

## **André de Lorde in English and in Polish. *Particularism vs Essentialism*: Two Approaches to the Translation of a Grand-Guignol Dramatic Text**

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### ABSTRACT

The article examines two recent translations (Polish and English) of André de Lorde's drama entitled *La Dernière torture*, and the strategies employed to convey the aesthetics of macabre and terror of the Grand-Guignol Theatre, which was popular in Paris in the years 1897-1962, and is regarded as the precursor of the modern horror movie. The drama is an amazing representative of the Grand-Guignol as it intricately builds on tension and fear by means of both visual clues (terrifying scenes) and also verbal hints (appealing to the audience's imagination and feelings). The analysis of the translated texts and their comparison to the French original reveal two different, yet equally successful, approaches to translation of the Grand-Guignol dramatic text referred to as: *particularism* and *essentialism*. Both the approaches, originating from different assumptions, aim to preserve the original atmosphere of the drama and to take into account the fact that their audiences have been raised in different realities than that of André de Lorde's contemporaries.

**KEYWORDS:** cultural and historical context, dramatic text, domestication, foreignization, Grand-Guignol, literary translation

## **Introduction**

The article identifies and explores two approaches to drama translation: *particularism* and *essentialism*, applied to convey the intricate nature of the Grand-Guignol drama written by André de Lorde (1871-1942). This original perspective does not intend to stand in opposition to the domestication/foreignization dichotomy (Venuti 1995: 43–98, Yang 2010: 77–80); it rather completes the picture of the diversity and complexity involved in drama translation. First, we present a short literature review on the main norms and approaches in drama translation involving cultural transfer. Then, we focus on the distinctive characteristics of the Grand-Guignol (Gordon 1997, Antona-Traversi 1933, Negovan 2010) as well as relevant information about the French playwright, André de Lorde, who has been immortalised as an author closely associated with the aesthetics of terror (Carroll 1990, Kaczmarek 1918: 7–36, Kaczmarek 2019: 9–49). The discussion of his dramaturgical techniques and his inspirations will also help grasp the originality of his writing, which anticipates the advent of horror films. We do not concentrate on scenic representations of the translations (since they have not been staged in professional theatres) but on the rendering of the dramatic text, its incorporated stage directions, and most importantly its universal and timeless message. Next, we proceed to analyse the translations of the drama into Polish and English and how they exemplify the *particularistic* and *essentialistic* approaches. Finally, we explain the assumptions and underlying principles of the two models and suggest areas for further research to verify the efficacy of the proposed approaches.

## **Perspectives on Translation of Dramatic Texts**

Translation of literary texts is a very challenging, demanding and complex task entailing considerable creativity on the part of the translator since literature is deeply embedded in the cultural, historical and linguistic background of a particular nation. As early as at the beginning of the 19th century, the Prussian hermeneutician Friedrich Schleiermacher (1768-1834) discussed two methods for interpreting biblical or classical texts, later referred to in literary translation as domestication and foreignization. As was observed in Tee (2015: 141), for Schleiermacher, those two concepts could overlap and coexist in one text; whereas Venuti (1995) perceived them as two opposing and mutually exclusive extremes. “Domestication is defined in translation studies as a translation strategy in which a transparent, fluent style is adopted in order to minimise the strangeness of the foreign text for the target language reader”

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(Masanovets 2021: 2). It, therefore, attempts to bring the source text (ST) closer to the target language (TL) reader and to make it more accessible and less puzzling by means of various strategies such as adapting/replacing the names/settings or locating the action in a comparable but more familiar context. Nida (1964) favoured the domestication approach and thus he advocated reducing the strangeness of the ST to a minimum and making it easy for the TL audience to follow as if it was originally created in the TL. Bassnett and Lefevere (1990) agreed with Nida's concept of linguistic equivalence, but they extended the scope to cultural equivalence thus going beyond the mere linguistics of the text and incorporating social, cultural and historical aspects into translation studies. Venuti (1995), on the other hand, endorsed foreignization and argued that the role of the translator is to retain the ST atmosphere, values and cultural uniqueness. As was observed later by Prasetyo & Nugroho (2013: 8), "foreignization in translation is useful to maintain the cultural reference of the source text". Consequently, foreignization familiarises the reader with the ST culture and thus promotes cross cultural exchange and learning. The dichotomy between the approaches has been long lived; both have their benefits and drawbacks; choosing one over the other usually results in criticism of the translator's work. It seems very difficult to determine whether culture or nationality might affect the translators' choices and decisions. Venuti (1995: 310) noted that the British and American publishing industries tend to impose their cultural values over others, making translators produce texts more domesticated and accessible to the TL reader.

When approaching drama translation (Anderman 1998; 2005), it seems crucial to dwell on a preliminary issue: should dramas be translated as literary texts par excellence, thus consciously making them *textes morts* (dead texts), or should their performative dimension be considered? Should they be read like a very good novel in the manner of Alfred de Musset's "spectacle dans un fauteuil" ("spectacle in an armchair" 2019), or presented as texts ready to be performed on stage? (Coelsch-Foisner and Klein 2004). According to Tomarchio (1990) the written text becomes a 'pretext' (i.e. impetus or impulse) for the theatrical event – the performance, which is a moment of encounter between words and gestures, between verbal and non-verbal signs. Thus, another question appears: who is the most suitable to make such a translation: a linguist who has sufficient academic skills to perform this demanding task or a theatre enthusiast with natural sensitivity to the spoken word? Perhaps it should be a translator who is familiar with the field of arts and displays in-depth knowledge that might guarantee

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achieving a successful translation. Undoubtedly, at the root of this controversy lies the fundamental opposition between dramatic poetry and narrative poetry, as evidenced in the writings of Plato and Aristotle. This distinction arouses heated debates also today between those who consider the dramatic text to be perfectly literary and others who regard the theatrical piece as the 'pretext' (Tomarchio 1990) that must give rise to a scenic representation. Both parties resort to the classics to corroborate their claims and convictions. An important contribution to the debate was made by Bal (2015) who analysed two Polish translations of Goldoni's comedy in the light of the performative aspect of a play. She found that exploring the performative dimension of translation contributes to discovering the relationship between the text and its receiver, and language is the most important tool in this relationship. To reach the performative effect, Bal (2015), following Bassnett (1991), postulated a tight cooperation between translators and theatre people, i.e. actors, stage directors, etc.

