

Romanica Silesiana
No 1
The said and the unsaid

Summary

The main aim of *Romanica Silesiana* is making room for the forum of presentation and discussion for the University of Silesia researchers, specialising in the literature of the Romance language areas, such as French, Quebec, Spanish-speaking and Italian ones, as well as the literary translation.

We are open to collaborate with outstanding specialists, willing to contribute and take part in a discussion on the issues central to the subsequent editions. This time, it was Louis Jolicoeur (Université Laval, Québec) and Magdalena Nowotna (INALCO, Paris), recognized specialists in the field of literary translation, as well as Jean-François Durand (Université Paul-Valéry-Montpellier III), a discoverer and publisher of works by André Chevrillon, a forgotten French traveller and writer at the turn of the 19th and 20th century who responded to our appeal.

We also intend to present the literary output of our colleagues working on the issues of the Romance literature and literary translation into and from Romance languages. Hence, the publication is divided into two parts; the first one consists of the articles while the other constitutes a brief overview of four recently published academic works written by our colleagues from other University centres.

The subject of the first issue of *Romanica Silesiana* is the said and the unsaid. Andrzej Rabsztyń, on the basis of Balzac's letters to Ewelina Hanska, shows a game between the truth and falsehood, the said and unsaid in the real and fictitious letters in the period of the peak development of the art of letter-writing and epistolary novel. Magdalena Wandzioch investigates the poetics treating information as secret, revealing itself in the reader's pact, at the narration and character level, typical of Barbey d'Aurevilly. Jean-François Durand shows the world of primeval cultures of the colonised countries of Africa and Asia, the world fastly going back to the past at the end of the 19th century, presented by André Chevrillon, a traveller and writer, who tries to preserve the vanishing values, falsified with the ideology of the civilised mission of colonists from the beginning of the conquest, as a result of the acculturation of traditional values, religion, traditions and lifestyle of the conquered nations. Aleksandra Grzybowska examines the relationships between the characters of *Leviathan*, a novel

by Julien Green, based on the manipulation, and consequently, oblique statements and mystification. The similar problem, but from a different perspective, is presented by Magdalena Zdrada-Cok who concentrates on the process of recalling the forgotten events from the childhood of Georges Perec, the Holocaust rescuer. A long time after the event, the writer as a mature man, tries to regain his memory in a direct way (by means of reconstructing the memories) and indirect way (creating the fiction of the Utopian state being a symbolic reminder of the Third Reich). Michał Krzykowski investigates the works by Bataille and Sollers, showing paradoxes of dialectic relationships between the literature and the language.

The two subsequent texts are devoted to the science-fiction literature, predestined to create the aura of understatement by nature. Katarzyna Gadomska focuses on the short stories by Bours and Andreon whereas Aleksandra Komandera concentrates on the works written by Gripari. Karolina Kapońska deals with the conflict relationships between characters made by Michel Tremblay, a Quebec writer, in which hatred takes on a variety of forms: from direct to veiled and indirect. The game of the said, understated and unsaid is revealed by Grażyna Starak, showing the fundamental differences between the text to be said on the stage, and fragments of replicas crucial for the text to be understood inserted in brackets which the author does not approve of uttering at the time of the performance. Krystyna Wojtynek-Musik analyses the allegory of the sun and the beloved in the sonnet by Gaspara Stampa, paying attention to the formation of a series of meanings overlapping themselves, deriving from the literal sense. Aneta Chmiel shows the places semantically unspecified in a poem by Teofil Folengo Baldus. Joanna Janusz proves that the unsaid is the means ordering texts by Carlo Emilio Gadda at the intra- extra- and intertextual level. Małgorzata Puto, analysing the works by Davide Bregola, proves that authenticity and directness in expression of feelings guarantees his characters a successful life in the community they belong to.

The poetics of the para sensation novel written, among others, by Ricardo Piglia, consisting in looking for a lost book is examined by Nina Pluta. The author draws the conclusion that the very narration scheme is a pretext to reflection on the unsaidness which shows the borderline between the language and literature. Ewelina Szymoniak raises the issue of the engagement of the modern literature, presenting the two co-existing tendencies visible in the attitude of the Spanish writers, i.e. escapism from the reality in the name of the creative freedom and the conviction that leaving the up-to-date social problems aside makes the writer guilty of being an accomplice to the abuse of the capitalistic system. Magdalena Nowotna analyses the system of the said, directly and allusively, as well the unsaid in the poem by Barańczak, in the perspective of the translation into French, whereas Louis Jolicoeur makes reflections on the publishers politics within the scope of translation in the epoch of globalism and cultural domination of the United States of America, leading to the cultural crypto-colonisation which he names after M. Cronin a clonisation.