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Is culture translatable? On the Polish novel *Chłopi* by Władysław Stanisław Reymont translated into German by Jean Paul d'Ardeschah as a dialogue of Polish and German cultures

Czy kultura jest przekładalna? Na podstawie polskiej powieści *Chłopi* Władysława Stanisława Reymonta w niemieckim przekładzie Jeana Paula d'Ardeschaha jako dialogu kultur polskiej i niemieckiej

Abstract

The article is an attempt to extend knowledge on the translation- and culture-related factors determining the translatability of Polish culture-bound items into German. It was analysed whether and under what circumstances culture-bound items typical of Polish peasant culture are translatable into German without losing their source connotations and relation to the source culture. The analysis encompassed 96 Polish culture-bound items excerpted from *Chłopi* by Władysław Stanisław Reymont and their equivalents excerpted from its German translation *Die Bauern* by Jean Paul d'Ardeschah. It was assumed that the culture-bound items could be successfully rendered into German by employing the strategy of cultural translation, which involves applying specific translation techniques. The study undertook qualitative analysis of techniques employed by the translator in his rendition of culture-bound items. The analysis also concerned the equivalence of connotations established using German elements. It was ascertained that the strategy of cultural translation made it possible to achieve a high level of translatability of Polish peasant culture. Its applicability in the translation process was determined by the translator's initial aim and the intensity of transfer between the source and the target culture.

Keywords: *Chłopi*, culture-bound items, translatability, dialogue of cultures, translation strategy, cultural translation

Abstrakt

Niniejszy artykuł ma na celu pogłębienie wiedzy na temat czynników translacyjnych i kulturowych determinujących przekładalność polskich realiów kulturowych na język niemiecki. Zbadano, czy i w jakich okolicznościach elementy kulturowe, typowe dla realiów

polskiej kultury chłopskiej, są przekładalne na język niemiecki bez utraty źródłowych konotacji i związku z kulturą źródłową. Przeanalizowano 96 polskich elementów kulturowych, które zaczerpnięto z powieści pt. *Chłopi* Władysława Stanisława Reymonta, a także ich ekwiwalenty pochodzące z jej niemieckiego przekładu autorstwa Jeana Paula d'Ardeschaha. Założono, że przekładalność realiów kulturowych jest zdeterminowana przez strategię tłumaczenia kulturowego. Przeanalizowano jakościowo techniki tłumaczeniowe wykorzystane do przetłumaczenia polskich elementów kulturowych na język niemiecki, a także ekwiwalencję ich konotacji. Stwierdzono, że dzięki strategii tłumaczenia kulturowego realia polskiej kultury chłopskiej są przekładalne na język niemiecki. Możliwość jej zastosowania w procesie tłumaczenia determinuje pierwotny cel tłumacza oraz intensywność transferu pomiędzy kulturą źródłową i kulturą docelową.

Słowa kluczowe: *Chłopi*, elementy kulturowe, przekładalność, dialog kultur, strategia tłumaczeniowa, tłumaczenie kulturowe

1. Introduction

Cultures do not coincide with nation-state borders (cf. Hormel & Jording 2016). Therefore, the features typical of the coherence-oriented culture, i.e. ethnic foundation, social homogenisation, and intercultural demarcation, are descriptively flawed (Welsch 1994: 39). The notion of internal homogeneity is mistaken, since it disregards the internal discrepancies within cultures (Egger 2017: 136). Meanwhile, cultures themselves, as the theory of the difference-oriented culture assumes, are characterised by networking, intermixing, and interpenetration (Welsch & Wezel 1975; Welsch 2000).

Each culture constitutes a satellite of multiple exiting cultures (cf. Welsch 2000). This results from migration as well as economic and technical progress. Lifestyles, to a great extent internationally homogenised, permeate a wide range of cultures and nations; thus, they become transcultural. Homogenous cultures should be perceived either as subcultures or aesthetic relics, such as folklore. In a sociological sense, people have cross-cutting identities, abundant in a wide variety of ties and identities. Cultures constitute, therefore, complex mixtures of the Self, the Other, the altered Self, the alienated Self, and the appropriated Other.

