on the diagonal; only one word;
  - Only signs;
  - Poems between 1951-1967;
- Eugen Gomringer wrote a concrete poem in 1951 (Swissman) then the group “Noigandres” led by Augusto de Campos, São Paulo, Brazil;
- Daniel Spoerri, leader of the “Darmstadt Circle” (Germany), published the first international anthology of concrete poetry;
- Poems placed on the edge of the paper, on the corners;
- A pyramid made only with eyes, mouths (no letters);
- Poem on two columns:
  - a) Portuguese and
  - b) English;
- “Pre-concrete poem”;
- Words which repeat is specific to the concrete poetry;
- Lines written upside down (Reinhard Döhl);
- Logical schemes (Torsten Ekbohm);
- Some poems have also author’s commentaries;
- Spatiality Movement (founder Pierre Garnier, France);
- Invented letters;
- Poem of only one single thick letter (Décio Pignatari, 1956);
- “Kinetic-visual poem (Mary Ellen Solt, 1966);
- “Metacritica”, Augusto de Campos, Brazil, 1979;
- “Poesia 1949-1979”, Augusto de Campos;
- Words in many colors;
- Thin paper almost transparent;
- Long pages folded (as maps);
- Only one word written vertically, with the letters upside down;
- Eugen Gomringer, “The Book of Hours and Constellations”, 1968;
- Christian Morgenstern’s Galgenlieder”, selections, translations and introduction by Max Knight, 1963, then commented in French by Maurice Cureau;
- Eugen Gomringer, “Worte sind schatten die Konstellation 1951-1968 rowohlt”, 1969;
- Jerome Rothenberg, “White sun, black sun”, 1960;
- Jerome Rothenberg, “Vienna Blood of the Poems”, 1974, 1980;

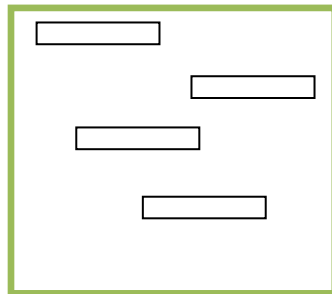
- Jerome Rothenberg, “15 flower World Variations”, 1984 (with drawings by Harold Cohan)
- Jerome Rothenberg, “The Notebooks”, 1976;
- Jerome Rothenberg, “Altar Pieces”, 1982; in a pleated form;
- Jerome Rothenberg, “New selected Poems”, 1960...1986, selected and re-selected poems, edited and re-edited, published and republished;
- John Hollander, “The Night Mirror”, 1971;
- May Swenson, “A cage of Spines”, 1958;
- May Swenson, “New selected Things Taking Place”, 1978;
- May Swenson, “Iconography Poems”, 1970;
- Clark Coolidge, “Solution Passage”, poems 1978-1981;
- Clark Coolidge, “Polaroid”, 1975;
- Clark Coolidge, “Own Face”, 1978
- Charles Olson, “The Maximum Poems”, 1975; (d. 1970);
- Charles Olson, “The Maximus Poems”: a shopping list as poem;
- Richard Kostelanetz, “Extrapolate”, 1975;
  - a small accordion,
  - with horizontal and vertical lines,
  - (non-syntactic prose),
  - “Brooklyn – Des Moines (Assembling-Cookie”;
- Richard Kostelanetz, “Foreshortenings and other stores”, 1978:
  - prose put as verses,
  - Nae Ionescu’s style in philosophy,
  - He and She repeats constantly,
  - repetition of verses,
  - stereotype,
  - 84 phrases read in various contests;
- Richard Kostelanetz, “Prose Pieces”, 1974-1987:
  - Disorganizing language, and from the end: “After – texts”;
  - Prose that would be generally unacceptable;
  - Joke;
  - “Single sentence stories”,
  - Pages with very large fonts, pages with smaller fonts, italic, gothic, others, etc.
- Richard Kostelanetz, “In the beginning/ A novel”, 1971
  - Unnumbered.
  - First page, written down the page: A

Second page            A  
                              B B

Third page            A  
                              B B  
                              C C C

Etc. growing as pyramid

- Richard Kostelanetz, “Short Fictions”, 1971-1974, “Articulations”
  - As the concrete poetry
- The language is visual;
- Richard Kostelanetz, “Openings & Closings, 1975;
  - It has 3-4 phrases on the whole page



- Richard Kostelanetz, “More Short Fictions”, 1980;
- Richard Kostelanetz, “Exhaustive Parallel Intervals”, 1979;
  - Rhombs of numbers with various properties on each page: unnumbered;
- Richard Kostelanetz, “Twenties in the Sixties”, 1979;
  - Wrote around 60 books, Jew;
  - Essays on two columns;
- Richard Kostelanetz, “Richard Kostelanetz”, 1980...1982;
  - His “poems” are commented, and somehow explained;



- “Numerical art”, “holograms”, “words and photo-linens”, “verbal fiction”, “visual fiction”, “essaying essays”, “nonsystematic prose”, “visual-verbal portraits”
- Hans Magnus Enzensberger, German “Poems for people who don’t read poems”, in German, Italian, English mixed;
- Dick Higgins, “What are Legends”;
- Dick Higgins, “City with all the Angels”, a radio play with photos by Bern Porter, 1974;
- *Double double*  
*double double*  
*Double double*  
*double double*
- *Romantick, romantock.*
- *I can tock like a clock.*  
*Romantick tock tick,*  
*It get’s petty thick.*
- E. E. Cummings, “Viva”, 1931;
- E. E. Cummings, “Xaipe”, 1950;
- E. E. Cummings, “Is 5”, 1926;
- E. E. Cummings, “Complete Poems”, 1968;
- E. E. Cummings, “Eimi”, 1933;
- Propose other forms of poetry invented by me:
  - Tautological poems (pleonasms);
  - Poems with paradigms; (playing on the same root of the word: book/booklet/bookmaker;
  - Homonymous poems (in two verses);
  - Synonymies poems (in two verses);
  - Ad poems;
  - Poems with only interjections, or only with nouns;
- Propose other forms of theatre;
- Propose other forms of prose;
- Write stories with the American character Dupe (“Păcală”);
- Parody on Romanian folk stories;
  - Write with modern verses (with American personages): “Romano-American Stories”
- Invent narrative formulae;
- Write abstract poetry;

- Sent photos to friends, writers, printing houses (the doubles);
- Make an artistic photo album (views, buildings, various dances, Indian traditions, strange personages/exotic, curiosities);
- To write a big/monumental roman;
- Paradoxist photos (with crown of thorns as Jesus, paradoxist guerdon);
- Invent specific laws (axioms) in mathematics (“Odd Mathematics”) and implement on specific sets;
  - Invent more specific algebraic structures;
- Publish a porno book? (No!)
- Donate math books (or about my work) to University Library (the best in U. S. A.)
- Make many unsolved problems, conjectures with my works;
  
- About Florentin Smarandache’s Pedagogic Lyceum from Râmnicu Vâlcea:
  - I am part of the first promotion of this school;
  - I’m the most known from all promotions;
  - The school’s anniversary is coming soon (it was built in 1969);
  
- A. Rachieru: will write an essay about paradoxism;
- Create a diploma for those who study with you in mathematics, philosophy;
- Sent a painting album FS, painting resume to “Biography of Arts”;
- Publish a book of drawings (from my manuscripts, doodling, etc.) [with introduction, paradoxist titles in English];
- Electronic publication;
- Create a Home page (learn the html language)
  
- **“Children bed stories”** [written in Romanian language]
  - *Păcală and superman* 1 page
  - *Gădăcelul* 3 pages
  - *Autorizația* 3 pages
  - *Vecinele* 2 pages
  - *Cățelușa Lușă* 2 pages

Total = 11 pages
  
- **Theatre in one act** [written in Romanian, French, or English languages]
  - *Aventurile dragostei* 11 pages
  - *Piesa antică* 11 pages
  - *Străin de cauză* 7 pages
  - *Sângele pământului* 10 pages
  - *Destin* 1 page
  - *Conversație* 1 page
  - *L’Assoc. Anon.* 4 pages
  - *Ignorant of the cause* 8 pages
  - *No exit!* 5 pages

Total = 58 pages

- **Novels (sketches)** [written in Romanian language]
  - *1-0* 7 pages
  - *Gioni* 9 pages
  - *Gemantan vernil* 23 pages
  - *Pe când eram în liceu* 5 pages
  - *Amintiri de ...* 2 pagesTotal = 46 pages
  
- I could include **memories** about:
  - Rebus (include what's not rebus as well) definitions;
  - Collected folklore;
  - Put the two plays in English (Shakespeare, diploma, etc.)? (explained somehow)
  
- **Essay:** [written in Romanian or English languages]
  - *Prefață traducerii* 5 pages
  - *Proroman literar în Arizona* 2 pages
  - *Distribution... (without any poem)* 14 pages
  - *Prefață Gărdus* 2 pagesTotal = 23 pages
  
- Provincia di Firenze, “Scritura visuale e poesia sonora futurista”, 1977; the bibliographic note by Luciano Caruso and Stelio M. Martini;
  - Pentagram poetry
- Giovanni Lista, “Les Futurists”, 1988, Paris:
  - A dancing poem (a lady with scarves dancing);
  - Air music;
  - Futuristic restaurant;
  - The “Democrația” magazine (February 20, 1999, Craiova, annotation by Mihail Drăgănescu, publishes extensively the Futurist Manifest of Marinetti);
  
- The typewriter poem = poems restricted by the typewriter;
- Giovanni Lista, “Futurism”, (English), 1986:
  - “Plurimaterial” collage;
  - Concrete reality and abstract reality;
  - Book-object;
  - Machine art;
  - The Futurist Political Party Manifest;

- The Futurist synthetic theatre
- Giovanni Lista, “Le livre futuriste (de la libération du mot au poème tactile)”,  
Modena, Italy, 1984, bilingual (French/Italian);

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### 3.8. UNDERGROUND WRITING

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*“Geek Poet Bingo pushes the boundaries of underground writing with surreal, psychedelic art, industrial music, and jazz-tinged, angst-laden, beatnik poetry. Fusing alternative literature and underground writing with dark humor, sarcasm, and social satire, Geek Poet Bingo describes episodes of serene colorful nature, in the manner of impressionist paintings; it characterizes the best and worst of contemporary urban life; it cuts through pervasive everyday crap with a spirit of uncompromising social activism. Geek Poet Bingo fuses and blends underground art, subterranean art, ranting poetry, the avant-garde, the experimental. If Marcel Duchamp was reborn in the body of Friedrich Nietzsche, grew up in the 1970s influenced by beatniks and cyberpunks, then took a job doing computer graphics, he would have produced Geek Poet Bingo in his spare time.”*

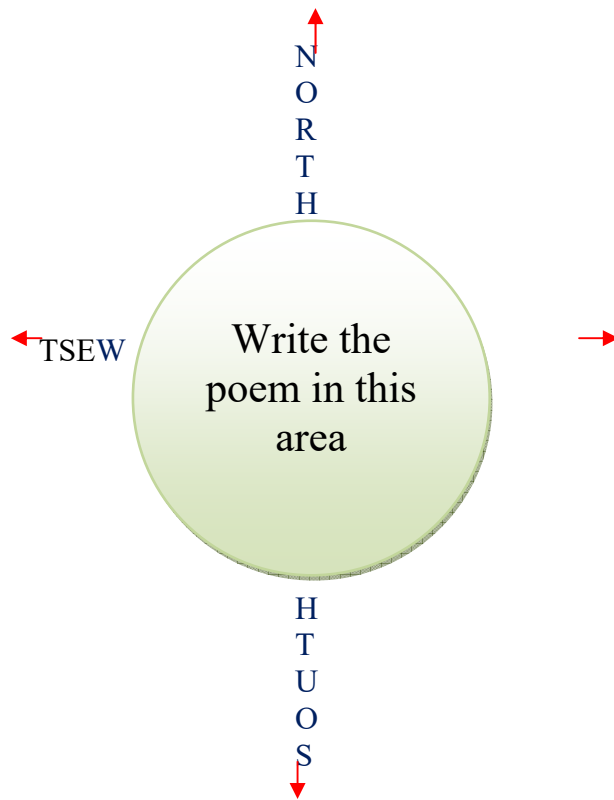
[From the site: <http://www.frankmedia.com>]

*Mondo Bizzaro houses several mini-sites: The Underground Crawlspace Review, featuring underground writing with surreal, psychedelic art and angst-laden, socially conscious beatnik poetry. Modo Bizzaro also houses The Ideas 1<sup>st</sup> News, an info clearinghouse about censorship and contemporary alternative culture. Additionally, Mondo Bizzaro houses the Panic Catalog, which features merchandise from alternative publishers the Panic Button Pr\_est. Finally, this site contains the Production Doctor home page, an innovative and reasonably priced web design, development and programming service.”*

[From the site: <http://www.escape.com/~bobzark>]

- Avant-garde poems:
  - A chemistry poem;
  - A physics poem;
  - A musical refrain poem;
  - A geographic map (New Mexico, the poem of New Mexico);
  - An animal (snake);
- Poems for children in which we introduce syllables between words (Bob, Runger, Daryl);
- Spaghetti poems (insert Spanish words in English and adapted at the English grammar: The Rio of Mississippi, two ‘señors’);
- Poems in Spa/English mixed;
- Poems in ‘franglais’ (bilingual edition);
- Poems with logical diagrams (in Assembly, Pascal, Fortran, Cobol, ADA, C++, FORTH);
- The numbering scheme of the pages is a nonsense (the book starts at the end);

- Geographic poem with cardinal points:



- Geographic poem;
- Arithmo-graph poem;
- A book entitled “Book”
- A poem entitled “Poem”
- A cycle entitled “Anti” with those poems “Anti-Space”, “Anti-Air”, “Anti-Cloud”, etc.
- Poems-photos (black and white);
- Poetry + technology (physics, history), the concepts only from USA, addressing to 1<sup>st</sup> person);
- Poetry made only from conjunctions (and, or, ah, or, a, and), but to have some intelligence;
- Folded pages, cuttings, irregular broken;
- This formula is not a formula for writing literature;
- Literature ridiculing literature;
- Pages from a cook book in the novel;
- Naively suggesting the war battalions: ~~AAAAAAAAA AAAAAAAAA AA~~
- I have nothing to tell you, look what I’m telling you;
- Total liberty:

- Uncommon common,
  - I choose not to choose,
  - Against any model,
  - To speak without words,
  - My aspirations towards impossible,
  - The mode of non-communication.
- For the future: Upside-down book:
    - Page 38.5,
    - The book starts at the end (Arabian system),
    - The numbering system a nonsense,
    - Put black-white photos,
    - Put poems in Spanish-English (spaghetti language).
- Lyric short prose, without personages, without action, without subject (something using “leitmotifs”);
  - Iconographic prose, (portraits);
  - Designed Banners;
  - A historic photo: Ceaușescu’s head placed on a nude body (“The naked king”)
  - Prose with signs only;
  - Prose in other languages (some invented);
  - Prose in mixed languages (a phrase in French, another in English, etc.)
  - Concrete prose (like concrete poetry);
  - Found Prose (like found poetry);
  - Amusing mathematical problems;
  - Letters (to V. Ierunca, etc.) as short prose [Epistolary];
  - Novel entitle: “Erratum”;
- Cultural Manifest:
    - Refuse to study their notions unless they start to study ours;
    - We should return indifference to their indifference;
    - Let’s slap over the head some of these supercilious, who have the false impression that through the power of money can impose themselves in the intellectual and artistic values;
    - To launch a movement (a revolution) for artistic, cultural, scientific independence;
    - To pull ourselves out from the cultural, artistic, scientific domination;
    - Non-violent movement for cultural and artistic independence;
    - Uprising against cultural and artistic dictatorship;
    - They only quote each other! They review each other’s books. The rest of the world doesn’t exist anymore for them.