For us, a dramatic text belongs to literature (since in Poland, publications of anthologies of theatrical plays are relatively common), but we do not forget that drama aesthetics is revealed primarily through its staging as well as actors' interpretation and performance. Thus, drama can provide enjoyable reading, but, in the hands of a theatrical director, it also becomes (and it is usually the intimate aspiration of every playwright) a part of a scenic work, and these two perceptions are not mutually exclusive. From this perspective, one can qualify a dramatic text as a "text with holes", as Anne Ubersfeld (1996: 23) says, which suggests that it is intrinsically destined for theatrical realisation; it is simply "translated" through other iconographic signs, foreign to an exclusively literary text (Pavis 1992: 24–46, 131–154; Pavis 2002: 384–387). Thus, theatrical realisation offers new challenges and opportunities for the translator, who needs to decide on and apply certain translation strategies (Bigliuzzi et al. 2013). As was observed by Suh (2005: 62),

Drama translation practitioners as well as scholars have all along been preoccupied with the fate of the translated drama text in the receiving culture, in other words, by its compatibility and integration in the receiving culture. This is clearly evident in the various manipulations to which the translated text is subjected as testified by the abundant terminology characterizing such manipulation: 'adaptation' 'acculturation', 'rewriting', 'version' 'transplanting', 'naturalizing', 'neutralizing', 'recreation', 'transposition', 're-appropriation', 'assimilation', 'domestication' etc.

Much in the same vein, Bassnett (1998) mentioned the labyrinthine meanders of drama translation concluding that the mere transposition of a text into a representation poses problems whereas a translation into another language makes things even more difficult. Furthermore, Snell-Hornby (1997) maintained that translation involves creating “a new dramatic ‘score’ for a performance that is coherent and acceptable within the target culture” (195). She claimed that many dramatic translations fail to acknowledge the interplay between the verbal and non-verbal signs, both equally important for the drama. Similarly, Zuber-Skerritt (1988: 485) asserted that “a play written for a performance must beactable and speakable. Therefore, non-verbal and cultural aspects and staging problems have to be taken into consideration”. The difficulties in cross-cultural transfer of dramatic texts were also discussed in Jarosz (2021).

When dramatic texts aim to evoke extreme feelings in the audience, the above-mentioned complexities in drama translation increase even more, thus forcing the translator to seek unusual strategies and stylistic devices to rise to the challenge. In this light, the Grand-Guignol Theatre, which aimed to arouse intense emotions, constitutes a perfect example for translation analysis. Therefore, we have examined two 21st-century translations (into Polish and English) of André de Lorde’s drama entitled *La Dernière torture*. The use of grammatical structures or lexical items was not our interest, though. What we primarily investigated is the approach to translation and how the atmosphere of fear, so crucial for the Grand-Guignol theatrical aesthetics, was conveyed. It should be mentioned that André de Lorde created and intensified the aura of horror by making references to the racial prejudice of Europeans towards the Chinese at the beginning of the 20th century. We intended to discover how this unique aura of horror and gruesome macabre has been translated for the contemporary audience. By comparing the two translations with the original and the disparate strategies employed by the translators, we have established new translation approaches, which we refer to as *particularism* and *essentialism*. They deviate from the long-established foreignization-domestication dualism since apart from the linguistic, social, cultural and historical dimensions, they focus on revealing the darkest sides of human nature and on rendering feelings such as fear, terror or panic. *Particularism* revels in culture specific detail because it adds to the terror. *Essentialism*, on the other hand, suppresses or mutes details. Thus, the intensity of the detail (i.e. the preference for one approach or the other) could affect to some extent the political positioning of the translations/performances owing to the political/racist

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aspect present in the play. Consequently, our analysis was guided by the following research questions:

RQ1. How faithful are the translations of stage directions (paratext) explaining the settings and historical background?

RQ2. Which strategies were adopted for the translation of the dramatic text (dialogues)?

RQ3. How can the *particularistic* and *essentialistic* approaches be defined?

## **Characteristics of the Grand-Guignol Theatre**

The Grand-Guignol Theatre enjoyed incredible popularity in Paris for over sixty years (1897-1962) providing its audience with chilling and spectacular shows that were effectively replaced in the second half of the 20th century by horror movies (Pierron 1995; 2002). Although the Parisian repertoire was not limited to merely terrifying scenes, this theatre went down in history thanks to its drastic and macabre aesthetics. The adjective *grand-guignolesque* means something incredible, but above all terrifying, bloody, and sadistic in the French language. This new theatrical genre was inspired by *fait divers* (brief eerie news stories in French newspapers) containing information about events that are as unusual as they are tragic in their consequences, as well as by crimes committed by notorious serial murderers at that time. Since monsters, living corpses, and vampires appeared on its stage, the Grand-Guignol used characteristic “Gothic” props, and its atmosphere was dark and terrifying. The phobias of the *Belle Époque* such as the fear of all kinds of infections (especially of sexually transmitted diseases and inherited diseases), or of the mentally ill were externalised on stage. The advancement of psychiatry introduced considerable disturbing ferment; and the discovery of unconscious and uncontrolled instincts aroused horror. While Guy de Maupassant believed that true fear is a kind of reminiscence of ancient fears dating back to beliefs in demons, devils, vampires, or unfriendly poltergeists; the French horror theatre discovered that real evil forces did not come from outside, but on the contrary, existed inside the human being. At the beginning of the 20th century, the French were no longer afraid of mysterious external phenomena but began to be frightened of themselves. It was no longer someone else who could become a degenerate or a murderer, but everyone nurtured within themselves a monster often thirsty for blood. In this context, a kind of “medical theatre” emerged, in which psychopathic doctors or possessed scientists conducted criminal experiments. Hence, the

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Grand-Guignol performances featured many maniacs, neurasthenics, sadists, and various mentally disturbed people who enjoyed inflicting pain on their victims (Kaczmarek 2018: 7–36).

### **André de Lorde and his Drama**

André de Latour, Count of Lorde (1869-1942), whose outstanding successes ranked him among the most original and daring playwrights of his time, is now only known to a few specialists of the Grand-Guignol, according to Gilbert Ballet (1913: 1). His work, which enjoyed indisputable fame in the *Belle Époque*, has fallen into inevitable oblivion, a fate shared by other colleagues fond of the aesthetics of horror, which started to permeate into forms of entertainment more technologically advanced than the theatre.

The playwright focuses on anxiety-inducing techniques aiming to create fear in the audience. At first glance, he is tempted by direct macabre where physical violence unfolds without ambiguity, but being a man of letters, he seeks other methods that, far from spectacular, could still affect the nervous system of the audience. Thus, the writer distinguishes between two formally different aesthetic orientations that strive to achieve the same goal, i.e., “to sow panic”. “Il y a deux écoles, ou, si l’on veut, deux méthodes pour donner au public d’un théâtre cette peur qu’il y vient chercher. La première, la plus simple, consiste à montrer directement le fait qui doit épouvanter.” (There are two schools, or if you wish, two methods for giving the theatre audience the fear it comes to seek. The first and the simplest, is to directly show the scene that should terrify, de Lorde 1909: XX; translated from French by the authors). This approach is clearly evident in the activity of the Grand-Guignol, which uses all means at its disposal to strike the public with terror: on stage bodies are guillotined, twisted, burnt, eviscerated and cut with scalpels or bistouries. This is not surprising given that the success or failure of the play is measured by the number of fainting spells – a doctor was always available and on duty to help people in syncope. However, they do not always torture at the Grand-Guignol. The other method relies on anxiety slowly settling in the heart of an audience member with fragile nerves in a more refined and sophisticated manner.