The cultural border is a space of intercultural dialogue, a meeting point of the Self and the Other (Breinig & Lösch 2006). It is characterised by constant mutual questioning, negotiations and confrontation. For this reason, it is called the birthplace of transdifference (Allolio-Näcke et al. 2005: 74). Perceiving the cultural border as the meeting point of the Self and the Other is in line with a paradigm shift from a closed to an open border metaphor, which contributes to crossovers. In the aftermath of the paradigm shift, it is claimed that cultural contact should be analysed from a spatial-geographical perspective.

A prime example of the space of intercultural dialogue is the Polish-German cultural border. It is a point where the Self and the Other have been encountering each other since the Middle Ages. Until the present day, the Polish and German nations have occupied territories bordering each other, resulting in the continuous transfer and intertwining of their cultures. In the wake of the Partitions of Poland between 1772 and 1918, a sizeable part of the former Polish-Lithuanian Commonwealth inhabited by the Poles found itself under the reign of the Kingdom of Prussia (Bömelburg & Kizik 2014; Hackmann & Kopij-Weiß 2014). That event intensified the migration and cultural transfer in both directions. The rich past of the cultural transfer between these nations led to the intertwining of the Self and the Other within the German and Polish cultures. Their members' quotidian existence has involved confrontation with some degree of foreignness. They have been compelled to pose questions about the determinators rendering elements of the other cultural realia different. Therefore, with the passage of time, the members of both cultures to some extent embraced the realia of the other. To some degree, the Self and the Other discontinued being regarded as Own and Foreign, since the Other became part of their own cultural realia.

A translator aiming to render a text abundant in culture-bound items should consider not only cultural, but also translational factors. In the translation process, cultural foreignness, plurality and differences should be considered from the perspective of human behaviour (cf. Snell-Hornby 2006: 50). It enables translators to edify the target recipient as regards the Other understood as the realia of the source culture. Furthermore, translation itself should be regarded as a remarkably complex process. It is now conceived of as a process stimulating techniques of understanding, which contribute to intercultural contact and negotiation of cultural differences. Translation is no longer regarded as an exclusively linguistic or textual activity but rather as a cultural and social activity (cf. Bachmann-Medick 2013: 186). It should no longer be thought of as a harmonious ideal that builds bridges between individual cultures, or even as a hermeneutic model of cultural understanding. It entails a more extensive transmission of foreign ways of thinking and perceiving as well as different practices. Cultures cannot be translated as objects but are themselves fundamentally permeated by translation processes (cf. Bachmann-Medick 2006: 249).

If a translator intends to edify the target recipient as regards the realia of the source culture, they should seek an equivalent whose connotations are on a par with those of the source culture-bound item. However, due to cultural transfer the source text can also feature culture-bound items typical of not only the source culture, but also the target culture. This enables

the translator to introduce such culture-bound item into the target text, since the target recipient will not struggle to comprehend it. In general, the translator's strategy should be to employ specific translation techniques which will preclude culture-bound items from losing their relation to the source culture.

Resolving to edify the target recipient as regards the realia of the source culture involves employing the strategy of cultural translation[1]. This strategy embraces rendering the realia of the source culture into the target language by making the target recipient cognisant of the fact that the realia described in the text are typical of the source culture. The cultural translator should aim to entice the target reader to make themselves au fait with the source culture. In other words, the strategy of cultural translation can be detected by analysing the translation techniques applied. Studying them thoroughly can bring to light the translator's initial aim. Thereby, it can be corroborated whether they resolved to edify the target recipient as regards the realia of the source culture.

The strategy of cultural translation[2] can be recognised by the following features:

1. It is determined by the translator's initial aim (cf. Vermeer 1978), which is to edify the target recipient and render the realia of the source culture more accessible to them.