- They want to extend their hegemony everywhere.
- We shouldn't let ourselves manipulated, controlled or oppressed by any culture;
- Poetry reduced to technical-sound-objectivist insignificant devices. (2002 May, France) [*Poésie réduite à des dispositifs technico-sonores-objectivistes insignifiants*, 2002, France]
- Mixtures decelerate by telephonic identity of invoices. [*Mélanges décelérés d'identité de factures téléphoniques*].

#### PARADOXIST STORIES (FAIRY TALES)

- Parody to a story from Petre Ispirescu;
- Use the classic method for paradoxist poems to find writing formula:
  - Take a classic fairy tale and
    - negate the verbs,
    - the phrases should be interpreted vice versa,
    - the bad to win (not the good) because in life there is so much injustice,
    - the positive personages should be negatively presented, and vice versa,
    - the negative places, situations, and phenomenon presented as positive, and vice versa,
    - modernize the archaic (the dragons are taken to the police station and judged. In the end they're freed due to lack of evidence),
    - The Prince Charming is false (with golden false teethes, with wigs)
    - The good fairy has wrinkles, they are unfaithful, with stinky mouth),
    - The modern is turned into archaic: the car is pulled by oxen;
    - The stupidest one will be presented as the smartest,
    - The coward = the bravest;



## PARADOXIST WRITINGS

- I would compose:
  - Paradoxist tri-verses,
  - Paradoxist quatrain,
  - Paradoxist poem with one verse.
- Paradoxist theatre plays (using a special formula);
- Paradoxist micro-poems.

## KARAOKE

- Transform spectators in actors and actors in spectators;
- Karaoke is a form of entertainment in which songs are played without a singer, while the words are displayed on a TV screen. Participants, with the aid of a microphone, add their own voice to the music (as accompaniment).
- Exists a catalog with registered songs (a couple of hundredths), and you choose the number you like;
- No need that you have voice, if you don't have then it becomes funnier;
- This is used for a couple of years in U.S.A., especially in bars to attract clients;
- A singer singing falsest, hoarsest, untalented, with scenic movements;
- Something similar in theatre: give the microphone to a spectator to give a replica (in the place of an actor); a kind of theatre with the public as actors, the amplification present;
- On a screen are displayed the actor's replica (eventually translations in other languages) as in the movie theatres.

AVANT AVANT-GARDISM POEMS

- Write poems on vertical (from the left to right, in English):

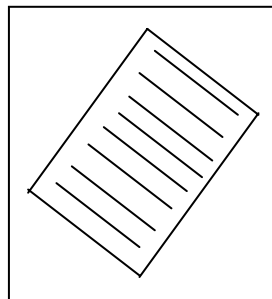
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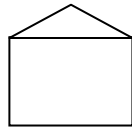
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- Write poems from the right to left (as the Arabs do) in English.
- Write the poems oblique on the page



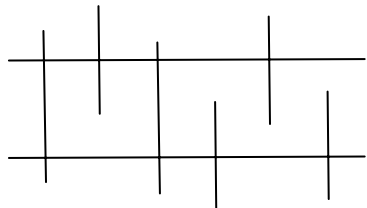
- Write a poem using the international alphabet (English)
- Write a poem in intelligible (as it is in other language)
- Poems as in crosswords (with images, ecliptics, “pentagrams”, anagrams, cryptograms).

- Poems as a graph tree (different from callygrammes) cycle;
- To have the form of a house

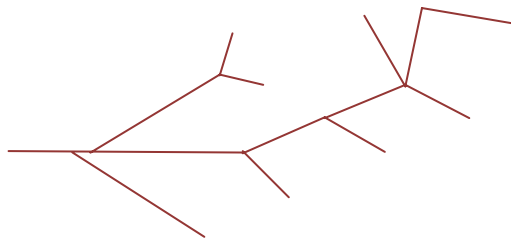


(Each being a verse)

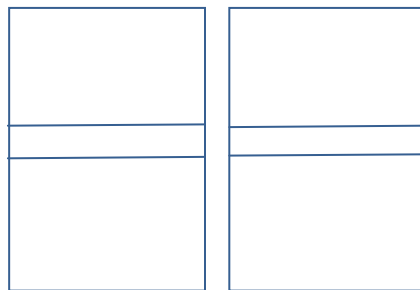
- Form of aritmo-graph [instead of letters are numbers, and reader has to guess the letters]



(the lines are verses)



- Write on half pages, on each half a poetry, which will merge with other half



- Poems poster for publicity: like Tr. Tzara's
- Illustrate "hora" [the round popular Romanian dance];

. MWT




67

ZA

wi  
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RS

CT<sup>MGT</sup><sub>TV</sub>

- Poetry: mixture of — and  and  and  etc. (as the first grapho-poems);
- Cycle: a flower, funny drawings in pen (each as a poem) (from my last drawings) straight lines, circles, funny writing);
- Cuts from news papers (as Tzara);
- Poem in "franglé";
- Poems in Spanish-English (used by Americans in the south of U.S.A.)
- Computer poems;
- For some eccentric things I'll write: "Please, write what inspires you these poems (verses)";
- At the grapho-poems I'll write: translated in (from) Chinese, Japanese, Indonesian...
- Poetry of missing format: T-is I- a—H—se —
- Poetic cycles:
  - Only with numbers (to deduct the codification from the first poetry, replacing the numbers by letters - finding this code),
  - Poetry rebus,
  - Mathematics poetry (equations);

## POETIC AVANT-GARDE

- Grapho-poems;
- Poetic on bird language;
- Caco-poems (cacophony);
- Against classicalism's dictatorship;
- The author and the reader intermingle in poetry as personages and forms;
- Enumerations of objects, quotidian actions:
  - Advertising (without punctuation, without capitals for localities, etc. (Iovan, Ana Blandiana, Gh. Magheru),
  - Enumerations only of nouns (eventually verbs at infinitive) which set out the idea: similarly to a draught (on cardboard) penciled, slightly visible (very long words) as writing a telegram.
- Drawing poems;
- Poems without verses (wordless);
- Poems without poem;
- Poems draft;

## ANTI-STORIES (TALES)

- The Prince Charming throws “.....” in the back, but there didn't grow any forest behind;
- The Price Charming throws “ “ and no mountain rise (à la Petre Ispirescu's “Ileana Cosânzeana”);
- And instead of taking his strong swift horse, he took his car (Mustang) [sic]
- And instead of a flying horse, he took the airplane;
- The dragon = the president (the country's dictator);
- The dragons rise their sabers, but the Prince Charming pulls out his gun, 6 mm;
- Where your feet stand now, there will be your heads, and our dragons put their heads down near the feet:
  - The Famished-man,
  - The Thirsty-man,
  - The Frosty-man,
  - The Rock-Shatter-man,
  - The Wood-twister-man.

- The Price Charming was an old man, handicapped, and very handsome;
- Analogue Ileana Cosânzeana: not too beautiful;
- There was sometime a very poor King;
- The King's daughter gets married;
- Half of the kingdom;
- You could look at her, but not at the sun (inverse comparisons)
- The Prince Charming stays at the hotel;
- Bludgeon;
- Colorful characters in "Sânziana și Pepelea" by Vasile Alexandri:
  - Statu Palmă,
  - Barbă Cot,
  - Baba Rada,
  - Zâna Zânelor ,
  - Pârlea Vodă,
  - Papură Impărat.
- The Dragon gave an interview at TV;
- We took the Dragon to the hospital;
- The Dragon didn't have passport, entry visa;
- The Dragon's palace;
- The Forest's Fairy;
- The Forest's hag;
- The Prince Charming made a tremendous effort showing with his arm the dragon in the ground until his neck, and with the other arm chopped away the feather from his slouch hat. And this is how the dragon remained without a slouch hat, and from there on the dragon goes around with an empty head;
- The dragon talked on the phone with the king's daughter, and sent her an e-mail too.
- Train, metro, rocket, bicycle, scooter, tricycle.
- Help, help, cried Mosor's daughter, dressed in naked bottom;
- The beast's grass;
- The Hag mounted on the broom;
- Laugh, laugh Harap Alb! But where you're going without me, you're going in vain.
- "Ochilă" [kind of Cyclops],
- Maypole,
- Your Illuminate King,
- On the other side of the earth,
- The Red King,
- The Green King,

- The east side King,
- “Cenușăreasa”,
- The Ants’ fairy,
- The Bee’s fairy,
- “Harap Alb” by Ion Creangă,
- Prâslea,
- When the fleas were booted with 99 “3-pounds” of iron... (to add this among my stories),
- Spânu,
- And they walked a day, walked 9, walked 49, until...
- Over 9 Countries and 9 Seas,
- Salad from the Bear’s garden,
- The Stag’s forest,
- And other illuminated faces from the kingdom,
- extraordinary bird,
- I’ll pit even original names and titles such as “Harap Alb”, “Cenușăreasa” “Croitorașul cel viteaz”;
- Put even real personages (but in modern positions);
- “Ochilă” takes a look with his binoculars and the telescope to spot the king’s daughter;
- It was once a man named “Emperor”, very poor and he was not an emperor at all, but he had a daughter;
- You’ll pay with your heads your impertinence;
- Out of pity from the empire;
- Live water;
- Oh, but I slept so much!
- You would have slept forever, Harap Alb if I would be here.
- “anti-stories” + title;
- Subtitles: something with Păcală;
- Opposed to Petre Ispirescu;
- Quotations from Amza Pellea.

#### SHORT PROSE

- The caught thieves were declared honest;
- Uncaught criminals;
- Madmen, beggars, floozy, crooks;
- Upside-down things;
- Absurd, anomalies;

- Dark, the bad wins over the good;
- Non-normal, corruption;
- “Centos”, parodies, stupidity, paraphrases;
- The domination of the failure;
- X wants to be promoted in his position and hits an invisible wall;
- Story which doesn’t have a beginning (starts from the middle of a phrase with small letter);
- Story which doesn’t have end (ends in the middle of a phrase with a small letter)
- Joking style (gen. N. Stănescu);
- Counter rumors;
- “Sunday children” (children born from drunk commuters);
- Novel: one person who wants to cross the border (he’s obsessed by this);
- Put the flags at the border to scare the diseases, etc.
- Change the roles between women and men (the woman is more powerful, the man protects the beautiful sex; the woman violates the man, the women go to war; the women rescue the man from the dragons);
- Short prose: starting from an idea “I branch to infinite without saying a thing” (R. Rousseau) [double play on some words’ sense, using Markov chains, like a dog turning around his tail];
- Written a short prose “Defective writings” which incorporates the aesthetic ideas listed above.



## THE PROFESSOR WITHOUT PANTS

A professor X absorbed by his research forgets and gets out on the street without pants. He had his coat on, his hat, shoes, but in rest, he was necked. He did not take note of this detail.

Some on the street fainted, others laughed, other showed surprise.

\*

Someone tells him that his pants aren't ironed.

\*

When X realizes that, said that he is working on launching a new style: midi for men, or even better: without midi at all for men.

## NOVEL 2

One morning he woke up in the next world. Only later he realized that he's dead.

Finale:

- You died last night!
- Excuse me, I didn't know. Please let me go.
- You're free in your death!

## NOVEL 4-THE BACKWARDS TIME

- A fellow wakes up in the morning to go to an exam. Outside was still dark. Waits for the day break. But uselessly. It came again the night. He falls asleep
- It was the end of the winter, and the spring was in the air, but comes again winter, and then fall, summer, spring, winter.
- Started to become accustomed this way and was surprised to observe that before people had other hierarchy.
- Ends up becoming very little, suckling baby, unburned, un-conceived.