The final realisation of the play, which usually falls into physical cruelty shaking the mental balance of the audience, does not seem to interest André de Lorde the most. It is rather the expectation and anxiety, preceding the disastrous realisation of the action and the unavoidable

tragic end, that constitute the main attributes of the work of the “Prince of Terror” (Kaczmarek 2019: 9–49). In *La Dernière torture* (1904), fear slowly sets in and relentlessly builds up from the beginning to the fatal end. De Lorde pays attention to every detail, however insignificant it may seem to inexperienced minds, and carefully triggers and sustains the pressure on the audience. All the ingredients of a horror play are there, as the author rigorously adheres to the three unities of the classical theatre: everything takes place in the same location, the time of the action corresponds to the duration of the performance, and all events directly contribute to the main plot. Furthermore, the brevity of the work, focused solely on anxiety building, and the stage directions allowing for an impressive setting ensure its undeniable success.

The action of the play takes place in China during the Boxer Rebellion (1898-1901), with the scene depicting the French consulate, besieged by the troops of the rebellious natives. D’Hémelin, a French diplomat, is imprisoned there with his daughter and other soldiers ready to defend the honour of their country. The father is not so much worried about his own life as he is about the life of his sick daughter, his fear being even more moving as he has already lost his wife. From then on, he devotes his body and soul to the protection of the young girl whom he wishes to shelter from all harm. Thus, the whole drama focuses on his anxiety, which intensifies as the Chinese troops advance towards the consulate building. If it falls into the hands of the insurgents, everyone, before being killed, will undoubtedly be subjected to abominable and humiliating tortures. Terrified by this idea, the protagonist does not want his daughter Denise to share the fate of the thousands of foreigners massacred, and just as the clamour of the enemies seems to reach the stairs of the building, he takes out his revolver and shoots her. It is too late when he realises that these shouts were raised by the battalion of allies who came to their aid. The curtain falls on the groaning of the father, gripped by excruciating and unbearable pain.

The location chosen by the playwright was not a coincidence, as in Paris the violent actions of Asian natives against colonial armies were not yet forgotten. The colonization of China by mainly European powers proved to be particularly cruel (Panikkar 1953) and provoked indignation among the indigenous population who did not want to submit to the barbaric rule of ‘the white man’ (Ringmar 2013). In fact, the inhabitants of the Middle Kingdom did not warmly welcome the first Jesuit missionaries who sought to implant Western culture and

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science. The Chinese revolted against the invaders throughout the 19<sup>th</sup> century (e.g. two Opium Wars). Moreover, the Boxer Rebellion of 1900 left a lasting mark on the minds of imperialists. The Boxers did not form a clearly organized movement, but rather groups of men driven by revolutionary sentiments without a leader, which gave their uprising an uncontrollable character. In an attempt to overthrow the Qing dynasty and to expel foreigners, the rebels resorted to all possible means to achieve their goals. The siege of the Western legations in Beijing demonstrated to the oppressors that the Chinese were brave and not afraid of the regular armies of the Westerners, while showing their determination against the enemies. Concerned for their nationals in the Middle Kingdom, France, Russia, England, the United States, Germany, Italy, Austria-Hungary and Japan united forces to suppress the uprising. These events made the headlines in newspapers every day in the early summer of 1900, contributing to negative stereotypes about Asians in general. Hence, at the beginning of the 20<sup>th</sup> century, the people of China did not enjoy a good reputation among Europeans, who considered them primitive and primarily sadistic. Sinophobia developed in Europe as early as the late 18<sup>th</sup> century, and the Chinese were often portrayed, until the 20<sup>th</sup> century, as cruel and particularly depraved beings, inferior to the “white” man. It is this presumed “inferiority” that depicts the Chinese and other Asians as creatures both fierce and uncompromising (Vámbéry 1904, Croze 1904, Spence 2000). Yet, the ruthless atrocities and tortures that Europeans inflicted on indigenous people “in the name of civilization”, allegedly superior because it was built on the Christian religion, the only one guaranteeing the salvation of the soul, are conveniently overlooked. Their racism (Said 1995, Poliakov 1974, Pavé 2011, Shan 1996), directly stemming from religious convictions, contributes to creating a distorted image of the Chinese, who, in the imagination of the “white race”, are portrayed as dangerous savages (Kaczmarek 2019: 27–31). In this context, the Parisian audience could expect, as the play title suggests in a catchy way, scenes of terribly refined torture; but de Lorde is far from satisfying his compatriots’ morbid taste for this kind of imagery. However, this does not prevent him from introducing a scene in which we see a soldier who miraculously escaped the clutches of the Boxers, who had tortured him and cut off his hands. Crawling on his belly, he reaches the consulate to warn his comrades of the danger. Before his death, he speaks of the atrocities of the Chinese, who show no mercy towards their opponents, his bleeding stumps attesting to the truth of his terrifying message. André de Lorde thus shows a mutilated body that must have shaken the sensitivity of the audiences of the time. However, he wants to upset the audience not with bloody images, but with an increasingly unbearable atmosphere that

anticipates the horrifying events, because the worst is yet to come for these men surrounded by “yellow savages”. It means that a dismembered and lifeless body would not produce the same effect of fear as the very expectation of a barbaric act.

This leads to the conclusion that the terrifying state of the poor soldier is just one of numerous measures that contribute to intensifying the anxiety in the face of an imminent threat. Among the techniques aimed at instilling fear, sound effects should also be mentioned. It is not only the sound of the cannon fire that is disturbing, but also the gongs or battle cries announcing the approach of the savage rebels. Unintelligible cries, which in the French imagination betray the ferocity of the executioners, are meant to shake the nerves of the audience. Added to these screams are the lamentations of desperate women. The anticipation of the catastrophe continues in an increasingly unbearable cacophony for both the besieged and the audience who eagerly await the outcome of the action. All in all, these theatrical techniques could be seen as the scenic proposals adopted later, in the 1920s and 1930s, by Antonin Artaud (1896-1948) in his Alfred Jarry Theatre.