2. It is characterised by the prevalence of exoticizing procedures over assimilating procedures. In other words, the target text features a considerable number of source culture-bound items (cf. Kwieciński 2001: 157). The cultural translator does not intend to adapt the realia of the source culture for the target culture, since this would most likely deprive culture-bound items of their source connotations. This strategy would scotch the translator's aim to edify the target recipient. Once the cultural translator seeks to introduce source culture-bound items into the target text, they can choose between recognisable exoticization procedures on the one hand and widely explanatory procedures on the other. The former involve introducing source culture-bound items into the target text without elucidating their meaning. In this case, the target recipient is compelled to look up a source culture-bound item in a dictionary unless they do not mind losing track of the plot.

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[1] The English term *cultural translation* constitutes an equivalent of the German term *kulturelle Übersetzung*. More on the meaning of the term in cultural anthropology can be found in Keinz et al. (2012), Schreiber (2017) and Wagner (2017).

[2] The tentative model of the strategy of cultural translation was demonstrated by Fijałkiewicz (2021).

The latter refer to explaining the meaning of source culture-bound items elaborately. The translator assists the target recipient to comprehend the realia of the source culture and renders their reading experience smoother, since the target reader does not need to look up source culture-bound items in a dictionary.

3. The translation done according to this strategy is anti-illusionist (cf. Levý 1969: 18) and overt (cf. House 1977: 246). In other words, the target text is dominated by the sense of alienation, since the cultural translator does not conceal from the target recipient that the text has been rendered from another language.

4. It necessitates employing the *law of interference* (cf. Toury 1995: 282), which involves introducing source culture-bound items into the target text in lieu of substituting them with equivalents recognised in the target culture.

5. It encompasses the translation process of *transculturation*, which involves unchanged transfer of source culture-bound items into the target text (cf. Tymoczko 2007: 111–117).

6. Contrary to Venuti's theory of translator's invisibility, the application of this translation strategy entails making the translator visible to the target recipient (cf. Venuti 1995: 1). Their presence is tangible in the footnotes added to render source culture-bound items comprehensive to the target recipient.

7. It involves moving the target recipient towards the author of the original (cf. Schleiermacher 1963: 42). By virtue of introducing source culture-bound items into the target text, the target recipient is dragged towards the source culture.

8. It is characterised by *connotative equivalence*, which involves verbalising states of affairs so that they evoke comparable emotional and associative reactions in the source and target texts (cf. Koller 1992: 240).

9. It entails applying *formal equivalence*, which involves translating the source text into the target language literally (cf. Nida 1964: 159). Unless an equivalent occurs in the target language, the translator usually employs a neologism.

10. It necessitates applying specific translation techniques[3] such as:
    a) *syntagmatic translation with explanation*, which is characterised by supplementing source culture-bound items in the target text by footnotes and comments in order to elucidate their meaning to the target

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[3] I apply the classification of translation techniques by Hejwowski (2004: 136–143).

recipient. Its disadvantage is that it can detract reading pleasure from the target reader.

b) *syntagmatic translation without explanation*, which embraces introducing expressions formed according to the target language word formation patterns into the target text. These expressions can be either neologisms or failed attempts to render source culture-bound items into the target language. It is noteworthy that applying this translation technique can result in evoking unpredictable and unwanted associations in the target recipient.

c) *transfer with explanation*, which involves introducing source culture-bound items into the target text. The source culture-bound items are supplemented by footnotes and comments in order that the target reader properly comprehends them. However, the footnotes and comments should not be overly long.

d) *transfer without explanation*, which involves employing a word or expression typical of the source language which has not been assimilated into the target language. The drawback to this translation technique is that the target recipient will most likely struggle to comprehend the target equivalent rendered this way.

e) *recognized equivalent*, which embraces rendering names of institutions, geographical sites, and famous people typical of the source culture by substituting them with equivalents recognised in the target culture. However, this translation technique is rarely applied, since culture-bound items seldom have equivalents in the target language.

f) *functional equivalent*, which involves substituting names of phenomena and allusions to phenomena typical of the source culture with equivalents better known in the target culture. This translation technique can be applied on condition that there are no accurate equivalents available, a culture-bound item does not play an important role in the text, or all other techniques are not appropriate.