## PORTRAIT

*Helena is a beautiful girl*  
*Helena is 18 years old*  
*Helena is brunette*  
*Two time a year*  
*And once blonde.*

- “Portraits” of my friends and villagers (Geoana, Cost, Bigioc, Picu, Lisandru lu’ Ciungu);
- Prose for children: “Povești de adormit copii”;
- Sketch (short story): “Two old men talk quite normally about their death; they’re happy.”
- Sketch (short story): I had an accident and I died. Everyone in the family was crying (15.5 cm);
- Prose: all verbs at negative;
- Collages from publicity, cliché, names (pop art);
- Novels in which you address directly to the reader, making him a personage;
- O novel with a unknown word (“arla”), its meaning will become known from the context;
- To write about the ugliness of the aesthetics: the rigid, artificial, official, insensible (Baudelaire, Arghezi did vice versa)
- Idea: n people isolated themselves in a fort, fitting with guns and cannons, against ideas coming from outside.
- “Unfinished stories” (with unfinished actions and un-started actions);
- Prose: Fast stories, without descriptions, with oriental flavor, without special characteristics of personages;
- Future activities narrated/written using the imperfect;
- Novels with a lot of very fast actions, without adjectives at all, without any description at all, without comparisons, like in the old movies (or fast forwarded tapes);
- Coincidence of numbers, names situations;
- Draw banners in the roman;
- Use Third person;
- Describe the story in the past which happens in the future or vice versa (“să fi fost”, va fi fost”) [it would be ...];
- Give bibliography;
- Books in which the bad wins; the thieves are not caught, the criminals escape, the innocents suffer, the sly wins;
- Unfinished stories (one from 1969-1970) without beginning;
- Publicity, banners;
- Prose: gen. the symbolism indicators from the classical musical scores: *Allegro, ma non troppo, ... Un poco maestoso, ... Andante andante, ....*

- The journal of a journal (about how to write a journal)
- The story of a story;
- “The history of an I”(=fragments of diary)
- Short Prose  
Frequent repetitions, absurd (5-6 lines): *leitmotif*? The same parenthesis used again and again  
The project didn't go well – *you see* – but wasn't big deal – *you see* – and that's why – *you see* – we were told – *you see* – that the project was going on well – *you see* – but instead it was a disaster.

Write a proposition A-B, the next proposition takes the last word B from the previous proposition and forms proposition B-C, the C-D, etc.

Or

A-B

A-C

A-D

A-E

B-C

B-D

B-E

C-D

C-E

E-D

- Prose with only verbs;
- Prose with only adjectives;
- Prose with only prepositions
- A portray of a personage;
- Sketch (roman, novel, autobiography) as Maria Mailat: contemporary life, corruption, misery, burglaries, trespassing of the border.
- Shopping List Poetry;
- Auto-paradoxism poem from only the paradoxism word;
- Put the paradoxist collages from Anthology as paradoxist poems;
- Theatre play in which the personages change the roles amongst them: A plays the personage X, B plays personage Y, then A will play Y and B will play X; (what's the motivation?)

## REFERENTIAL BOOKS

- Radu Petrescu: The Journal (“Părul Berenicei”), “Matei Iliescu” – roman;
- Robert Musil: “Omul fără calitate”, roman
- Kierkegaard: “Tratat al disperării”;
- Henri Pichette: (something of theatre);
- Arthur Miller: “Moartea unui comis voiajor”;
- Mircea Mihăieș: “De veghe în oglindă” (about intimate journals; roman)
- Computer art: (Dima Costea, California State University);
- André Blavier “Les fous littéraires”;
- Amiel: Journal;
- Henry Pichette: Les Revendications;
- Raymond Roussel: « Impressions d’Afrique » ; « Comment j’ai écrit certains de mes livres”
- Burroughs: (English) studied Joyce, Becker; (nonconformist “La Machine molle”);

### Theatre authors:

- Harold Pinter,
- Jean Littlewood,
- Luca Ronconi: “Orlando furioso”,
- Peter Hanke,
- Martin Walser,
- Peter Weiss,
- Arnold Wesker (“Școala de Bucătărie”),
- John Osborne,
- John Arden,
- Erwin Piscator,
- Peter Stein,
- A dictionary of American Idioms (Barron’s Educational Series),
- Astaloș George, “Contestatory Visions: five plays”: Translations from Romanian, Bucknell Univ. Press, London”
  - What’ll do now Will’s gone,
  - The apotheosis of the void,
  - Mademoiselle Helsinki,
  - Our daily tea,
  - The soldiers are coming.

- Filippo Marinetti, “Paroles en liberté”, and about futurism;
- “Encyclopedia of Mathematics and its Applications”, Addison-Wesley Publ. Co., Reading, MA, 1978.
- National Academy of Science, U.S.A.
- Other books from “Open Poetry”;
- Daniel Spoerri, “An Anecdoted Topography”,
- Gertrude Stein’s books;
- Smithsonian Institution (address) art museums - governmental;
- Ronald Gross, “Pop Poems”, “A Handful of Concrete” (visual, kinetic, typescript);
- Robert Duncan (~ 1950);
- Black Mountain Group (~ 1950, experiments in poetry);
- “The Writer Directory” (1992-1994;
- Struga Poetry Festival, Yugoslavia;
- National Endowment for the Humanities;

#### LITERATURE

- ”Arta de a nu scrie un roman” by Jerome K. Jerome;
- Avant-garde, tradition and again avant-garde, etc.
- I don’t recommend doing as I do!
- The value means network (L. Ulici);
- Write short novels (1/2 page) [projects, sketches of sketches] with fast actions;
- Write for children “The place where people walk on their heads” [in English];
- A literary opera made of collages;
- A roman-collages;
- Poem collages cuttings from newspapers;
- Critique apparatus to a book: Preface, critique references, bibliographic note;
- Meta-literature;
- Cultural Globalism;
- Poems based on the de-assembly of linguistic expressions (paradoxism);
- The introduction of spiritual definitions (as in rebus), guide the reader on wrong paths;

## POETRY

- Poetry and rebus together;
- Give titles to my graphic poems;
- Randomized algorithms used in software which creates poetry;
- Use the paradoxism in science;
- Anton Pann's opera varied; Balkanism; utilitarianism; his style was widespread to people, in popular language; many editions; literary representative of the suburbs;
- Ezra Pound: daily notations between poems, prose;

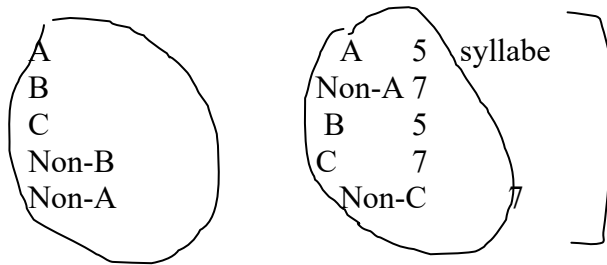
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### 3.9. THE JAPAN TANKA POET'S CLUB

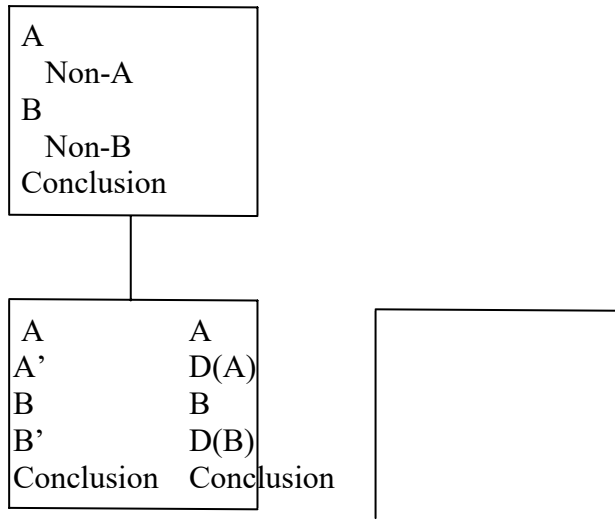
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*Nihon Kajo Club, or the Japan Tanka Poet's Club is the largest nationwide organization of Tanka poets in Japan with a membership of more than 5,000. It publishes The Tanks Journal twice yearly as a rule providing an international forum to present Tanks poems and related essays in various languages.*

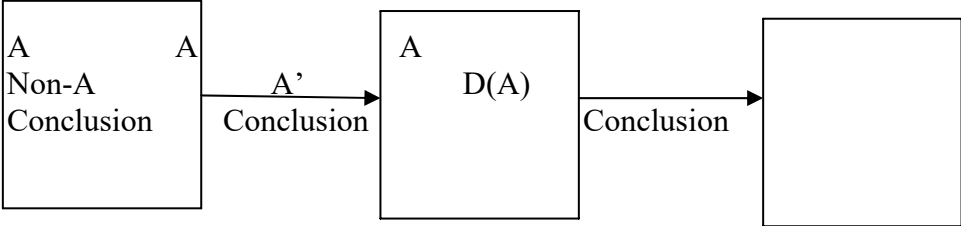
*The 3<sup>rd</sup> International Convention of the tanks poets was held in Vancouver, B. C., Canada toward the end of September 2000.*



No rhyme



Paradoxist tautological dualistic Tanka





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**LIFE STRATEGIES FOR EXPERIMENTAL BOOK**


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Genres of poetry :

- *Idilă* – romance
- *Elogie* – eulogia
- *Epistolă* – letter
- *Satiră* – satire
- *Meditație* – meditation
- *Elegie* = elegy
- *Romanța* = romance
- *Doina* = melancholy Romanian folk song
- *Glosa* = glossa
- *Găznelul* =
- *Epigram* = epigram
- *Strigatură* =
- *Poetry gnomic* = gnomically poetry
- *Strigătură* = witty couplet
- *Lamentare* = lament
- *Rugămintă* = praise

**LITERARY MOVEMENTS**

- Aestheticism,
- Decadence,
- Futurism,
- Gothic Revival,
- Modernism,
- Negritude,
- Paradoxism,
- Postmodernism,
- Romanticism,
- Symbolism
- Globalism (= globalization);

## REBUS

- Create paradoxist rebus;
- All definitions (or more than 80% of them) should be paradoxist;
- The paradoxist distiches to be the definitions, and the titles as solutions of them;
- Surprise grill in rebus: “Paradoxist replies”: in the place of the real reply we’ll put its antonym;
- “Bitter joys” ;
- Meta-poetry (poetry of changes);
- Pop poems by Ronald Gross, Naomi Ginsberg, Lawrence Ferlinghetti, from the group called “Beat generation”;
- Decadent;
- McLiterature (Arnold Skemer);
- Open poetry;

## ROMAN

- Diffuse;
- Use languages of worldwide usage, to gain priority and become a model for others;
- Use poly-themes not mono-themes;
- Many trips to the library;
- Sustained correspondence with high international prestige personalities, entertaining discussions about the style, ideas, cultural knowledge (M. Barbu);
- Shock roman;
- Internal tension;
- “Adio Europa!” by I. D. Sârbu, roman, it has over 800 pages;
- Do not use real toponymies (to give a more general character);
- Mixture of orthodox language with Arabic language (“Adio Europa!”);
- When fool around or try out, be momentous (to be taken seriously);
- To have an unique style of expression;
- Several hundreds of personages in a historic roman “Prințul Ghica” (3 volumes, 1982-1984-1986) ~ 1000 pages), by Dana Dumitriu;
- “The main personage of this roman is Nea Stan Popușe. More details in the following pages”. [The name is never mentioned later in the book!]. “The action takes place in Deluroasa Mare” [analog, the locality is never mentioned later];
- Deformed writing, the Romanian language spoken by a foreigner; personage who mispronounces the letter “r”, or is a stutterer;

- Paradox deformed, negates all other university courses, even those of mathematics, but especially those socio-politico-philosophic [“the scientific socialism”, “the science of companies’ management”, etc.];
- Parody/paraphrased other books, dictionaries, etc. (in English too);
- The author could become a personage;
- If you say that a personage travels somewhere, don’t mention where; [many unknown, mystery, unresolved problems, unanswered questions];
- Roman without personages;
- With parallel languages (of some personages) two intersected languages;
- Theatrical hits in the roman;
- Memorable personages;
- Different cultures
- Comparable spirits;
- Witticism, paradoxism, antitheses, contradictions; situations limit;
- Save all the versions from 1 to ... n on a disk, then give it to MLR [Romanian Literary Museum];
- Make a plan:
  - Personages’ names,
  - Place’s names,
  - Actions,
  - Intrigue,
  - Philosophy,
  - The book to be easy to read and captivated;
- I’ll write the first version coarse, around 400 pages.
  - Then I go back with refineries;
  - Change the phrases in metaphors, plastic expressions;
  - Chisel the phrases;
  - Redraw the personages;
  - A lot of Eros, sex, about a personage who didn’t have sex for long;
  - Epic organization;
  - The contra point’s technique;
  - Some write disorderly;
  - The meta-roman is the story of a story.

- “All our words are only shivers which flow from our spirit’s celebration” (Khalil Gibran, 1883,1931, Lebanese Poet-prophet);

- *Jus primis occupantis* = The right of the first (Latin);
- The American model, the documentary roman is the future prose (Marian Barbu, “Aproapele nostru trădează”, 1990)

#### TITLES FOR ROMAN

- The failure [The collapse] (Ratarea);
- The failure triumphs [The collapse triumphs] (Eșecul triumfă);
- The triumph's failure [The triumph's collapse] (Triumful eșecului);
- The perpetual failure [The perpetual collapse] (Eternul eșec);
- The failure eternal [The eternal collapse] (Eșecul etern).