### **Comparative Analysis of English and Polish Translations of de Lorde’s Drama**

The Polish translation by Joanna Ciesielka (University of Łódź’s scholar) was published in 2020 in a book anthology *Teatr Łeków André de Lorde’a* edited by Tomasz Kaczmarek with a view to familiarising Polish readers with the works by André de Lorde. The translator, being a linguist, focused on the literary dimension of the text rather than its staging aspect. Thus, the drama is rendered faithfully with all significant details and footnotes explaining geographical, political and historical background.

The English translation appeared in 2002, in a compilation entitled *Grand-Guignol. The French theatre of horror* by Richard J. Hand and Michael Wilson. In *A Note on the Translations* preceding the dramatic texts, Hand and Wilson (2002) explained their goals and priorities by saying:

During the process of translation our overriding priority has always been to produce scripts that are *playable*. We have attempted to translate *accurately* from French to English, but, in doing so, to embrace the *spirit* and the *performability* of the form in the first instance (81).

Consequently, they gave justification for certain decisions taken while translating the dramatic texts such as manipulations in the play division into acts, omissions of certain passages, making the language more concise, or slang and idiom approximations. They underscored their intention “not only to give the English-speaking reader a true and accurate feel for the Grand-Guignol, but to provide some raw material for practical work” (2002: 82). They concluded that the translations were not meant to remain in the paper form, but to “be liberated in the studio” (2002: 82). The Polish author, on the other hand, seemed to focus on the literary aspect of the drama rather than its performative function. This approach will be manifested by fidelity to the text. Thus, the Polish translator and the British translators were guided by different assumptions and goals. Analysis of the texts will provide answers to how they managed to accomplish them.

The data are presented in the form of tables, where excerpts from the original French text and the English and Polish translations show differences between the two translated versions stemming from diverse strategies employed by the authors in the translation process.

### *Title*

An interesting observation regarding the translation of the title should be made at the beginning of the analysis. The original title of the drama *La Dernière torture* is translated into English as *The Ultimate Torture* and into Polish as *Ostatnia tortura*. The French adjective ‘*dernière*’ means ‘*last*’, but not necessarily ‘*ultimate*’. The English version thus seems to render the essential message of the drama – the word ‘*ultimate*’ refers to the irreversible effect of the torture. The Polish title, however, is a literal translation that does not connote the additional feeling of fear of the inevitable fate that is looming ahead.

### *Stage directions*

The initial stage directions of the play introduce the reader/audience to the settings and the historical facts concerning the Boxer Rebellion. The naturalist approach regards the decorations/scenery and the setting as a vital part of the drama, adding to the build-up of the fear. The more familiar it is to the reader/audience, the more frightening it becomes by being more realistic, dramatic and symbolic at the same time. The debris on stage, the red colour of the blood, the canal behind the barricade are all stage elements resulting from vivid

descriptions of the setting, which reflect the claustrophobic fear experienced by the imprisoned consul and his people. No element on stage is random, but they all fulfil an important role in the action. Thus, references to the realistic dimension help create fear and terror. The initial stage directions are very faithfully and accurately translated into Polish. However, in the English version, the scene is depicted in very general terms. The translators do not provide any additional information about the settings as if the descriptions constituted an additional unnecessary ornament. The English version, therefore, makes any stage modifications possible, as the authors explained in their comments.

Dialogues with dramatic and atrocious descriptions of the victims (especially of the one whose hands were cut off) are supposed to move and shake the audience. However, stage directions are equally relevant in de Lorde's drama because they constitute vital guidelines for the director and stage manager. Thorough descriptions were to display how the prisoners, surrounded by the Chinese rebels, suffered and lost hope for escape. They also contribute to creating fear and terror in the audience. Therefore, not only the dialogues but also the stage directions and decorations emphasise the feeling of fear and hopelessness of the ordeal. They become legitimate and equal elements of the intended message of the drama. The gradation of the fear, the scaring noises, the scream of the women, all anticipate the expected, inevitable and terrible death in agony. Tension increases until the very last moment. The sounds of the approaching army lead to the climax of the drama – the killing of the daughter. Immediately after the diplomat shoots his daughter, the situation is resolved; it turns out that the prisoners in the consulate are going to be rescued and the killing was unnecessary. Table 1 illustrates a few examples of stage directions, very faithfully rendered in the Polish text and rather minimalist in the English version.

Table 1. Examples of stage directions (The table shows that a significant amount of the French original text has not been translated into English. The blank lines in the English text column indicate omissions. The detailed content is, therefore, not relevant for the comparison here, and a back translation has not been provided.)

French	English	Polish
D'HÉMELIN — Silence ! — Écoutez... on a crié. LOREAU Oui... là ! tout près ! ( <i>Le même cri plus près</i> ).	D'HÉMELIN Silence! — Listen...  LOREAU Who is it?	D'HÉMELIN Cicho! — Posłuchajcie... Ktoś krzyczał. LOREAU Tak... tam! Bardzo blisko! ( <i>Ten sam krzyk, bliżej.</i> )

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VOIS DE MORIN ( <i>au loin</i> ) Alerte !	MORIN'S VOICE Help!	GŁOS MORINA <i>w oddali.</i> Alarm!
( <i>Au moment où le consul et Kerdrec vont au-devant de lui, Bornin s'est relevé d'un suprême effort ; il entre et vient tomber sur le devant du théâtre, si vite que tous se reculent effrayés.</i> )	( <i>Kerdrec drags Bornin in and D'Hemelin rushes over to assist. Bornin falls heavily to the ground.</i> )	( <i>W momencie, gdy konsul i Kerdrec wychodzą mu naprzeciw, Bornin podnosi się z największym wysiłkiem; wchodzi i upada w przedniej części sceny, wszyscy cofają się przerażeni.</i> )
BORNIN Oh ! je souffre ! je souffre... ( <i>tous l'entourent. Il est tombé sur ses coudes, couvert de sang et de poussière. Et, se relevant à demi, il montre ses deux moignons sanglants.</i> ) BORNIN Ils m'ont scié les poings... oh ! je souffre ! Achevez-moi ! TOUS ( <i>reculant d'horreur.</i> ) Malheureux ! Malheureux ! <i>Un long silence.</i>	( <i>Bornin moves and we see that his hands have been severed.</i> )  VOICE OF BORNIN Help, help...  ALL <i>variously.</i> Oh my God...! Jesus! ( <i>Silence.</i> )	BORNIN Boli! Boli... ( <i>Wszyscy stają wokół niego. Upadł na łokcie, pokryty krwią i kurzem. Gdy próbuje się podnieść, ukazują się dwa krwawiące kikuty.</i> )  BORNIN Odcięli mi dłonie... Oj, jak boli! Dobijcie mnie!  WSZYSCY <i>cofają się przerażeni.</i> O nieszczęsny! Nieszczęsny! ( <i>Długa cisza.</i> )
LOREAU Qu'est-ce qui gratte là-dessus ? qu'est-ce qui gratte, là ? ( <i>il suit une piste imaginaire</i> )  Là... ici... Ce n'est pas un rêve ! Je ne dors pas ... Non ! Je n'entends plus... Si... Cela court, cela grignote... C'est sous la terre, comme une taupe... ( <i>affolé</i> ) une mine que l'on creuse... nous sauterions tous... ( <i>secouant Clément qui dort près de lui</i> ) Clément ! Clément ! Réveille-toi. Tu ne m'entends pas ? Tu dors ?	LOREAU Someone's digging – I can hear them! Under the ground! I'm not dreaming – under the ground... It's like the sound of a mine – it's a tunnel... beneath us! They must be planting explosives! We're going to be blown up! Clément! Clément! Wake up!	LOREAU Co tam na dole tak skrobie? Co tam skrobie? ( <i>Wskazuje miejsce, gdzie, według niego, Chińczycy drążą podziemny korytarz.</i> ) Tam... tutaj... To nie sen! Przecież nie śpię... Nie! Już nie słyszę... A jednak... To kopie, to skrobie... Pod ziemią, jak kret...  ( <i>Przerażony.</i> ) Korytarz, który drążą... Wszystkich nas wysadzą... ( <i>Potrząsa Clémenta, który śpi obok.</i> ) Clément! Clément! Obudź się! Nie słyszysz mnie? Śpisz?