By contrast, applying the translation technique of *omission* is contrary to the strategy of cultural translation. Employing this translation technique is on a par with avowing that the attempts to render a source culture-bound item into the target language ended in failure. It can only be applied in extreme situations (e.g., when the equivalent does not play a vital role in the text), and not at all in literary texts (cf. Hejwowski 2004: 142–143).

2. Materials and methods

The data employed in the study were derived from the Polish epic peasant novel entitled *Chłopi* by Władysław Stanisław Reymont[4] (2014) and its German translation by Jean Paul d'Ardeschah[5] entitled *Die Bauern*[6] (2017). The analysis involves 96 Polish culture-bound items and their German equivalents, which were qualitatively investigated as regards the translation techniques applied. This stage of the study sought to unveil whether the source culture-bound items had been rendered into the target language by applying translation techniques typical of the strategy of cultural translation. The major selection criterion for the research material was the fact that, to the best of my knowledge, never before had the Polish novel and its German translation been investigated as regards the equivalence of the culture-bound items they feature. Moreover, it was assumed that the analysis should encompass equivalents constituting culture-bound items typical of the Polish peasant culture.

The second stage of the analysis aimed to ascertain whether the connotations of a source culture-bound item are equivalent with the

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[4] Władysław Stanisław Reymont (1867–1925) was a Polish novelist and the 1924 laureate of the Nobel Prize in Literature. The award-winning book was the epic peasant novel entitled *Chłopi*. Moreover, it was the German translation that inclined the Swedish Academy to award the Polish writer this unique prize (Ziejka 1991: 90).

[5] In 1908, Jan Paweł Kaczkowski (1874–1942), who graduated from university in the German Reich and afterwards settled in Hamburg, approached Reymont with the offer to translate the novel entitled *Chłopi* into German. Since the writer received the translator's proposal with enthusiasm, Jean Paul d'Ardeschah, which was the pseudonym Kaczkowski used, commenced translating as early as 1910. The reason for choosing the French pseudonym was the Germans' negative attitude towards the Polish nation and openness of the German bourgeoisie to French culture. It was not Kaczkowski's first major commission: He had previously rendered into German the works of the most illustrious and talented Polish authors, including Cyprian Kamil Norwid, Jan Kasprowicz, Maria Konopnicka, Stanisław Przybyszewski, Józef Ruffer, Juliusz Słowacki, and Kazimierz Przerwa-Tetmajer, and disseminated them in the circles of the German aristocracy (cf. Zajas 2015).

[6] The translation was supposed to spark German readers' interest in the specificity of the Polish peasant life. However, the first year after the publication came as a disappointment, since the editor vended only 93 copies of the book. Eugen Diederichs's stance on the issue was that it would have been a considerable waste for a German reader to turn a blind eye to a valuable Polish novel such as *Die Bauern*. For this reason, he felt compelled to take charge and addressed a complaint to the German noble people, accusing them of intellectual laziness and underestimating this masterpiece of world literature. In the wake of the grievance, the German aristocracy provided considerable praise to the publication of the Polish novel, and by 1916, the number of sold copies of the novel exceeded 5,000. The book was proclaimed a master translation. Throughout the First World War, the translation constituted a considerable fount of knowledge of the Polish cultural realia and a mandatory reading for every German soldier who fought at the front (cf. Zajas 2015).

connotations of a target culture-bound item. Furthermore, it was examined whether the Polish culture-bound items had been elucidated to the German reader. It was thoroughly analysed whether the explanations introduced into the target text could prompt the target recipient to evoke connotations akin to those of the source text. It was also investigated whether the lack of an explanation could trigger any misunderstandings. The connotations and the meanings of the German equivalents were analysed by employing the most sizeable dictionaries of the 19th and 20th centuries (Adelung 1808; Grimm & Grimm; *DWDS*; *Duden Online*; *Wiktionary: Das freie Wörterbuch*). The Polish equivalents were examined by applying three renowned dictionaries (*Słownik języka polskiego*; *Słownik języka polskiego PWN*; Żmigrodzki et al. 2007). Polish first names and surnames as well as their German equivalents were studied based on Bystroń (1938) and *Das Digitale Familienwörterbuch Deutschlands.*

3. Results

The Polish culture-bound items were translated into the German language applying several techniques (Figure 1).