#### CONTENT FOR THE ROMAN

- The descriptions to appear authentic;
- Realist;
- The history to be unblemished;
- Many plots, intrigues;
- Don't provide verdicts or inutile explanations;
- Always paradoxist;
  - That who helps you should be persecuted, that who hates you should be loved, that who heats you will be protected;
  - "The more he helps me, the more I hate him..."
- One narration implies another narration;
- To demonstrate that the bad, the abjection, the crime, the robbery are necessary (Dostoyevsky);
- The event's motivation to be plausible, real and credible;
- Create complex relations between personages;
- Mysterious, exotic;
- Magic;
- Think profoundly, scrupulously (= motivated), make harmonious composition, precutting style, few but ripping pages. To become famous, while alive it is necessary to attract everyone's attention (I. Rotaru);
- Laminar sincerity;
- Alert pen;
- Be merciless with yourself; (be critical of yourself, because this is what they like);
- Be merciless with everyone else;
- To say NO is more aesthetic than saying YES.
- To have the creation's talent in your blood;
- Be expressive;
- Authentic;

- Expressionistic (exaggerating);
- Fade non-fiction, but realism;
- Radicalism linguistic (tough expressions, jargon; a little porno);
- It counts how you say it, fluently, directivity, excellence, the expression's elegance;

#### THE TYRANT'S ANNIVERSARY

- Toasts, flatteries, glorifications, greetings telegrams, gifts; quotations; slogans, dogmas;
- Literature written in bars;
- The pledge to enter in the youth union organization (I will be faithful...);

#### MUSIC

- Numerical music (associate to each musical note numbers, and then follow the number sequences, which have certain patterns, then create a function modulo  $m$  that will convert back the numbers in musical notes);
- There are special software packages which give you certain "tools" to create and test your music;
- "Mathematics on notes" by Dragoş Constantinescu;
- Music on algorithms;
- Musical experiments;
- Noise called music.

#### PHOTOGRAPHY

- Make color exotic, strange, insolated photos;
- Make color photos for outer-art sculptures;
- Make color photos for outer-art paintings;

#### THE JOURNAL

- The ideological axel (the critics about America);
- To be actual;
- The style must be expressive;
- Details:
  - about who is Ed and what's going on with him,
  - what I work (the institution),
  - what are those terminals.

- Write fast, rushed, telegraphic;
- Accentuate radicalism linguistic; (expressions like “fuck you”, “bullshit”, etc.);
- The narrator personage to be real (alive);
- Insert few paradoxist verses here and there (as a bitter auto-irony) to make good cheer of my troubles, dreams, characteristics;
- Write with harshness, (severity, importance);
- Rhythm, resonant distance, folklore, artistically emotion, authentic;
- Coloratura, pure Romanian language;
- Natural, direct, colored, genuine, rich style, detailed;
- Write in the spoken language;
- The metaphors without many grace-note, simple metaphors;

#### **SCULPTURE**

- Three sculptures in Amazon’s jungle;
- Publish an album of Outer-Sculpture or of Outer-Architecture;

#### **PAINTINGS**

- Enlarge my notes at 2-3 meters, framed and presented as tableaus in an exposition;
- A photography, and at the bottom a comment of 5-10 lines (a short story about it) painting behind painting;
- The moon painted blue by Joan Miró: paint over scribbled plates;
- Tableaus with shadows;
- Madonna with mustache (Juan Miró);
- Alternation of colors;
- Make another album (#6) experimental digital art (what theme?) [digital era], a photo as large as a page (elongated or widen?); reduce borders in word;

#### **PORTRAITS**

- Research/try out on painters;
- Take classical paintings from internet and transform them with Adobe?
- Graphics from encyclopedia and transform them in art;
- Anti-talent (or anti-everything);
  - “Anti Mona Lisa”;
  - Take famous paintings from internet and change them in something ugly with Adobe Ph (put titles for the painting);

- Paint/draw over them;
- Give names to the paintings;
- Mathematical curves in 3-D (solutions of differential equations);
- Use mathematical equations, physics, in the art albums, plus scientific writings (definitions, theorems);
- Scientific articles (un-matter, etc.)

#### **MOVIES**

- Movies with digital images of known people.

#### **OUTER-ART**

- Medical art (X-rays, electrical-diagrams, laser prints);
- Print on transparencies, then overlay them on other paintings;
- Photos of windows', reflections which give the impression of overlapping, deviation;
- A figure with five eyes (Joan Miró);
- Paint on junk cardboards;
- Burned canvases with cigarettes, or pre-painted;
- Inversion of colors;
- Offset printing, white cardboard (Sters & Clean);
- Recyclable cardboards and waste paper, printing plates PMT (photomechanical transfer) - Wastgart;
- Power point articles transformed in art;
- Technology and art (from the mid twenty's century);
- Closed circuit television used by Yoko Ono in 1966;
- Stroboscope photography; stroboscope is an electronic discharge tube that emits rapid flashes of light (used by Harold Edgerton in 1964);
- Op-Art;
- X-ray images, medical images of diseases as art;
- Endoscopic camera used by Mona Hatoum in 1996 (examining the inside of her hollow organs);
- Kinetic art;
- Electronic art;
- Generalization of poetry in the tridimensional space;
- Antipodes;
- Petrarch's style = verses which describe the idealized love;

### (AUTO) BIOGRAPHY

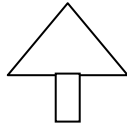
- His life is his opera
- Always in the fear of ineffectiveness, un-fulfillment;
- Very controversial (some glorified him, others blasphemed him)
- He got angry very fast; he screamed, throwing stuff around, he was suffering, he was hard-hearted....
- Traveled in many countries for documentation, experimentation, exchange of information and impressions.
- The talent is a matter of quantity (Jules Renard);
- The best are those who resist above 300 pages;
- Parsimonious notations;
- Must write with pleasure.

### MORE IDEAS

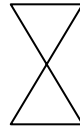
- Write on multiple columns (in a book);
- The page has a border, and the writing oversteps it (Manieli);
- The translation of some expressions from a language to another mot-à-mot (P. Istrati: “it’s like checking the Sea with my finger’ → “songer la mer avec mon doigt”), (without finding an analogue expression, this way it becomes a metaphor, something unpredictable);
- The stage rotates while the play takes place (with personages playing) – in Bucharest;
- The numbering of each column (therefore many pages on one page);
- Insert pages (collages) from a book and number them accordingly: 1, 2, ..., 50, 705, 705, 53,...
- Exotic dances (Indian, Arab, Japanese, African, Asiatic, ...);
- An actress plays a roll only dancing (the other actors don’t), another actor talks through songs;
- A 70 years old woman re-enacts her life having other actresses playing her at the ages of 30, 40, 50, 70 (Canadian theatre, Michel Tremblay, “Albertine in five times”);
- “Spectacle conference” (debate on a topic);
- “Very short theatre” (avant-garde);
- NÔ theatre (Japanese) = music + dance + poetry;
- White writing on black;
- Acting in slow motion (as in films) (Robert Wilson);
- Japanese theatre BUNRAKU = traditional marionette theatre;
- Japanese theatre KABUKI = dialog + singing parts + ballet, organized mess, long pauses, super dimensional costumes;
- In 15 scenes of 3-6 minutes each, R. Wilson describes the story of a tree, of a boat, and of a book (“The Civil Wars”); (the scenes montage “faces of curtain”);




- Ion Segărceanu (“Graphed poems...”): writes about an evergreen and places his verses in a evergreen format:




- Analogue clepsydra:



- Then the Sea

Sea, you      

Who lure us      

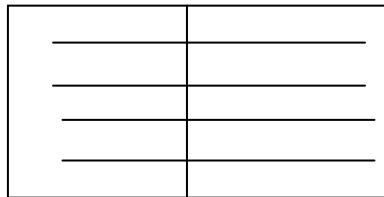
Oh, you Sea, ... .  
(Approximated quotation)

- Cătălina Buzoianu, as a theatrical producer: uses men with feminine makeup, with earrings, with helmets, black lipstick, all actors in leather stiff, rigid costumes, brusque movements;  
When an actor takes photos of others the light on the stage turns on (as from a blitz); An actor smokes two cigarettes at once, a poker gets fire from the light of a match; skeleton stage; an actor scratches his butt; devious talk (Dan Condurache, author);
- A window gets broken, for real [as part of the play (Horea Popescu)];
- Play of mirrors;
- In Japan, the spectators don't applaud; at the end of the play the actors don't come back to bow to the public, (even if they're applauded); the freedom of the public spectator to sleep, eat, drink, talk, and paying attention only when it seem interested; There are kokum (stage servants) dressed in black who help the actors, change the decors. The child's role as personage in theatre (and Brook) the costume phenomenology;
- The mute talk in theatre: an actor presents his replica written on a slate, another actor writes his replica on his own slate (like in a film without sound);
- Interior monologue (Desjardins);

- The subject: the principal personage of the book is a roman (Les Fruits d'or), it is a study of the reactions produced by the roman on those who admire or reject it, (N. Sarraute, "Les Fruits d'or");
- Personages who talk but their names are unknown;
- The book's pages are numbered inverse, the reader will know how many more pages are left (Jean-Paul Ollivier, "Le temps des filles");
- Describes on many pages a post card (illustrate), describes very detailed a film (images, sound –without being a film script) (Claude Simon, "Triptyque");
- Book-album (as for painters: paintings, photos of the painter, his family, documents, paper documents, letters...);
- Draw horizontal, vertical, etc. lines, drawings, etc. through (over) written lines;
- In a décor on stage place a lower ceiling (as in normal rooms, approx. 2 m);
- In a décor on stage a pool with water in which the actors play (Serbia);
- The dreams on stage: dark, a registered conversation, mirrors in which you can see images (projected) (Craiova National Theatre);
- Place fragments from a dictionary in the book (Șerban Foarță), rare words, multiple meanings;
- Lack of information about personages (age, hair color, eyes, etc.) (N. Sarraute);
- Brouillage of spatial-temporal planes;
- Speculation of the text graphology;
- Roman written by the writer, personage or reader simultaneously;
- The play starts before the spectators enter the playhouse, the spectators pass by/near the cadavers of two women (adaptation after "Crime and Punishment" by Dostoyevsky, Liubimov, U.S.A., Washington);
- Play with a duration of 8.5 hours (England);
- Adaptation after a classical play but non-chronologic, non-spatial, non-logic, disparate (Liubimov);
- Theatre in Latin and Greek, spectators are moved in their armchairs, mimic of the voices, mimic of the bodies (The avant-garde theatre "La mama", New York, producer: Andrei Șerban);
- Modern operetta; mostly talked than sang, simple music ("Exams, exams", Bucharest);
- A chronologic journal (Alain Bosquet, "Infernul tandreței", roman); not too much;
- Dark (dark) on stage, light (dark) in the playhouse;
- The descriptions regarding the décor represents  $\frac{3}{4}$  from the play's text "Requiem for a Nun" (W. Faulkner);
- Simultaneous writing (Rabelais, a dialogue)

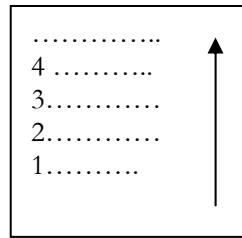
<p>On this column write a story.</p>	<p>On this column write another story.</p>
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- Book – score (= literature + music, imagination of Mallarmé);
- Naiveté (R. Musil), the tyrants remained untouchable by the bad things that they caused, the stories remained undecided; the descriptions are approximate, the situations and personages are ambiguous (Tonka is devoted and dishonest, victim and guilty), refuses the systematization;
- Writing using the subjunctive (R. Musil) (= therefore doesn't exist a time of the story);
- Failure, without cause, without effect;
- Change the format of the book (round, triangular, ...);
- A personage who doesn't hear well (in Chekhov's "Three sisters" drama);
- Writing the book in relief (proper), as on stone ages (about the book's physic);
- The characters to be of different sizes inside of the same story (Nerval);
- The style of the telephone book in columns transferred to the roman;
- Exaggerated enumerations (Rabelais, c. 1494 – 1553); (then the reader could jump over some);
- Blank spaces on various lines;
- A page inserted inside of another page (Balzac, "La muse du Département");
- Writing on two pages in the same time;




- Find phonetic equivalences : "Un vase tout rempli du vin de l'espérance" (Hugo) is transformed by Raymond Roussel in "...sept houx rampe lit...Vesper";
- Hundreds of verses to describe the label of a bottle of mineral water (by Raymond Roussel);
- Phrases of only very short words, or only very long words (Joyce, "Finnegan's Wake"); decor which disintegrates; the personages change their names from a phrase to another, evolve in other places; the usage of a considerable number of words which don't exist in the English dictionary (it seems like a foreign language to English speaking people); representing onomatopoeia, the words are deformed to show the particularities in pronunciation of various personages; words of a hundred letters (onomatopoeia: conglomerate of letters, words); the book begins in the middle of a phrase which can be tied to the first (therefore a circular structure); the name of a personage: H. C. E.;
- The interior moves of personages;
- With the curtain down, 15-20 minutes the play continue at a radio station [for example, the action taking place somewhere else from the initial one (parallel plans)];
- Theatre (final): when the actors bow at the final, all the decors are presented;

- International pleonasm (Broch);
- Pages with the text written from down up, and indicated through an arrow the reading direction:

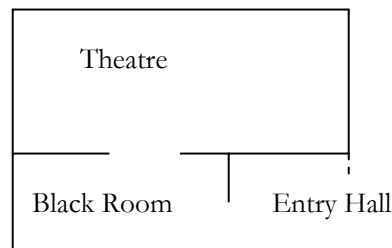


- The writing is from the right to the left (like in Arabic) and indicate through an arrow the reading direction:

emoh seog eh  


- The personages passing brusque from an extreme to another;
- The curtain on the stage lowered very, very slow and then rests at 1 meter from the floor (to be able to see the personages in their knees (producer Ioan Ieremia, “Domide contraatacă (Napoleon la Austerlitz)” by Tudor Popescu, Timișoara);
- Intentionally deformation of history (Mihai Eminescu, “Scrisoarea a treia”; M. Sorescu, “A treia țeapă”);
- Mirrors on the stage in which the public reflects (Radu Boruzescu, scene, Paris);
- Room with walls made of smoke (L. Pintilie, Paris) in the theatre you hear sonorous repetitions, a curtain of steal which drops on the hand of an actor;
- The change of the décor every 5 minutes (L. Pintilie);
- Theatric distance between actor and personage (la Pirandello, Brecht);
- An actress sits on a child’s chair (to emphasize the size of her body, grotesque, L. Pintilie);
- For economic purposes there are fewer actors in a play;
- The stylization of the sexual act in theatre (Berkov, London); light satire of the public;
- The soloist, purposely, comes late on stage to produce tension in the music hall (London, concert symphonic);
- Postmodernism (= refusal of modern), 1986, occident; textual-ism: fragmentation; micro-narrative, dispersion of the narrative subject, impossibility of finding the truth, innovation, literary sociology, references to other texts, intellectualism;
- Trans avant-garde;
- Mental personage in theatre (“Taganka”, Moscow);
- Rapid changes of decors;
- Writing in dialects (for ex. in Sicilian);
- Juggle, pirouette in theatre;

- Super spectacle (Alberto Moravia, Italian playwright);
- The forefront (foreground) in theatre is created by displaying a dark stage and a spotlight set on the personage;
- Theatre of robots;
- Are released on the stage pigeons or butterflies, a butterfly is set in fire (Arrabal, respective Peter Brook (London));
- Bad taste and dirt displayed on the stage (Arrabal);
- Life's confusion;
- The passing of the time can be displayed on the stage by using boards: "Two years later";
- Paintings displayed in museums in obscene rooms (London);
- Concert musical + décor + imagines + smoke (Germany, W. Wagner, "Inelul Nibelungilor", 1987)
- Theatre with blind personages (Paris);
- Essay about yourself (Roland Barthes par lui-même");
- Phantoms on the stage;
- Arrabal, "...Et ils passèrent des menottes aux fleurs" (theatre):



Entry Hall: Light;

Black Room: Semi dark;

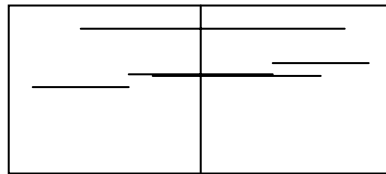
Theater: Obscure;

In the air, you could feel oriental scent; the play starts before the action starts. Before the spectators are seated; when they pass from the entry hall to the black room the producer whispers in spectators' ears: "A man will be assassinated this night", "Go alone to prison" [replica from the play], you could hear crying people, strange sounds.