As can be seen in Table 1, all the atmosphere of terror, ghastliness and tension evoked by the stage directions as well as descriptions of accompanying sounds and noises are retained in the Polish translation whereas the English text focuses mainly on the dialogues as the major conveyor of the ambience and background information.

Interestingly, not only are initial stage directions or those describing the background frequently omitted in the English translation, but so are the stage directions indicating emotional states of the characters. De Lorde carefully and meticulously specifies the feelings of the protagonists in this hopeless situation as well as their behaviours illustrating their inner emotions, e.g. *très ému* [*very touched - bardzo poruszony*], *abattu* [*despondent - przybity*], *sombre* [*gloomy - posępny*]. All of them are accurately translated into Polish. In many cases, however, they have been deleted in the English text (indicated by blank lines), as shown in Table 2.

Table 2. Stage directions depicting emotional states

French	English	Polish
LOREAU ( <i>le forçant à écouter</i> ) Toi, écoute !	LOREAU  No, listen, listen.	LOREAU <i>zmuszając go do słuchania.</i> Słuchaj!
LOREAU ( <i>avec fièvre</i> ) Moi, j'entends... Moi, j'entends ! C'est une mine qu'on creuse. Il faut donner l'alarme...	LOREAU  Well, I heard it — I heard it! They're digging beneath us. We must give the alarm...	LOREAU <i>w gorączce.</i> Ale ja słyszę! Ja słyszę! Drażą tunel. Trzeba podnieść alarm...
KERDREC ( <i>très ému</i> ) Oh ! j'aurais pu te tuer... Je ne suis qu'une brute ! une brute !	KERDREC  I could've killed you... I'm a swine — a complete swine!	KERDREC <i>bardzo poruszony.</i> Och, przecież mogłem cię zabić... Jestem bandytą, bandytą!
KERDREC ( <i>abattu</i> ) Si on se les tue les uns les autres, maintenant...	KERDREC  Perhaps they're killing themselves off – fighting each other...	KERDREC <i>przybity.</i> Jeśli się teraz wzajemnie pozabijamy...
GRAVIER ( <i>sombre</i> ) Cette fois, c'est la fin ! D'HÉMELIN	GRAVIER  It's the end. D'HÉMELIN	GRAVIER <i>posępny.</i> Tym razem to koniec! D'HÉMELIN <i>ledwie wymawiając słowa.</i>

*Tomasz Kaczmarek and Anna Jarosz, André de Lorde in English and in Polish. Particularism vs Essentialism: Two Approaches to the Translation of a Grand-Guignol Dramatic Text, 39 - 66*

( <i>parvenant à peine à articuler les mots</i> ) Et quelle fin ! Alors... j'au un service... atroce... à vous demander.	And now we know what's in store for us. Well, I have an order I must give you... horrific though it is.	I to jaki koniec! Więc chcę pana poprosić... o przysługę... odrażającą przysługę...
KERDREC ( <i>encore ahuri</i> ) je ne sais pas. Un vertige... J'ai cru que c'étaient eux... autour de moi... je les entendais hurler...	KERDREC I don't know. I panicked... I thought it was them, all around me... I could hear them screaming...	KERDREC <i>wciąż oszołomiony.</i> Nie wiem. Zawroty głowy... Myślałem, że to oni... mnie otaczają... słyszałem ich krzyki...
CLÉMENT ( <i>montrant le poing vers la Ville</i> )		CLÉMENT <i>unosząc pięść w kierunku Miasta.</i>

Another category of stage directions frequently neglected in the English translation are deictic expressions. Deixis refers to a word or phrase (such as this, now, here) that points to the time, place, or situation in which a speaker produces an utterance. Table 3 illustrates a few examples of deictic expressions in the drama, with blank lines in the English version specifying the omissions (e.g. *au loin* [*from a distance - w oddali*], *se rapprochant* [*approaching - zbliżając się*]).

Table 3. Deictic expressions

French	English	Polish
D'HÉMELIN Attendez, mon ami, je vais avec vous ! nous allons essayer doucement, tout doucement... ( <i>à Gravier</i> ) Vous, veillez, n'est-ce pas... surtout de ce côté.	D'HÉMELIN Wait a moment — I'll come with you. Gravier, keep watch.	D'HÉMELIN Niech pan zaczeka, przyjacielu, idę z panem! Spróbujemy delikatnie, bardzo delikatnie... ( <i>do Graviera.</i> ) A pan niech trzyma wartę... głównie z tej strony.
LOREAU Qu'est-ce qui gratte là-dessus ? qu'est-ce qui gratte, là ? ( <i>il suit une piste imaginaire</i> )	LOREAU Someone's digging — I can hear them! Under the ground!	LOREAU Co tam na dole tak skrobie? Co tam skrobie?  ( <i>Wskazuje miejsce, gdzie, według niego, Chińczycy drążą podziemny korytarz.</i> )
LOREAU ( <i>buvant</i> ) Oh ! merci... — Tiens ! ( <i>il lui repasse la bouteille</i> ) À toi !	LOREAU Thanks. To your health — cheers!	LOREAU <i>pijąc.</i> Och, dziękuję... — Trzymaj! ( <i>podaje mu butelkę.</i> ) Twoja kolej!