Tables 1–6 illustrate the translation techniques applied to render the Polish culture-bound items into the German language. Furthermore, they depict German equivalents of the Polish culture-bound items, and footnotes added by the translator, if any.
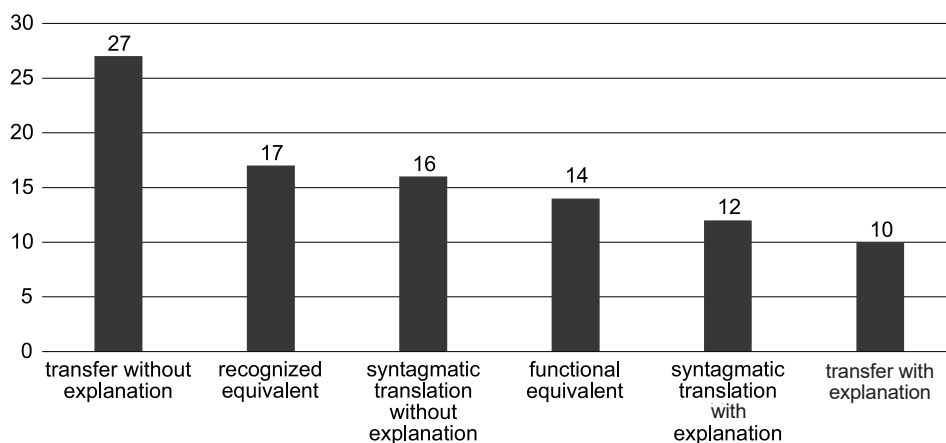

Fig. 1. Translation techniques employed by the translator
to render Polish culture-bound items into German

Table 1. Polish culture-bound items rendered into the German language applying the technique of transfer without explanation, including German equivalents

No.	Polish term	German equivalent
1.	mazur	Mazurka
2.	obertas	Oberek
3.	rubel	Rubel
4.	na świętą Kordulę	auf den Tag der heiligen Kordula
5.	Walek	Walek
6.	Józek	Jusek
7.	Wawrzon	Wawschjon
8.	Anna	Anna
9.	Jagna	Jagna
10.	Boryna	Boryna
11.	Antek	Antek
12.	Burek	Burek
13.	Tomek	Tomek
14.	Wojtek	Wojtek
15.	Stach	Stach
16.	Kasia	Kassja
17.	Maryś	Marysch
18.	Mordka	Mordka
19.	Bartek	Bartek
20.	Kozioł	Kosiol
21.	Szymek	Schymek
22.	Pietrek	Pietrek
23.	Jaguś	Jagusch
24.	Kłęb	Klemb
25.	Witek	Witek
26.	Lipce	Lipce
27.	Tymów	Tymow

Table 2. Polish culture-bound items rendered into the German language applying the technique of recognized equivalent, including German equivalents

No.	Polish term	German equivalent
1.	mila	Meile
2.	morga	Morgen
3.	sołtys	Schultheiß
4.	wójt	Schulze
5.	spis	Volkszählung
6.	Agata	Agathe

cont. Table 2

7.	Ambroży	Ambrosius
8.	Józka	Fine
9.	Kuba	Jakob
10.	Mateusz	Matheus
11.	Roch	Rochus
12.	Weronika	Veronika
13.	Jędrek	Andreas
14.	Adam	Adam
15.	Jacek	Hyacinth
16.	Grzegorz	Gregor
17.	Dominikowa	Dominikbäuerin