Actresses accompany male spectators (actors ladies spectators) at an established place; spectators sit on the floor (at various heights); a couple of platforms are inserted amongst spectators (7-8) irregularly; the play is for a small number of spectators 100-120 people.

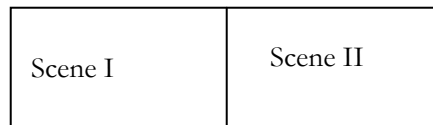
At the end, the epilog is improvised with spectators who remained: they are blind folded, the actors rubs their hands with sand, all hum a song (there is a loud speaker from which they are conducted and are posted strange questions: ("Do you want to be whipped?", etc.), the spectators are fed orange slices, are kissed, the actresses sit on spectator's laps, every spectator is asked to tell a story to the actress who excites him.

- “L’aurore rouge et noire”; a skull on the stage; personages with crowns of thorns, move around in a wheel barrel; an actor plays three rolls; an actor moves the pendulum’s hands (advancing the time); cadavers on the stage (fake); a giant man; a woman gets hers ears cut, and another actor eats them (= theatre panic);
- Painter Giuseppe Arcimboldi (16<sup>th</sup> century) brings out an object through other objects: winter = a tree covered in straw; a portrait = a nose = a pear; cheeks = peaches; hear = straw; chest = jar; teeth = strawberries;
  - The poet Mallarmé (“Le coup de dés jamais n’abolira le hasard”) writes on two pages leaving many empty spaces, characters of various sizes, the writing is not aligned;



- The gong sounds during the play (justified why);
- Plays that take place on the street; in free air;
- Without explanations of the affirmations (N. Sarraute);
- Write novels only with descriptions (without any narrative), (for example, describe a chair, or a stone,...);
- Narrative at the first person, present;
- “The Idiot”, roman, doesn’t condemn the villains but the oppressed (Dostoyevsky) ;
- George Moore and J. Joyce place in their opera, pages that don’t belong to them;
- Propose to readers topics about they can write (novels, roman);
- N unique personage in the whole roman (Milan Kundera);
- Flames on the stage;
- Interior decorated everywhere with Hyn’s paintings (floor, ceiling, walls) all objects are covered (imprinted, painted) with Hyn’s face; analogously with the actor’s costumes [in my NonNovel];
- Theatre play without movement (Henri Pichette, “Epiphanies”, “Nucléa”);
- Write a play in one act in which the actors don’t move at all but talk about movement, philosophy;
- Write a play without any personage;
- Dialogue between a man and a chair (the chair explains that it is exploited by the man, because it sits on it; the man complains that he’s exploited by the chair because he worked hard to build the chair, to maintain it, to clean it);
- Distribute for free a book of mine to various book stores; (For the play “Les mamelles de Tirésias “, by Apollinaire, the admission was free, 1987);
- Round stage which will move circular around spectators (Pierre Albert-Birot, “A propos d’un théâtre unique”);

- The actors throw flowers, objects in the playhouse; a personage is in charge with producing various sounds;
- A personage to be the wind which blows as the wind does, or the crow which makes the crow, crow noises;
- Play in one act only with changes of decors (could be said: “in zero act”); (play without any act); or with personages: such as mechanics, carpenters, etc. who change the decors (Kokeni, in Japan, **descriptive theatre**);
- Décor made of people;
- Décor-box: 3 walls and the third made from glass transparent to the public; (“Men of Aquarium”); at the end the actors will not come back to bow (like in films), similarly between acts; (something as at the arena-theater at the University Fordham, around 1950s);
- Short play: ll personages stand aligned as they would stay in a choir (“Antic choir”), symphonic orchestra, without any movement, gesture; rigidly talk;
- Scene in which the personages recite their roles and dance;
- 2 simultaneous scenes: (I) A tells a story to B about what C and D did; on the second scene (II) C and D play exactly what A tells to B; (I) gets shadowed and (II) illuminated, then in (II) the personages freeze, go in shadow, and (I) gets illuminated, etc.):



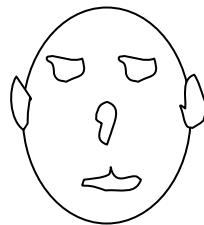
- Romeo and Juliet roles played by two ugly actors, and the dragon and the bad fairy played by nice looking actors;
- “Conscience Process” played by one actor, changing the roles of judge and defendant, (changing fast the costumes and the place on the scene);
- Only black actors (some wearing masks to show white faces), and amongst spectators at least a white – if needed, a white mannequin, or a black spectator disguised in white; real dogs on the stage, clowns; (J. Genet, “Les Nègres”);
- Circa 100 actors placed on a multi stage plateau (“Les Paravents”, J. Genet);
- Rituals in theatre;
- Décor with spectators: a soccer stadium;
- Spectators, stage, mirror [= spectators];
- Anti-theatre: lack of attention given to the conflicts and structures of the plays, their metaphysic resonance, fantastic appearances, non-logic;
- The professor kills his student with an invisible knife (“La leçon”, Ionesco); Invisible personages, mute orator (“Les chaises”, Ionesco);
- Future actions narrated at imperfect (Flaubert, “Madame Bovary”);
- Very fast stories, without descriptions, with oriental taste, without characteristics of personages (Jorge Luis Borges);

- Proustian syntax: arborous phrases, rich in subordinate, complicate, numerous digressions, details, stopped or expanded instances;
- A décor for one act, then the same décor (after others), but placed in different positions, the objects could be enlarged or minimized, to shock;
- Caricature personages (Roger Vitrac: a nine years old child who measures 1.80 meters and who talks as a mature person (“Les Enfants au Pouvoir”).
- Play with nonhuman personages: for example people dressed as monkeys, people who walk on their hands;
- The scene suspended between floor and ceiling (for example: a cage that swings);
- Intentional partition;
- Play (“La Voix Humaine”, Jean Cocteau): a whole hour a woman talks on the phone with her lover who wants to leave her (therefore, just one personage);
- Spectators see in a mirror, placed on the stage, how the actors move on the wings (something similar with a movie, or stage without personages);
- Play in which the statues talk, and kill, chairs and doors which open by themselves (Jean Cocteau); the extension of an antic myth;
- Jean Anouilh, theater: the entrances and exits are done in dancing steps (“L’invitation ou Château”);
- Cabaret theatre;
- The gong sounds are replaced by “musical shocks” (Jean Vilar, actor, Paris);
- Play: A personage takes his shoes off to draw with his foot, frolics (“Am-Stram-Gram”, André Roussin);
- Play: fantastic: A personage transforms other personages in birds (“Les Oiseaux de la lune”, Marcel Aymé), (= farce); the oxen learn to read in the manger;
- Elizabethan theatre: Too many nice sentiments, nobles in dialogue;
- Play: One personage narrates his life and simultaneously on the stage there is a parade of decors and personages who constituted periods in his life (“L’Oeuf”, Félicien Marceau), the play is written at the first person;
- Play without costumes, arid (“Fils de Personne”, Henry de Montherlant);
- Write about universal themes, universal facts (without specifying the places and times);
- Play: Woman with three noses; the wife laid eggs, the husband hatched; a cadaver grows in geometric progression in their room, reaching the point of kicking the parents out; a personage common to many plays; the all personages have Jacques name: Jacques-father, Jacques-mother, Jacques-grandfather, etc.  
Jacques is obliged to say: “Adore potatoes and ham” neologisms burlesques (monster -> monoester), (E. Ionesco); anti-philosophic, anti-ideological play;
- Proust: Mistakes in personages’ dialogues, English-French, missed letters, or replaced with others, wrong pronunciation of foreign words, disfigured words, confusions (roman);
- Play: Noises produced after each replica; the people, as a collective personage is represented by one actor; the actors make faces to the public;  
Kiosk is a personage who walks and talks; screams of children on stage and in the playhouse; a book placard with many pages, one word written on each page;



A child in the crib starts to talk;  
 Balloons are released in the playhouse;  
 Personages die, revive; a woman has the head electrically illuminated;  
 A man gives birth to a child (Appolinaire, “Les mamelles de Tirésias”);

- Personages doubled, multiplied (the metamorphoses of a personage into another, then comes back as the first) (Strindberg, Adamov);
- Theatre-private/intimate (Strindberg, “Sonata spectrelor”): silence, inexplicable;
- Indian names for European personages (green eyes) ;
- Jokingly narrates awful things;
- Theatre: The action takes place in the wings of a theatre (Armand Salacrou, “Le casseur d’assiettes”);
- Theatre: Two lovers disappear from the stage in a boat which floats above spectators’ heads, going to the back of the playhouse then disappears in the wings (producer Streler);
- Tableau as a play card (normal + tilted)
- Painting: Pop art = drawings + decoupages glued +amalgam of objects (geometrized, asymmetric) + repetition;
- The stage is left empty (without actors) for awhile (A. Camus, “Caligula”);
- Personage who mechanically repeats what another actor says (30-30 replicas);
- Theatre: Spectacle of the voice [louder, less louder, jerky, melodic, noisy, mechanic; talk on syllables, talk by letters (sounds), fast, slow, hoarse voice, stammered;
- Paintings like Arcimboldi’s: All objects, beings are designed having as components the effigy (deformed, in various positions) of Hyn [main character of my NonNovel].

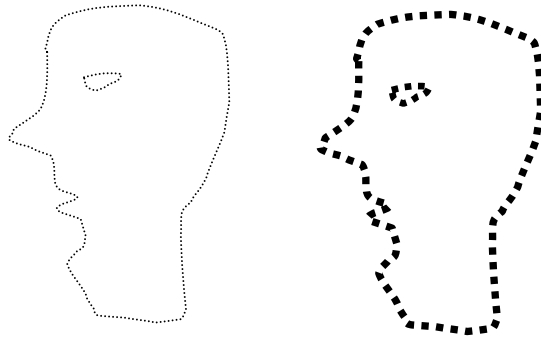


- Dance in theatre, masquerade (=simulation, men with masks), (Max Frisch); flames coming up from the floor;
- The antique tragedies had a chorus directed by a coryphée who was in dialogue with the personages, addresses to the public, walk in formation;
- Theatre: A devil with horse hoof, tail of a goat, and antlers (Max Frisch, “Biedermann și incendiile”);
- Novels with many fast actions, the time passes very fast; without any adjective, without any description, without comparisons, like in the old movies which are rolled fast; (the reverse of “Le nouveau roman” which is very rich in details, inutile descriptions);
- Theatre: Laboratory (Grotowski, Polish)

- Theatre of dances (different of ballet), Pina Bausch, Wuppertal (Germany); shocking, without heroes, without romance story, mostly choreography, profane rituals, collective hysteria + prolonged silence, at the edge of art (at the beginning or at the end);
- Theatre [Pontedera, Italy]: Experiments, the theory of the body, spectacle-experiment, actions multiplied;
- Stage without curtain (National Theatre of Bucharest, Room: Atelier; theatre without stage);
- In a theatre there exist: Mechanic service, stage electrician, electronic service, carpentry, upholstery, tailor's atelier; machinist, shoemaker, hairdresser, make-up, lightening, dye work, papier-mâché, sculpture;
- The architecture of the playhouse, of the stage are important (there is theatre out in fresh air) the scenic mechanisms and electrical are visible (Teatro d'Europa di Milano, producer Giorgio Strehler);
- Acrobatic in the theatre, smoke on the stage which spreads over spectators, a very large envelope is brought by a mailman;
- A personage pronounces "tz" instead of "t" (from here appear confusions about some words) ("Papa Dollar" by Gábor Andór);
- Quotations transformed in text, which are therefore assimilated, antiparticles, permutations (Jean Ricardou, "La prise de Constantinople"); Coincidence of numbers and situations, symmetries, asymmetries, banners drawn in roman (Claude Ollier, "Été indien");
- Leitmotifs, invented onomatopoeias, words written in English and read as in Latin, prefixing, suffixing, juxtapositions (Joyce);
- Story in a story, many versions of the same story in a story; a story A and its contrary story B in the same story (Le nouveau roman);
- Writing as in a manuscript, with truncations, arrows, =, =>, -, classifications;
- Theatre: The curtain is up when the spectators enter in the playhouse (the décor is installed);
- Drawings: Pages of manuscript, writings, photographs, overlapped, glued (to please the eye);
- Theatre: It is transmitted a concert of Mozart for a long time, and the sound is lowered when the replicas are recited, it is continued during the intermissions, between acts ("Jocul de-a vacanța", Mihail Sebastian);
- Drawings a la Arcimboldi but only with serpents;
- Roman: with publicity to other books added at the end;
- Theatre: The entrances through knocks in the door;
- Painting: Painting with tempera over manuscripts with formulae, mathematical works (exposition of non-painting);
- The actors come out for the bow even during the intermissions, and even during the play after someone sings something (comeback on the stage and bow) (Timișoara National Theatre);
- Tableau (page) painted on both sides and hanged from the ceiling such that both sides are visible;