VOIS DE MORIN ( <i>au loin</i> ) Alerte !	MORIN'S VOICE Help!	GŁOS MORINA <i>w oddali.</i> Alarm!
CLÉMENT ( <i>se rapprochant</i> ) Et les autres, où sont-ils ?	CLÉMENT What about everyone else??	CLÉMENT <i>zbliżając się.</i> A pozostali? Gdzie oni są?
VOIS DE KERDREC, MORIN, BERNARD, CLÉMENT ( <i>au-dehors</i> ) Les alliés ! Sauvés ! Sauvés ! Les alliés !	VOICES OF KERDREC, MORIN, BERNARD, CLÉMENT It's the allies! We're saved - saved!	GŁOSY KERDRECA, MORINA, BERNARDA, CLÉMENTA <i>na zewnątrz.</i> To nasi! Jesteśmy uratowani! Uratowani! To nasi!

### *Dialogues*

The two translated dramatic texts differ significantly also regarding the proper dialogues. It can be observed that the Polish one renders the original very accurately and 'faithfully' whereas the British translators employed numerous elisions. Table 4 exemplifies the left-out passages in English (blank lines) juxtaposed with both the original and the Polish version. Back translation has not been provided in the table to clearly indicate the missing content. The dialogues in the English version completely disregard the increasing level of anxiety conveyed through the exchanges of words. These exchanges testify to the seriousness of the situation of the protagonists surrounded by enemy troops. Thus, during the conversation between D'Hémelin and Gravier, the former expresses his love for his daughter, which should prepare the viewer for the tragic decision of the father who will choose to kill his child rather than let her be tortured by the "savages". Moreover, the English version does not include the dialogue in the final scene of the play between the father and the daughter, during which the latter begs him to save her at all costs. De Lorde insisted that the protagonists verbally express their desperate emotions, contributing in this way to heightening the dramatic tension to its climax. This approach was all the more important as the playwright did not want to disturb the minds of the audience with scenes of physical violence, but rather aimed to shake their serenity through the suggestion of evil descending upon the poor, defenceless creatures faced with a fate as irrevocable as it was ferocious.

Table 4. Omissions in the English version

French	English	Polish
D'HÉMELIN		D'HÉMELIN Zwracała się do mnie:

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Elle m'appelait : mon petit père.		„Tatuniu”.
D'HÉMELIN Elle vient seulement de s'endormir		D'HÉMELIN Dopiero co zasnęła.
GRAVIER Elle allait cependant, ces temps derniers. D'HÉMELIN Elle allait mieux.		GRAVIER Ale ostatnio miewała się lepiej. D'HÉMELIN Tak było.
LOREAU La France ! elle s'occupe bien de nous ! D'HÉMELIN Il y a des faibles... des femmes, des enfants à défendre ! il y a un devoir sacré...	D'HÉMELIN There are the weak and the frail, women and children to protect. It's our duty – it is a sacred duty...	LOREAU Francja! Jak ona się o nas troszczy! D'HÉMELIN ...Są tu kobiety i dzieci, których musimy bronić! To święty obowiązek...
BORNIN ( <i>hurlant</i> ) Ah, mes mains... D'HÉMELIN Courage ! BORNIN Mes mains ! Mes mains ! Ah ! Ah ! CLÉMENT Nous te soignerons, va ! mon vieux ! Nous te guérirons...	BORNIN Aagh... D'HÉMELIN Be brave! BORNIN My hands, my hands.  CLÉMENT We'll take care of you now.	BORNIN <i>krzyczy.</i> Moje ręce... D'HÉMELIN Wytrzymaj! BORNIN Moje ręce! Moje ręce!  CLÉMENT Zaopiekujemy się tobą! No już dobrze! Wyleczymy cię...
DENISE Ce sont eux !... ( <i>au loin, cris de blessés et fusillade plus près</i> )  Ah ! ces cris !... on s'égorge... Père ! sauve-moi ! Ce sont eux !	DENISE It's them!... ( <i>The sound of gunfire and cries of the wounded.</i> )  The screaming! Father! Save me! It's them!	DENISE To oni!... ( <i>W oddali rozlegają się krzyki rannych, a w pobliżu strzelanina.</i> ) Ach, co za krzyki!... To rzeź... Ojcz! Ratuj mnie! To oni!...
D'HÉMELIN ( <i>la tenant enlacée</i> ) N'aie pas peur... n'aie pas peur... Denise... ma petite Denise... DENISE Sauve-moi ! sauve-moi ! D'HÉMELIN Te sauver... oui, te sauver... Denise... ma petite Denise !	D'HÉMELIN Don't be scared... Don't be scared... Denise, my darling...	D'HÉMELIN <i>trzymając ją w objęciach.</i> Nie bój się... Nie bój się, Denise... moja mała Denise... DENISE Ratuj mnie! Ratuj mnie! D'HÉMELIN

		Uratuję cię... tak... uratuję... Denise... moja mała Denise...!
KERDREC Ils touchent les cassines...		KERDREC Dobierają się już do naszych kryjówek...

It is worth noting that even though certain passages are deleted in the English translation, their lack does not distort or impoverish the essential message or the overall spirit of the original. The British translators followed the criterion of linguistic condensation or conciseness as they called it, which aims to convey the fundamental meaning and sense without accounting for details or frequent repetitions in the original. Even though the repetitive style fulfils a crucial role in intensifying the atmosphere of horror and imitates real-life situations causing immense fear and panic, the conciseness of the English version was justified by the goal of *playability* of the dramatic text. Table 5 demonstrates a few examples of the linguistic condensation, for example, the English version “We’re going to die”, which corresponds to the original French “Il se passe... des dépêches entre les puissances... des notes diplomatiques... compter là-dessus... ah ! bien ! Nous avons le temps de mourir !”, [*It's happening... dispatches between the powers... diplomatic notes... count on that... ah! well! We have time to die! - Co się dzieje? Są... depesze wymieniane przez mocarstwa... noty dyplomatyczne... Zdążymy umrzeć, zanim ktoś się ruszy!*].

Table 5. Linguistic condensation in English

French	English	Polish
BERNARD Il se passe... des dépêches entre les puissances... des notes diplomatiques... compter là-dessus... ah ! bien ! Nous avons le temps de mourir !	BERNARD We’re going to die.	BERNARD Co się dzieje? Są... depesze wymieniane przez mocarstwa... noty dyplomatyczne... Zdążymy umrzeć, zanim ktoś się ruszy!

