

FLORENTIN SMARANDACHE :
**Considerations Regarding
The Scientific Language and
“Literary Language”**

In Florentin Smarandache: “Collected Papers”, vol. I (second edition).
Ann Arbor (USA): InfoLearnQuest, 2007.

CONSIDERATIONS REGARDING THE SCIENTIFIC LANGUAGE AND “LITERARY LANGUAGE”

As in nature nothing is absolute, evidently there will not exist a precise border between the scientific language and “the literary” one (the language used in literature): thus there will be zones where these two languages intersect.

In [1], chapter “Instances between the scientific and poetic languages”, Solomon Marcus presents the differences between these two, differences that make them closer.

We will skate a little on the edge of this material, presenting common parts of the scientific language and the literary language:

- both are geared to find the unpublished, the novelty
- both suppose a creative process (finding the solution of a problem means creation: writing of a phrase the same).

- both literature and science have an art of being taught, studied and learned (the methodology of teaching arithmetic, or Romanian language, etc.) .

- in science too there is an esthetic (for example: “the mathematical esthetic”), the same in literature there exists a logic (even the absurd of Eugene Ionesco, the myths of Mircea Eliade have their own specific logic: analogously, we can extend the idea to Tristan Tzara’s Dadaism, which has a specific logic (of construction; one cuts words from newspapers, mix them, and then form verses).

- the scientific development implies a literary development in a special sense: it appeared, thus, the science-fiction literature in literary writings which use informations obtained by science: contemporaneous literature treats also scientific problems (for example Augustin Buzura wrote the roman “The absents” describing the life of a medical researcher: the engineer poet George Stanca introduces technical terms in his poems; one verse from his volume “Maximum tenderness” sounds: “ $\sin^2 x + \cos^2 x = 1$!”); analogously the engineer poet Gabriel Chifu (the volume “An interpretation of the Purgatory”) and mathematics professor Ovidiu Florentin, author of a volume even entitled “Formulas for the spirit” – each poem being considered as a momentous “formula” (depending of time, place, space, individual) for the spirit.

- even the writing of some contemporary novels inspired from the worker’s and peasant’s life requires a scientific documentation from the writers’ part.

The literature has an esthetic influence for science; there exist mathematical metaphors (see [1], [2]) and, in general, we can say “scientific metaphors”, one cannot know what ideas and relations will be discovered in science. The understanding degree (exegesis) of a poetry and of a literary text in general, depends also of the culture’s degree of each individual, of his initiation (the seniority in that domain), of his scientific knowledge.

- there are many scientists who, besides their scientific works, write also literary works or related domains (for example, the memories book of the academician (mathematician) Octav Onicescu “On the life’s roads”, the renown Romanian physician Gheorghe Marinescu writes poems (using Dacic words), under the penname George Dinizvor, the great Ion Barbu – Dan Barbilian excelled as a poet and as a mathematician. The great poet Vasile Voiculescu was a good physician; and the mathematics professor Aurel M. Buricea writes poetry, analogously the mathematician Ovidiu Florentin –

Florentin Smarandache writes poems and mathematics articles; in the world literature we find the poet-mathematician Omar Khayyam and Lewis Carroll – Charles L. Dodgson), but writers that would do fundamental scientific or technical research don't quite exist!

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- [2] Marcus, Solomon – “Introducere în lingvistica matematică”, Bucharest, 1966.
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- [4] Magazine collection “Rebus”, 1979-1982.
- [5] Marcus, Solomon – “Limbajul poetic - limbajul matematic”, in the “Orizont” magazine (Timișoara), 26 March 1982.