- Add publicity at the end of each roman (or at the beginning), publicity poems;
- Avant-garde choreographic: collage of music, elevated, dance ironic, pantomimic, stylistic, elfish, grotesque, and nonchalant in ballet (Gigi Căciuleanu, Germany);
- Film only with old people (England);
- Play from collages (Europe);
- Sculpture-painting (Archipenko, sculptor) geometrized figures, assembled;
- Painting: very large tableaux (greater than 20 m<sup>2</sup>), glass shivers, pieces of wood glued on the canvas + painting with thick paint (Julien Schneibel, 1987);  
Exposition without lightening, semi-obscure;
- Tableaus in an exposition placed up side down, or oblique on a side or the other;
- Living theatre, American theatrical troupe founded by Julian Beck and Judith Malina, 1950-1960, which practices a form of body expression close to the reality, the spectators actively participate;
- Painting: Glue stamps or “air mail” stickers on drawings, tableaux, or decoupage from newspapers + drawings, tableau without frame, or without protective glass, or with drawn frames or sculptured;
- Sculpture: Statue without base, statue with the head down and the base up, or with two bases;
- Theatre: A vocal soloist plays at the microphone a song, a musical orchestra (folk, country, etc.), the singing goes on for a couple of scenes;
- Degraded art;
- Roman: Real and suddenly something fantastic (symbolic and metaphoric in the same time) [for example, a water lily eats Chloé’s lungs (= tuberculosis); on the top of old, defective fire arms grow roses]; lightly deformed words [antiquities = antique + antiquary];  
Non existent words used in the place of known words [“alérions” (which doesn’t exist in the French vocabulary) used in the place of “oiseaux” [birds]]; New words meaning new things [“pianoctail”];  
New words meaning existing objects [“le députodrome”];  
Jokes resulted from wording [“se retirer dans un coing”: coin = corner, coing [kweŋ] = quince!]; (Boris Vian, “L’écume des jours”, roman);
- The repetition and song refrain in poetry: *tentaculai-ai-reu, tenthaculai-reu, tantan, tata, cucu, tantakulé-è-reu, (...) tattanculé-è-reu, ttatanckulairs* (B. Vian, “Cantilènes en gelée”);
- Symphonic concert: If in the score the composer indicated to be played certain parts by the piano, these parts will be played by other instruments (as opposite as possible); if the indications are to play pianissimo, the opposite is performed, if indications are for fast interpretation, then a lent interpretation is performed, etc. there will be also a soloist who will sing the score!; a major gamma will be transformed in a minor gamma, etc. (everything is the opposite);
- Ballet + circus;
- Theatre: A feminine nude traverses fast the stage (Budapest Theatre);
- Youth’s memories written in a non chronologic mode (writers at the end of XX-th century);

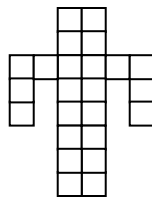
- Painting: Only with dots, as done by a computer) without any lines, only with small squares (mosaic), colored, only with triangles, only with circles, etc.



- Theatre: Rapid moves of the actors, like in the films from the beginning of the cinematography;
- Roman: Copy the choreography descriptions and ballet figures;
- Write with abbreviations, diagrams, schemes (as in a manuscript);
- Theatre: An actor moves his lips and the sound (on the registration) comes out after the actor closed his mouth (asynchronous);
- Theatre: Movie (mirrors) which represents an image upside down, or on a side;
- Theatre: During the intermissions exposition of paintings, sculptures;
- Painting: Only in one color (of different nuances), or only two colors, (many tableaux);
- Anarchic writing;
- Theatre: Actors pour a bucket of water on the head of another one;
- Title for book: “Completed works” which could contain mathematics, chemistry, etc. (anything) that the person wrote;
- Glue wood, metal, natural leaves, a small sculpture on a tableau (painting);
- Journal in roman (the journal of a personage, the journal of a witness, the informative notes of a dilator);
- There are journals written by two or more persons (one at a time) and they answer to each other;
- Journal: Combination between photography and text (commentated photos, with epigrams) (Brecht);  
The negation of the convention; the dimensions of the rooms in which he lived; lists with personal objects; temperature, time of appointments; the names of those with whom he dined, what food was served (T. Maiorescu);  
Poetic notations, metaphors (Jules Renard);  
Journals of personages, quotations (Costache Olăreanu);  
Expositions, movies, auditions (Radu Petrescu);  
Flora and fauna of the visited places (Ernest Jünger);
- Gide published in 1891 “Les Cahiers d’André Walter”, sub entitled “posthumous writings”, giving the biography of the young romancer A. W., who writes a roman-journal: “Allain”, but dies and doesn’t finish the roman; the notebooks are: the

confidential journal of A. W., and the journal of A. W. of creation (= the book of writing the book “Allain”); then the personage’s letters, poetry;

- Valery Larbaud wrote “A. O. Barnabooth, Ses Oeuvres complètes”, containing: many poetry, reflections, a story, notes from voyages; Analogue Quéneau, “Les Oeuvres complètes de Sally Mara”;
- Collages of texts at first person, of a fictive author (“Sinuciderea din Grădina Botanică”, Radu Peterescu, micro-roman); journal fragments, letters, impressions, memories;
- A scene from the roman is retaken in the same roman later, at a larger dimension (Radu Petrescu, “Matei Iliescu”);
- In “Pornography”, Gombrowicz doesn’t talk at all about pornography!
- Counter-drama (W. Gombrowicz);
- Tableau on which are written verses (Qi Baishi, China, beginning of 20-th century);
- Painting: spray with black ink, sprayed watercolor, spots, rough paper, sprayed ink (Liu Haisu, Chinese, 20-th century)
- Canvas divided in 2, 3, ... tableaus, each painted separately but on the same theme;
- Tableau with frame placed in another tableau with frame (on a wall with drawings is placed a tableau);
- Empty space (not painted) on the tableau;
- Theatre of shadows of puppets (Theatre Piyong, Tangshan, China);
- Simultaneous usage of more brushes for painting (drawing) (Zhang Bu, Chinese, 20-th century); superposition of a color over another color;
- Painting with inverse colors: blue evergreens, red trees (Zhang Bu, Chinese, 20-th century);
- Write a series of small novels (“Portraits” of friends: Cost, Bigioc, Geonea, Piciu, etc.);
- Drawings in journal;
- Personages dressed in black like extraterrestrials (antiterrorists);
- Personages dressed in striped costumes and black makeup (Israelites protesting against the Russians);
- Drawings on a black background;
- Sculpture: Bust without head, instead of head there is a tableau on which is drawn a head;
- Exposition of tableaus placed on a specific format [for example, in a form of a man]



- Theater: Mannequins undressed by German soldiers, mirror on the floor (Dominic Dembinski);
- Theatre: Some 20 people laying on the floor (Alexa Visarion, in “Woyzeck” by Büchner);
- Curtain painted (with writing, photos, eventual changed during the intermissions) (skull);

- Theatre: Men playing feminine rolls and vice versa; long pauses between words; the producer reads the replicas, the actors only move they lips (Lucian Onja, Botoșani);
- Theatre: On a side of the stage is winter, on the other side is night/day, etc.;  
Décor: A tree with just one very large leaf, a green tree without any leaves, another with yellow leaves, and another one with green leaves;  
Personages: Cadavers (mummies); echo; rubber women for sailors;  
Objects of super (mini-)dimensions;  
Personages facing the wall talk;  
Costumes made of newspapers, cardboard;  
One personage talks once for himself, the second time for someone else (with a changed voice);
- Theatre: The author doesn't give the distribution, the costumes are street casual, intermission 10-15 minutes with the curtain up, décor: a street that passes through a house (Tadeusz Różewicz, “Cartoteca”);
- Theatre: Euripides introduced a prologue before the tragic play, in which one personage tells to the public who is he, what happened until now, what it will happen next;
- Painters who don't give names to their works; drawings with the eyes closed, in a state of medium (V. Brauner);  
Vice versa (a hand of glass holding a glass of meat);
- There are special machines, which enlarge the paintings in a direction or on the other direction (with Roentgen rays?);
- Using proverbs write something à la “Iona”, (M. Sorescu): theatre parabolic on a figurative or proper plane;
- Theatre: mixture historical epochs, mixture of theatric genres (Ingmar Bergman, Sweden); antique theatre played in modern costumes, film slides, the public is separated in men and women, to the public are shown.  
Theatric tricks (Vlad Mugur, producer, Germany) are taken photographs in an antic play;
- The author must create a myth about himself and his works;
- Painting: a series of tableaus that have deformed elements (only the forehead, only the chin, the eyes, etc.) like in concave or convex mirrors;
- White theatre: with poetic replicas (metaphors), reciting of poems, the actors are aligned as in a choir formation and recite their replicas one at a time (one act, titled “Poèmes”);  
{I could put my prose “Speranțe” [Hopes] under this form of replicas (with four personages); (similar to “Scoica de lemn”, by F. Neagu); baroque style};
- Theatre: Night, the personages with white shirts over their heads and holding in their hands boxes with flames that light their faces; from the playhouse you have the impression that these are phantoms; hear a violin playing;
- Scenes played in front of the curtain which is down (in avant-scene);
- Two simultaneous scenes: in the first a personage talks about others, and in the second it is played exactly what the first personage says: I: X, Y; II: Z, W:  
I) X: Z tells to W:  
II) Z: I saw you yesterday W...
- Décor: Personages in a helicopter which goes up and down on the stage (suspended between the ceiling and floor);

- Décor: A large mirror; the personages will play on the sides of the stage, seen by the public only through their reflection in the mirror (obscure scenes) (the back stage);
- Theatre: many curtains on the stage, some go up and some come down, some go down completely, some only half, all combinations;
- Theatre: The personages are spectators on a sports arena, playhouse, symphony (you can hear music, screaming, or the play's replicas at which they are spectators);
- Personages who have a defect in pronunciation (they have a nasal voice, with foreign accent, jump over letters, vulgar, academic, argotic);
- Create opposing versions for famous works (poetry, plays, novellas, roman), (parodies, antinomies);
- Represent strange things, insolate: love scenes between a disabled man and normal woman (she loves him because he is disabled), between two men (homo) (the jealousy of one of them);
- Theatre: A soldier salutes its superior with the cigarette in his mouth, because he had something in his hand;
- X talks with his back at the spectators;
- Drawings: A string or many dipped in colored ink, placed between the pages of a notebook, then pull the strings fast;
- Write a roman (novel) (more than 100 pages) which has all the verbs at negative; (at the beginning write normally, then all verbs are negated);
- Theatre: Scene 1 played by a group of actors, scene 2 the same dialogues played by another group of actors, the actors from the first group make commentaries on the play of the second group of actors;
- Theatre: Mute; represent a wedding;
- Graphics for poems: only lines, circles, rectangles, angles, hyperbolae, parabolas, ellipses, etc. (cubist?);
- Write a volume of porno poetry (collected folk);
- Write novels, verses in which I make fun of myself;
- A volume of verses in French or English using the International Phonetic Alphabet;
- Volume in which the grammatical rules are vice versa, the grammar rules are wrong;
- Collages of adds, names (pop art);
- Many poetries with cacophonies;
- Novel in which the author talks to the reader (the reader being a personage);
- A novel with an unknown word ("arla"), descriptions about it, that will disclose its meaning;
- Translations like those done by the computer, which are far from the real meaning, becoming humoristic sometimes;
- Sense: the ugliness of the aesthetic which becomes artificial, officious, rigid, non sensible; (Baudelaire and Arghezi did the opposite);
- Volume of verses with signs, drawings, some words here and there;
- Idea: n persons are isolated in a fort and try to protect themselves against some thinking coming from outside (black ideas) with sabers, arrows, cannons;

- “Unfinished and not started stories” (without beginning, and no end) (unfinished action, unclear, ambiguity);
- Write at first person: “The memoirs of a criminal”;
- Comic scene: A man walks on the street with his wife, and she falls. The husband jumps and hits a person from a no related group close by;
- Essay-writing: An essay in which I study my writings (“Roland Barthes par lui-même”);
- False intrigue in the roman;
- Writings from slogans and publicity;
- Write relaxed, spiritual, small inutile exaggerations of the jokes, cultural irreverent rappel, biographical dates;  
Mockery (“farce”) = insertion of vulgar passages under the format of questions or tramps in a classical text; as a refrain in a fragment of prose in a symphony; P. S. in prose; a motto of 6 and a half pages; purposely made confusions of numbers, names; mechanical writing;  
Prose: Many confessions of some people about a personage;  
Prose: Hour X..., hour Y... etc. (N. Iliescu, “Departa, pe jos ...”, short prose);
- “Țara oamenilor care merg în cap” (other countries are normal) (volume for children);
  - It shows up a man who walks normally, and people laugh of him;
  - People flattened their heads, write with their feet, eat with their feet,
  - People jump on their head to move from a place to another;
  - Everything is upside down;
  - When it rests on the chair, sits with the feet up and the head on the chair, etc. (rests the buttock); the chair is normal;
  - Drive their cars with the feet on the wheel, and the head and hands on the pedals;
  - There are some mollusks that have the brain in the legs (?)
 It is written naively, without any explanations;
- Action Painting [motional painting]: without brush, through spraying, the canvas laid on the floor, the paint is sprayed from receptacles, various moves of the hands (Pollock, USA);
- Theatre: Concert of snorers (directed); Personages with mutilations, with burns, folk dances inserted in the play;
- Theatre: A masque placed on the back head giving the impression of a head with two faces (Dobrogea folk dances);
- A couple of personages talk simultaneously, (nothing could be understood);
- Short theatre: Trespassing the frontier (the wall);
- Theatre: War: and a referee is directing (as in play game); disco and symphonic music, and the personages who dance contra time the folk *hora* and laugh;
- Roman: A photo glued with tent (the place of the action), dot, dot, dot when the author doesn’t hear what the personage said, the preface is 53 pages out of 270 of the book (written by the author), commenting about literature), 3 lines with scramble typed signs, (explaining that they were written by the 3 years old author’s son, fragmented,



interventions of the author with comments about the opera in general, enumeration of long phrases (Mircea Nedelciu, “Tratament fabulatoriu”, 1986);