<p>LOREAU Je n’entends plus rien... Je deviens fou, je deviens fou... Pourquoi est-ce que j’ai peur ?.. Je me battais bien, contre eux... Ils pouvaient attaquer !... j’étais là pour répondre...</p>	<p>LOREAU I don’t hear them anymore... I’m going crazy – crazy... Why am I so scared? I wasn’t when I fought them face to face...</p>	<p>LOREAU Nic nie słyszę... Odchodzę od zmysłów. Odchodzę od zmysłów... dlaczego się boję?... Przecież już z nimi walczyłem... Już atakowali!... Musiałem się bronić...</p>
<p>CLÉMENT (<i>sortant une bouteille cachée</i>) Tiens ! prends cela... bois un coup. Ça te calmera... C’est ce qui me reste ! Partageons...</p>	<p>CLÉMENT (<i>hands his bottle to Loreau</i>): Here – have a swig of this. That’ll calm you down... let’s finish it off.</p>	<p>CLÉMENT <i>wyjmując schowaną butelkę.</i> Trzymaj! Weź to... strzel sobie jednego. To cię uspokoi... Tylko to mi zostało! Wypijmy...</p>
<p>D’HÉMELIN Des Boxers sont passés tendant vers nous au bout d’une perche un panier de jonc. Dans ce panier il y avait une tête coupée...</p>	<p>D’HÉMELIN The Boxers paraded by with a basket. And inside it... was a severed head.</p>	<p>D’HÉMELIN Przechodząc tamtędy, bokserzy skierowali w naszą stronę drąg z zawieszonym na jego końcu koszem z sitowia. Była w nim odcięta głowa...</p>
<p>KERDREC S’il n’y a plus même moyen de faire savoir à personne au monde, ni aux siens, ni aux alliés qu’on est ici, vivants, mais qu’il faut du secours, qu’est-ce qu’il faut faire ?</p>	<p>KERDREC If no one alive can help us, what’s the best thing for us to do?</p>	<p>KERDREC Jeśli nie ma już sposobu, by kogokolwiek powiadomić, że jesteśmy tu żywi – ani swoich, ani sojuszników – ale że potrzebujemy pomocy, to co mamy robić?</p>
<p>LOREAU J’entends ses cris... son appel.</p>	<p>LOREAU I heard his screams...</p>	<p>LOREAU Słyszę jego krzyki, jego wołanie.</p>
<p>BORNIN Ah ! Puis ç’a été mon tour... ils m’ont tenu, sur le même billot... plein de son sang... et alors mes deux poings... ils m’ont scié les deux poings... et puis... TOUS Et puis ? BORNIN (<i>très faible</i>) Ah ! je ne sais plus... J’ai entendu du bruit, comme des coups de canon... Je suis revenu à moi, j’étais seul, il y avait des éclats d’obus, des</p>	<p>BORNIN they put me on the same floor, all covered with blood... and my hands – they cut them off... And then... I heard a noise – cannon fire – and I was alone... pools of blood... I called out for Carel, I looked for his body... there was nothing left... blown to pieces...</p>	<p>BORNIN Przytrzymali mnie na tym samym pniu... zakrwawionym pniu... Moje dłonie... odcięli mi piłą dłonie... A potem... WSZYSCY A potem... BORNIN <i>bardzo słaby.</i> Sam już nie wiem... Usłyszałem hałas podobny do wystrzałów armatnich... Doszedłem do siebie. Byłem sam... wokół odłamki</p>

<p>flaques de sang... J'ai appelé : Carel ! Et j'ai cherché son corps... Son corps... plus rien... des débris... il y en avait ici, il y en avait là... Il y en a sur moi !</p>		<p>pocisków, kałuże krwi... Zawołałem: „Carel!” I szukałem jego ciała... Jego ciało... Nic... prócz szczątków... Były tu i tam... Są na mnie!</p>
<p>BORNIN (dans un dernier effort) Monsieur le consul ! je me suis traîné jusqu'ici pour vous dire... Ils sont là...</p>	<p>BORNIN (last effort): They are there...</p>	<p>BORNIN ostatnim wysiłkiem. Panie konsulu! Dowlokłem się aż tutaj, żeby panu powiedzieć... Są tam...</p>
<p>MORIN (le regardant terrifié)  Ah ! ces yeux ! LOREAU Tout vitreux !</p>	<p>MORIN  Oh my God!</p>	<p>MORIN patrząc na niego, przeżony. Och! Te oczy! LOREAU Całkiem szklane!</p>
<p>BORNIN Mes yeux ne guériront pas de ce qu'ils ont vu. Si vous saviez... j'ai vu... une femme, du couvent des Lazaristes... ils l'ont prise, liée, garrottée... ils lui ont arraché les ongles... aux pieds, aux mains... et puis... oh ! ces cris !... leurs tenailles chauffées au rouge... ils lui ont arraché la langue, ils lui ont arraché les seins... (râlant) Ah ! ah ! (sa tête retombe).</p>	<p>BORNIN They took a nun, took her and tied her up, choked her... tore out her fingernails and toenails... and then... with red hot tongs they ripped out her tongue, tore off her breasts...</p>	<p>BORNIN Nie wyleczycie moich oczu z tego, co widziały. Gdybyście wiedzieli... widziałem kobietę, z klasztoru św. Łazarza... złapali ją, związali, unieruchomili... wyrwali jej paznokcie... u rąk, u nóg... Te krzyki... Obcęgi rozgrzane do czerwoności... Wyrwali jej język... Wyrwali jej piersi...  (Jęcząc.) Aaa! aaa! (Jego głowa opada.)</p>

As shown in Table 5, the British translators opted for certain generalisations and deletions as if details were irrelevant. Interestingly, those concise lines do not negatively affect the overall message of the Grand-Guignol drama. The English version aims at conveying the essence and the spirit of the original even though its measures seem to be more limited. The Polish translation, on the other hand, aspires to render all the dialogues and stage directions faithfully to create the same stage setting and scary ambience as in the French original. In addition, the Polish translator decided to focus on and translate all the proper names that appear in the drama and are connected with the historical situation and the geographical settings (the Boxer

Rebellion in China). Table 6 presents examples of the two competing approaches to the translation of proper names (geographical, historical and common nouns), e.g. *la cité Violette* [*The violet City - Purpurowe Miasto*], *les troupes d'Europe* [*The European troops - wojsko z Europy*].