- Internal monolog with cultural references (Joyce), inter-textual (Mihail Bahtin) the fluctuant statute of the theatrical voices;
- Theatre two actors in a swimming pool swimming under water, competition of swimming;
- Theatre: the stage filled with inutile objects (Eugen Vancea, from Reșița, Romania);
- Break dance [= mechanic dance] in the play;
- Wedding invitations, etc. with poems dedicated to invitees;
- Prose:
  - Many “a”, or “b” or “c”, ... ;
  - A prose with many names of scientists, writers, etc. (see Larousse) or SF lists;
  - Writings with lists, as in notebooks;
  - Only substantives (for 2-3 pages), similarly to my “Aventuri Galante”;
  - Only with verbs, only with onomatopoeias (the dog: *bau, bau*, the cat: *miau, miau* ...);
  - With many repetitions (of propositions, words, passages);
  - Only with interrogative phrases; only exclamation phrases, etc.
  - First the conclusion (end), then the content, then the introduction;
  - My curriculum vitae upside-down;
  - Application + documents attached;
  - Text within text;
  - Prose with dialogues in verses;
  - Phrases very short;
- Theatre: Strip (as in translated movies) on which are written indications, translation of replicas from foreign languages;
- X, Y, Z don’t play in this movie (the Russian movie “Băieții veseli”); (X, Y, Z are not personages in this book);
- A personages lists on a full page, his jobs (Șt. Agopian, “Manualul întâmplărilor”);
- Short prose journal style (Bedros Horasongian, “Înceierea ediției”);
- Use famous names (Eugen Simion, Ion Rotaru, N. Manolescu, etc.) to your personages with various occupations;
- Dialogues without entry line, nor quotation marks, but new line and written using another font (Gh. Crăciun, “Acte originale. Acte legalizate”);
- Parallel text on the same page;

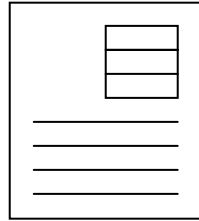
A1	A2
B1	B2

A1, A2, ... one text;

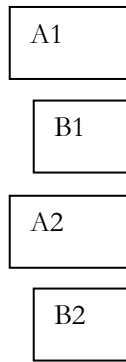
B1, B2, ... another text, written with other characters;

Publishes “Extrase” [Extracts] from a notebook made available to the author by his friend Vlad Ștefan”.

- Stories without a solution of the conflict;
- Writing on two columns (on the first column a story, on the second column a commentary of the story); the verbs are placed at the end of the phrase (like in Latin language); dialogues in French with some French actors;
- A prose doesn't have title, but on a half column of the page is written that the title should have been “Claustrophobia”



- A personage is Mircea Nedelciu, who's not the author; another: Nora-Ioana-Maria; she says “look what X said, and leaves 24 empty lines; writes with grammar errors as the personage would talk; parallel texts:



- In the foot note the author writes that the reader can take a brake now, if he wants (M. Nedelciu, “Effectul de ecou întârziat”, 1981); he tells to the typographer to leave 12 blank lines;
- Painting with the ass' tail (as painting brush), with the paint gun, etc.
- The technique of aleatory époque, the narrative arborous road, unforeseeable, opaque (Alvaro Cunqueiro, Gabriel Garcia Marques, Platon Pardău);
- Roman without narrative, only dialogues, monologues (“Arta conversației”, Ileana Vulpescu);
- Theatre: Juliet's role being played by a man and vice-versa (Mime Theatre, London);
- Prose: A cadaver talks while is taken to his grave;
- Theatre: One talks using Morse alphabet (using the sounds made with his fingers: *bip*, *biip*, *bip*, *biip*);

- Personages who's conversation is in Haiku, lugubrious costumes, the decors appear and disappear very fast, European personages dressed in Japanese costumes;
- "Dictionar onomastic" (with ravings of name day words which are explained), "Bibliografie Generală" (invents authors and books, printing houses, years of printing, etc. which exist in the public library from the city of Târgoviște; humoristic), non serious; anti autobiography, anti memoirs (intoxicated of so much literature, they became maniacs in their writings ("Toxicologia", by M. H. Simionescu); Short joke-essays on the travel theme ("Fals manual de petrecere a călătoriei", Costache Olteanu)
- Prose: A talking chair, and only at the end you figure that it was a chair ("I cannot endure any longer on my shoulders this dirty and mean society");
- Theatre: The actors throw invectives at spectators, then they applaud them (inverting roles) (Peter Handke, "Admonestarea publicului", 1965);  
The surprise of costumes, the insolently of play places;  
Dancers (tied with wires) fly above the stage over spectators' heads (producer Martha Clarke, "Grădina fericirilor pamântene", New York);  
Vivant scenes in which men and women come and go fast, etc.;
- Theatre: A symphonic orchestra with its conductor while performing plays around making various (exaggerated) moves and jumps, stops or slows down the rhythm, plays out of time, each players plays their own song, two instruments play the same melody but one delayed few measures from the first, the orchestra leaves the platform, only the conductor remains, some sort of Babel's Tower (Radu Gheorghe, National Theatre of Bucharest);
- Theatre: Insert symbolic, emblematically objects in the décor; the action is concentrated, polarized. The place is a church, a barn;
- Theatre: Play with gypsies; old women dancing "distorting-provoking";  
Some fragments of folk music + some fragments laidback of American music + opera music;  
Plant small trees in freshly layered cement;  
The actions are played at the front edge of the stage;
- Roman in which all personages are revealed at the beginning, (like in a theatre play) ("Morții rămân tineri", Anna Seghes);
- Theatre: The personages are all one-footed (the second leg is cut), who are moving around through jumps (without crutches); ballet with disabled people or animals;
- Poetry made only from syllables ("Jitânjafara" so called Latin America);
- Poetry made only with letters;
- The story of a story (it is described how to write a story);  
The journal of a journal "Istoria unui eu" (= fragments from my diary);
- Theatre: Personages read their lines (roles) from their notes;
- Roman: Mixture of historic real personages and invented ("Sara", by Ștefan Agopian);
- Theatre: The play starts at midnight (Dușan Iovanovici producer, Yugoslavia);
- Painting: Women with two faces overlapped (air castles) [V. Brauner, Paris, 1938];
- Theatre: on the stage a big fair, a mechanical bride (D. R. Popescu, "Acești îngeri triști");
- The objects on the stage symbolizes something;

- Exists artistic reportage (Geo Bogza, “Cartea Oltului”);
- Theatre: A gentlemen in his underwear, jacket, top hat (Jean Anouilh, Paris);
- Only half of a personage (but how theatre: you could see only the upper half or the bottom half);
- Music: Composition for clarinet and magnetic recording (Octav Nemescu, composer);
- Curriculum vitae (inserted as a literary fact) mine;
- Painting: The canvas (non white) paint on it;
- Theatre: stage-swimming pool (Paris);  
The musicians play with gloves.  
Painting: Colored stripes;  
Theatre: A couple of personages recite 17 times successively, loudly and rarely, that the Archduke is coming, whole fragments are repeated after other personages;  
The stage is traversed many times by personages who don’t say anything;  
A luggage flies;  
Some big dolls are placed instead of people at the tables;  
Skulls on the stage, Shakespeare’s replicas are declaimed;  
Fragments that could be introduced or eliminated (as the producer pleases);  
Some replicas are sang, (it is indicated the score that should be played) (Ionesco, “Macbeth”) some replicas are played by undecided personages, randomly;
- There are books + disks for children (the book has at the end attached a disk, (France);
- Theatre: The personages have heavy makeup, their faces are painted, their costumes are in function of the character which they play (opera in Beijing style);

Mechanized-mannequins, dehumanized, classic boldness, a naked girl coming out from a contrabass box, piles of objects, skeletal people naked, mummies (Grotowski);

Naked, drugged actors making love on the stage (Living Theatre);

Monsters in arena; two actors in white costumes as cosmonauts walking on stage, with large steps, flooding on the stage;

Gigantic dolls;

Bizarre, heavy, a monstrous bird Archaeopteryx covering the stage; reinterpretations of mythology;

Desperate screaming;

Musical organized cacophonies; actors without face (bandaged face, or socks pulled over) scarecrow with painted faces;

People with paper houses over their heads; mimic;  
A woman peeling potatoes on the stage for a couple of minutes;

On a wire string are hanged many pots and pans, which touch each other making a terrible noise;

In a prison, to Ioana, prisoner, it's given a dish of food, the dish was tied with a string, and so was the prisoner, (Peter Schumann, "Strigățul poporului pentru carne", "Pâine și păpuși", "Sfânta Ioana", the vanguard of the 1970s);

Romeo and Juliet blind folded and searching for each other (hide and seek);

Statues blind folded; theatre in the park; actors from many countries, each one talking in his language (Ellen Stewart, the director of theatre "La Mama", New York");

A child was taking flash photos of spectators (unexpectedly), his mother took him out and punished him; ("Trilogia revederii", Botho Strauss, Theater Heute, Germany);

Actors-mannequins (Eugenio Barba);

Old Indian practices in theatre (Grotowski);

Without décor, without costumes (= empty space, anonym costumes);

Hunted sky, Infernal Earth, immobile bodies, personage-phantom;

The public seats on the stage and the actors in the spectators' places, the action takes place through the boxes, and between chairs; the windows are open towards the street enlarging the perspective; the text of Aeschylus is read by an actress, who imagine that she's Cassandra, then appear the rest of the personages, the play of Aeschylus is presented, the choir comes out from cupboards as from inside of sarcophagi and make comments on the décor (Dragoș Galgoțiu);

Theatric space: a sport gymnasium, the personages jump on the windows, others walk on the bar, a girl swings in a hammock (Ludmila Szekely);

Mattresses on the floor, play recorders; a monologue in which pity is begged, in which time the personage passes through a trimming machine live fish from an aquarium, and pours chloride acid over a flowered plant (which immediately dies) (Szabó Agnes);

The stage is spread with glass and ashes, a luggage opens and more ashes come out, when a personage rises his hat, ashes fall on his face; a white linen, with holes and burns rises to a microphone from where ashes are pouring, the linen continues through spectators, as a road, until a very small plant (Iulian Ursulescu, Yugoslavia; "Așteptându-l pe Godot");

A personage brakes with his head 60 eggs;

From a cut cloth comes out a pile of leaves that spread all over the stage, a personage brakes with her teeth a plastic bag from where fall red apples (I. Ursulescu); a personage is born and brakes himself the toilet paper with which his head was covered, the mother was a huge night gown (Mona Marian-Chirilă);

On the stage it is seen only the mouth of a personage which is well surrounded by reflecting lights (“Gura”);

It can be seen only the face of a personage who doesn’t talk but you could hear successively his voice on three tapes (“Atunci”);

Two personages (L- The Listener, R- The Reader); one talks the other knocks on the table (“Ohio impromptu”);

Radio play for music and voice (“Cascando”), the music of another;

Play without any personage, a page only (“Răsuflare”);

“Act fără cuvinte”: A personage cuts his fingernails being sited on a small cube, the cube runs away, another cube is lowered from above, it comes down also a pitcher with water, tries to drink from it, but it goes away, wants to commit suicide, but he cannot, etc.

“Eleutheria”: the stage is divided in two, in the left a family discusses anxiously about the faith of their son, on the right the son is laying still in bed, at the end he turns around with the back at the public;

- A movie entitled “Movie” (A. Schneider, S. Beckett);
- Theatre: People playing animal’s roles; the action takes place under a glass bell; the curtain=metallic gate, as one from the prison; personages in crutches, glassy look, non-human; personages who talk only facing the wall; completely dark on the stage, you can hear only the actor’s voices, or you can see only their feet;

Stage: Forest of sticks with long shadows; the light flickers on the stage; you can hear regulate beating (of a heart);

A transparent globe suspended, in which an UFO plays;

Real rain (produced) on stage;

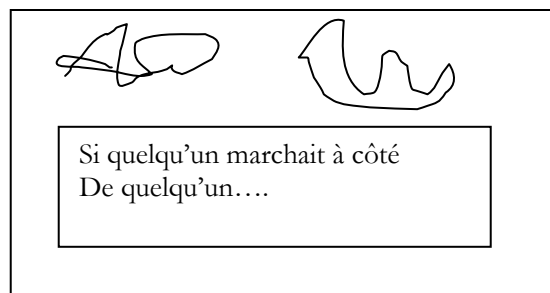
Phosphorescent skeletons;

Skulls illuminated with a lantern, the light comes out from its ears, eyes; scarecrows; primitives, cannibals as personages of these modern times;

- Gratowski: the <poor theatre>;
- Dancing theatre;
- The theatric school of Brook at the Egyptians pyramids;
- Theatre: The action takes place in a desert, one personage talks about the means of a roman in theatre;

Jokes said with a sober voice; leaves glued on the walls;  
 Dark interior, black stage; inutile figurants, the braking of some bloody blisters (“The National Theatre of Great Britain”);

- Theatre: A feminine personage called History representing the history (of a certain country);
- Baroque theatre; ballet-comedy; restoration comedy, radio theatre;  
 On the poster was written “comedy” but in reality the play was a tragedy (“Pescărușul”, 1898);  
 Frustum vocabulary (brut, rudimentary), (Jean-Claude van Itallie);  
 Monolog recited (outside the play) for public;
- Tai Chi = old martial art (it’s impressive; for soldier, warrior); Chinese; comprises: Karate, Yoga, swimming, acrobatic;
- Pantomime: The mime talk on the stage (Goranov, Bulgaria);
- Theatre: Actors play being laid on the floor (more scenes); the title of a play “First Act” or II, etc.; a large glass bell on the stage (which rings); various play recorders play various songs (hodgepodge);
- Theatre of a fair;
- “Le Journal des Abrutis” (The journal of brutalized), 1876-1892, Paris; founded by a “Societate de Ramoliți”; they founded also a “Facultate de îndobitocire”; with the purpose of programming people’s brutalization for their happiness!
- Illustrated poem (with drawings, text on each page):



- (ean-François Chabrun + Michel Barbault (designer);
- Novel written with only lecture notes (someone reads a book and makes comments on it), Elisabeth Chabrun, “Notes de lecture”;
- Symmetric poems in relation to the center (in rapport to letters);
- The actors build up and dismantle the decors on the stage in front of the public;
- Theatre: Bulgakov inserts replicas of known authors (Gogol, Puskin); gigantic pearls, monstrous parrots on the stage; personage shaved perfectly his head; many curtains; deformed talk, foreign (Chinese talking Russian); Peter Stein (producer), Germany): the curtain opens from the center, or it is raised, opens (drops) slow (in 2 minutes), violent; personages with their faces covered;
- Roman: insert at the end a list of books published by that publisher;
- People and marionettes in the theatre for children;
- Personages Siamese (in theatre, prose);

Personages who eat in the same rhythm, cadence;

Theatre: projections and noises in the back of the theater hall, mysterious voices that come from the sky (Pirandello), the spoken words produce an echo, charmed spectacle, the dance rhythm is lent at first, then becomes faster and faster in the beats of a drums; the person that plays the drums (is not a personage) he stays in the back of the stage in plain view, there is no curtain (“Room Studio”, Theatre “Bulandra”, Bucharest; (“Uriaşii munţilor” by Pirandello, producer Cătălina Buzoianu), 15 actors simultaneously playing on the stage;

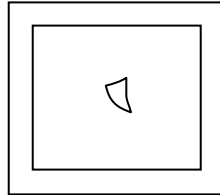
- It exists theatre of shadows;
- Theatre: A cuckold husband comes with real antlers on the stage which are visible only to those who know about his problem;
- Prose: writing the words separated in syllabus: “Dvs. cac ritic dear tă cun oaşte ți” (“You ass ar t cri tique kn ow”);
- Wood, glass, stone in a sculpture;
- Love’s violence in the novels of Marguerite Duras (1914-1996);
- The author sends to a reference page “see page 19” (and the page is missing);
- Story at an non-grammar mode, almost phonetic (Dan Petrescu, dissident), as from the part of a such personage;
- Letters: Number continuously the pages of the letters to the same addressee;
- Theatre: All personages wear eye glasses, nothing else distinctive;
- Theatre: the replicas are shouted very loud, Registered applause, sounds of deep voices that clog your ears;
- Letters covered with drawings;
- Post cards, personal cards;
- Poetry with author’s illustrations;
- Letters, literature: glued cuts from magazines and photos;
- Roman: The last 3-4 lines from the end of a chapter are retaken at the beginning of the next chapter (Bulgakov, “Maestrul și Margareta”);
- Prose: Romania expressions (words) inserted between the foreign ones (“sur n’importe quel tărâm”, Ionesco);
- Roman: In two volumes, the pages of volume 2 are numbered in continuation (sequence) (“Maestrul și Margareta”, by M. Bulgakov);
- Movie: Ciné-vérité (French): hidden video cameras take images (without being seen) then combine them in a montage;  
Neo-realism Italian: Instead of actors, they use people from the street that would match the roles (an old man without teeth, etc.) (Antonio, “Hoții de biciclete”);
- Cover: An oblique black stripe on the corner (intellectual morning);
- Story for children: The girl who cannot see herself in the mirror;
- Theatre: The stage is dispersed between the spectator’s chairs; the scenes (action) static, are recanted;
- Literary work (Gerard Genette) implies:
  - paratext = opera’s briefings, chronics, reviews, essays about it;



- epitext = interviews, colloquia; (public), correspondence, intimate journals, verbal confidences (private);
- peritext = number of copies, the house printing names, pseudonyms, printed dedications, manuscripts, epigraphs, post faces, prefaces, titles, subtitles, notes, chapter's titles;
- Sculptures of 1-2 centimeters (Giacometti);
- Theatre: (terror): policemen caught half in traps surround the stage;
- Publish an album with crazy drawings (color);
- Theatre: A room in a pyramidal form, or conic, cylindrical; personages with handcuffs (to whom they talk about liberty); personages tied from one leg, as animals from a pole; cubistic drawings (expressionist, etc.) on the walls; the buildings on the stage are made of glass (American architecture); handicapped personages tramp in parade formation; brothel with old women; heads of dead people, phantoms, cadavers, broken tableaux, on the walls cut canvases; mortuaries masks;
- Theatre: Orator in one foot (allusion at the E. U.); Screens from where the actors show their heads and talk (Japan);
- Theatre: on a side of the stage is night; on the other side is day;
- Painting: hazard technique;
- Exposition of non-painting: Empty frames, inversed portraits; canvases without frames; glued fragments from newspapers, manuscripts, empty pages, broken glass, dirt in the galleries, decoupage of photos glued on sticks, stones glued on canvas; drawings on a corner of a tableau;
- Theatre: Living Theatre: body vocabulary, histrionic poly-expressivity;
- Street theatre: puppets of 5-6 meters in height and 2 meters wide, with their puppeteers visible;
- Caricatures: The map of a country, the dictator with seven heads (dragon) covering the whole map;
- Theatre spectacle with free tickets (French Comedy, 1793);
- Theatre: Katakali (India);
- Prose: The destinies are left open and the conflicts unresolved (Adriana Bitel, "Iulia in iulie", 1988);
- Theatre: In a language that nobody understands it; Fumigant bombs, mobile mirrors, geometrical sculptures of 6 meters in height; Fluttering curtain made of thousands of small lighting bulbs; Chinese shadows; Fencing, judo, singing, yoga, riding; An actress asks the public: "Did you see a crime in making, why didn't you prevent it?" ("Faustina" by Paul Goodman);
- Theatre happening, 1959, New York; poetry + theatre + plastic arts + psychodrama; sculpture, music, dance, light, movie, TV, radio, registrations on magnetic band, audio, visual super-solicitation processes, etc. Sensorial shocks, improvisation, montage of contrasting modules;
- Invisible theatre, theatre-for (Augusto Boal): actors camouflaged in non-actors, on the street or in a super store (for example), start to create turmoil around by discussing an

acute current political situation, people from the store congregate and start discussing taking the actor's places;

- Theatre: a real cadaver on the stage (Richard Calls); discothèque, Italian scenes (Woody Allen), piled objects on the stage or without any thing on the stage;  
For two hours doesn't happen anything, no one talks; the spectators are invited to leave when they feel like ("Publik", 1962, Benjamin Vautier);
- Painting: Tableau with the canvas cut in the center (a symbolic figure or nothing):



And drawings around the cut;

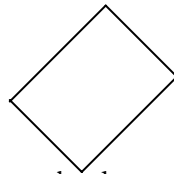
A reproduction after a famous tableau (mentioned as reproduction or intentionally plagiarism);

A tableau drawn directly on the wall (the frame is also drawn);

Another tableau carved in the wall;

Dirt in a corner and nearby a tableau that shows the same dirt;

A tableau placed in an oblique position:



Decoupages from magazines glued on canvas; tableaus with writings (without any drawings);

Collect Romanian folklore from Romanian colonies abroad;

- Exposition of paintings: A side of the building without any tableau, another side with one tableau only; use colors inverse (red blindness, Daltonism): red leaves;
- Theatre: costumes completely transparent;
- Creation in a state of drunkenness, drugged, craziness, nervousness, hatred, love, euphoria, etc.
- Painting: A tableau with two styles: a side traditional, a side modern;
- Roman: Containing poetry, students' school work, in which the personage is the teacher, aphorisms, novels (N. Iliescu: "Dus întors");
- Theatre: A woman with beard (Miguel Mihura "Trei jobene", a masque with antlers for a coronation (Antonio Gala "Soarele în mușuroi"), mechanical repetition four times of a proposition ("don't make me talk") (Frederico Garcia Lorca, "Dona Rosita, fata bătrână, sau graiul florilor"); the spectators are sprinkled with water;
- Book: A white page (envelope) empty with the author's address, to find out the reader's opinions;
- Painting: photographs (copied) of famous paintings and then distort, deform them [example Gioconda with mustaches, drawn by Picasso];

- Theatre: Gymnasts making various pyramidal figures (Tom Stoppard); video in which the actors can be seen; flash-back = memories, flash, past remembered;
- Theatre: a personage talks pronouncing the words with wrong accents (“ăcasă am făcut ...”); a huge glass;
- Painting: The canvas of the painting is broken, ruffled, to reproduce hills, waves;
- Theatre: décor: real field with artificial flowers;
- Photocopies deforming famous tableaux;
- The number one of a magazine was edited with all pages empty and a leaf from a fern pressed inside, (called “Unu alb”) another number appears with all pages black (called “Unu negru”);
- Romanian expressions in a French text (Ionesco, essays, memoirs);
- Theatre: she looks at a letter, he recites it (by heart);  
Glass box (elevator) with which an actor comes; cardboard boxes that form a large pile;  
scene drawn as handball field;  
Hamlet in modern costumes;  
Theatre in theatre: preparation of a play with its rehearsals (“Comanda viselor”);
- Theatre: Old women playing the guitars;
- Painting: Tableau that seems unfinished (Picasso); painting of a painting (tableau: a painter painting from a posing nude (Picasso));
- Books with pages made of wood (antiquity);
- Theatre: Personages talking from outside of the stage; as in a accelerated movie;
- School of essentialism of Chinese poetry: lines (phrases) interrupted, very simple;
- Theatre: Décor post modernism (from architecture);
- Poems post modern: A manuscript, drawings, tram tickets, train tickets; a page from a book in another language, photos;
- Theatre: The personages enter the stage and decide about the names of the objects from the stage: bed, window, table, etc., then go out of the stage, and then re-enter to start the play (Genet, “Les Bonnes”);
- Write the memoirs, bibliography;
- Letter: Only cuts from newspapers, disorganized;
- Photography + painting;
- Fragedy = Fragile + Tragedy (“Sonatine”, Radu Cosașu); course of auntology [= aunt + logy], skin-encyclopedia;
- Roman: Personage Mangemanche [= eatsthesleeve], a man named Anne [feminine name], a chair is sick, gets infected, they give him injections, and they discover that has caries; at a prison, a detainee declares that he feels good, and he must suffer more, humoristic, confusions (Boris Vian, “L’automne à Peking”; (there is nothing about autumn nor Peking);
- Theatre: All trees, branches written with letters;
- Personages with very similar names (Bică, Lică, Sică), with excessively long names (ten names) (by George Cușnăreanu), copies definitions of a word from dictionaries, then writes alphabetically the words from A to Z on three pages (Gh. Ene), inutile plays, redundant sterile introspect (by Gh. Iova, Gh. Ene, ...) [postmodernists];

- More than two covers for a book;
- Theatre: an actor with a forced, stupid, long laugh, another one who cries forced, uncontrollable, long (one in contra time to the other)
- Theatre: “Back”: A, B, C watch a movie (or listen to music); their faces are never seen; (theatre in one act) The movie is called also “Back”, the personages from the movie don’t talk, only the actors on the stage talk for those from the movie; (the movie presents those three personages from the back stage)  
A: Come back to me  
B: when?  
(They talk about return, but they don’t return);
- Painting: A photography of FS to be entitle “Painting”;  
All that wasn’t considered painting, to become painting (scribbles, empty pages (empty tableaux), three-dimensional objects (their painting is exactly their image in our minds) – as in paradoxism [paradoxist painting];
- Conceptualize a blazon (which will represent you) and use it on your books, letters, articles, manuscripts, etc.
- A book with the title “Impressions of lectures”, small essays from my extracted notes from the books that I read (“non essays”);
- A long work with a very reduced vocabulary (anti plasticity);
- People attracted of mysterious, exotic, magic, rituals, occult;
- Sex, melodrama, pursuance, suspense, crimes;
- Be unforeseeable.

LIFE STRATEGIES.  
PART TWO: LITERATURE

By Florentin Smarandache

“Think like a man of action, act like a man of thought,” says H. Louis Bergson. This small book collects some ideas, hints and methods in various aspects of art and literature. You will find novel ideas for experimental literature, new genre of poems and countless other things about nothing.

If for nothing else, the (random) sentences listed here at least can stimulate further thoughts and ideas – for instance, young writers and artists may find plenty of interesting ideas for their next literary work (or best-selling novels) in ‘Experimental Literature’ section. In a sense, this book itself is an experimental one. Needless to say, the readers may find that some of these ideas are quite absurd or seemingly outlandish, just like the idea of ‘improper’ courses in Umberto’s *Foucault Pendulum*, where the personages discuss possibility to teach absurd courses such as ‘City planning for Gypsies’ etc.

I started to write down such ideas since I was a high school student and continue even today - I always bear with me a small pen and small notebook where I write in the plane, or driving my car, or even in class room. But I hope that despite three decades of postponement, this small book will keep on inspiring the reader, as good ideas will always be worth to ponder.