Table 6. Examples of proper names omitted in English (in bold in French and Polish)

French	English	Polish
Si les réguliers repoussent les Boxers hors de la <b>cité Violette</b> ,	If the soldiers can push the Boxers back	Jeśli żołnierze wyprą bokserów z <b>Purpurowego Miasta</b> ,
<b>Les troupes d'Europe</b> peuvent débarquer	The Allies will be able to disembark	<b>wojsko z Europy</b> może przybyć
S'ils ont trouvé <b>une jonque</b> à <b>la Grande-Rivière</b> , ils ont gagné Tien-Tsin...	If they got to the river they could get to Tien-Tsin,	Jeśli znaleźli jakąś <b>dżonkę</b> na <b>Wielkiej Rzece</b> , dotarli do Tiencin...
Et là, aux <b>concessions françaises</b> , ils sont en nombre, il y a des armes, des vivres.	and there they would find the French: lots of them! Alive! With weapons!	A tam, w <b>koncesji francuskiej</b> naszych jest wielu, mają broń, żywność.
Les flammes atteignent <b>la Porte rouge</b> .	An inferno!	Płomienie sięgają do <b>Czerwonej Bramy!</b>
Oh ! père !... <b>la Bretonne</b> ! Son petit vient de mourir. Elle devient folle.	Oh, father... One of the women... Her baby's just ... died. She's gone insane.	Och, ojczcie!... <b>Bretonka</b> oszalała! Jej synek właśnie umarł.
Pourvu que <b>la Bretonne</b> se laisse faire ! s'il faut lui enlever le petit de force, ça va pas être commode.	What about the mother, sir. If I've got to take the body by force, I don't think she'll be...	Byleby tylko ta <b>Bretonka</b> pozwoliła! Jeśli trzeba będzie odbierać jej dziecko siłą, to nie będzie nam łatwo.
( <i>Tous arment leur fusil et se cachent <b>derrière la barricade</b></i> )	( <i>They grab their weapons and crouch down.</i> )	( <i>Wszyscy ładują karabiny i kryją się za <b>barykadą</b>.</i> )

All the presented instances demonstrate that the British translators' approach relied on translating the essence without paying much attention to details while the Polish translation renders all of them faithfully. Nevertheless, both the versions appear to be equally successful in conveying the French author's underlying intention to build tension, create horror and lead the audience to an even more terrifying climax.

### *Essentialism vs particularism*

*Tomasz Kaczmarek and Anna Jarosz, André de Lorde in English and in Polish. Particularism vs Essentialism: Two Approaches to the Translation of a Grand-Guignol Dramatic Text, 39 - 66*

In France, at the time the drama was written, the Chinese setting of the Boxer Rebellion undoubtedly evoked fear. Anything related to China tended to be interpreted as foreign, barbarian, primitive and dreadful. Thus, the very situational context, by being unknown, remote and associated with the widely spread in those times perceptions of the Chinese as savages, had the potential to scare the French audience and was one of the elements crucial in building up tension and fear. Foreignization of the context constituted one of the linguistic and dramatic devices employed by the author in a conscious and intentional manner. Bearing this in mind, the two opposing approaches of domestication and foreignization advocated in translation studies (Venuti 1995) might seem insufficient to analyse the two versions of de Lorde's drama. Thus, reflections limited only to the degree of domestication and foreignization of the cultural context may not contribute to understanding the complexity of the task the translators faced, and consequently of their primary goals and decisions taken during the translation process (Poyatos 2008; Zuber 1980). Unquestionably, the foreign context needs to be retained to convey the author's intentions. The current opinions on China and its citizens have evolved and the country no longer personifies pure evil and barbarism for Europeans as it used to at the beginning of the 20th century. Therefore, one might wonder whether the context could be further foreignized by setting the action in a different culture, more daunting for the modern European audience (Pavis 2007). Paradoxically, would such a decision, however, not become a token of domesticating the context for modern European audiences?

In this light, the thorough and in-depth investigation of the two translations of de Lorde's drama motivated us to search for new constructs in dramatic translation analysis given that the above-mentioned foreignization/domestication dichotomy, most frequently associated with prose and poetry, does not comprehensively elucidate the strategies of the translators. Both translated dramatic texts could be examined from a different perspective considering the criterion of universality or essentiality and the degree of specificity or particularity. Inspired by the French original and how skilfully and yet differently it was translated into Polish and English, we would like to propose two new approaches to the analysis of translated dramatic texts, which we refer to as *particularism* and *essentialism*. The translators did not undertake to modify or interfere with the contextual settings or the historical background but to convey the intended message and meaning of the drama in two distinct ways. Thus, the Polish translation of the drama illustrates the *particularistic* approach (*particularism*), which aims at retaining

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all the cultural and geographical details included in the original. The attention to particulars and all the stylistic devices (such as repetition, paraphrases, reformulations) as well as exhaustive stage directions are all meant to preserve the spirit of the original and produce a similar effect on the TL readers/audience. This approach demonstrates the desire to translate the text in a faithful and precise manner, which explains to the reader, in the footnotes, references in the drama to existing places or historical events undoubtedly unknown to today's audience (such as the Boxer Rebellion or the Battle of Gravelotte-Saint Privat in 1870 during the Franco-Prussian war). In the hands of a potential stage director, the Polish manuscript would be a comprehensive guide on how to represent the dramatic text on stage. On the other hand, the *essentialistic* approach (*essentialism*) dominates in the English version, which largely focuses on translating the essence and overlooks details. It does not account for the historical or geographical specifications. Moreover, it discards certain repetitions or elements of the paratext found in the original. Interestingly, neither the universal dimension nor the condensed language of the English version impoverishes the content, but they contribute to conveying the atmosphere of pain, suffering and anguish experienced by the characters. In this context, we are compelled to note that the English version of the drama appears more 'suitable' for the tastes of contemporary audiences, as the racist (anti-Chinese) elements embedded in the text are no longer relevant and understandable.

The analysis of the Polish and English versions of de Lorde's drama is a new voice in the long-standing discussion on tools, methods and strategies applied in the drama translation process. The Grand-Guignol texts pose a special challenge to translators due to their historical/geographical settings and, more importantly, due to their fascinating and unique aesthetics of terror meant to appeal to and address the most extreme human instincts. Therefore, other Grand-Guignol drama translations merit attention and further exploration in order to verify the suitability and efficacy of the proposed approaches.

## **Conclusions**

The aesthetics of the Grand-Guignol dramas relies on overwhelming terror, striking the audience by means of verbal (dialogues depicting the blood-curdling events) and equally important non-verbal devices (the visual aspect, decor, background noises). Both the translations of de Lorde's drama have managed to convey the gruesome and frightening

atmosphere of the original. Their analysis, however, has exposed a significant difference in the approaches adopted by the translators, which have been classified here as *particularism* and *essentialism*. The distinction between the two approaches is revealed in three dimensions: stage directions, conciseness of the language, and omitted textual and paratextual content. Through faithfulness to details, the Polish version conveys chaos, panic and emotional helplessness of the protagonists. The English translation, on the other hand, grants more freedom for the stage director by rendering the characters' trauma more universal and less context-dependent.

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