Table 3. Polish culture-bound items rendered into the German language applying the technique of syntagmatic translation without explanation, including German equivalents

No.	Polish term	German equivalent
1.	dziewosłęby	Brautbittersleute
2.	zmówiny	Versprechung
3.	chodzony	Gehetanz
4.	kujawiak	Kujawentanz
5.	oczepiny	Aufsetzen der Frauenhaube
6.	prześlicowa wieczornica	Spinnabend
7.	Zielna	Kräutersonntag
8.	peterburka	Petersburgischer
9.	półkwaterek	'n halbes Maß
10.	spencerek	Spenzerrock
11.	nie dla psa kiełbasa	nicht für den Hund ist die Wurst
12.	nie dla prosiąt miód	nicht für die Schweine der Honig
13.	w jakie dwa pacierze	in etwa zwei Paternoster
14.	zabierać się jak kot do sperki	wie so'n Kater um die Speckschwarte herumstreichen
15.	kolęda	Weihnachtsrundfahrt
16.	Jagustynka	Gusche

Table 4. Polish culture-bound items rendered into the German language applying the technique of functional equivalent, including German equivalents

No.	Polish term	German equivalent
1.	gromnica	Totenkerze
2.	złoty	Silberling

cont. Table 4

3.	wypominki	Seelengebete
4.	święcone	Osteressen
5.	karczma	Schenke
6.	zmówiny	Verlobung
7.	zapowiedzi	Aufgebot
8.	kumy	Gevattersleute
9.	drużba	Brautführer
10.	jajka kraszone	farbige Eier
11.	opłatek	Oblate
12.	miód	Meth
13.	harak	Arrak
14.	swat	Brautbitter

Table 5. Polish culture-bound items rendered into the German language applying the technique of syntagmatic translation with explanation, including German equivalents and translator's explanations

No.	Polish term	German equivalent	Translator's explanation
1.	jeździć po snopkach	mit dem Erntedank fahren	"As village organists in Poland have low salaries, it has been a custom since time immemorial to visit the inhabitants of their parish at least twice a year to collect voluntary gifts. One of these supplication journeys takes place in autumn, when the harvest has been gathered but not yet separated. This is called a sheaf drive" (Reymont 2017: 69; my translation).
2.	spis wielkanocny	Osterzählung	"In the Lent period before Easter, organists conduct an annual census of the Catholic population of their parish, in which the annual increase in the number of souls is also recorded. A special column is kept for those of confessional age. This old custom probably arose from the ecclesiastical need for precise control" (Reymont 2017: 69; my translation).
3.	światy	Weltkugeln	"From the consecrated, brightly coloured Christmas wafers, which the organist sends around from house to house and which are partly eaten on Christmas Eve before the meal with mutual congratulations, village girls make balls. These balls are then hung on the ceiling beams on coloured threads. These balls, which consist of four different coloured parts, are called worlds or world balls. Worlds are also made artistically from straw" (Reymont 2017: 97; my translation).

cont. Table 5

4.	Chmiel	Hopfenlied	"An ancient Polish wedding song, rather vulgar and crude, sung to the bride by older married women after the wedding ceremony. It is a chorus rich in the most exuberant variants of the experienced, who indulge in various types of advice and spicy revelations" (Reymont 2017: 112; my translation).
5.	grusze Maćkowe	Mathiasbirnbäume	"Joke name for wild growing field pear trees. An allusion to the genealogy of these trees, indicating the unpitted fruit that the farmers eat and its traces along the field margins. In a way, *Mathias* corresponds to the German *Sepp*" (Reymont 2017: 171; my translation).
6.	maciora	Gebärmutter	"The peasants in Poland believe that men also have wombs" (Reymont 2017: 263; my translation).
7.	wywodzić mu od maci	mit seinen Beschimpfungen bis zur Mutter anlangen	"Widespread Russian swearword" (Reymont 2017: 519; my translation).
8.	wywód	Reinigung	"Polish peasant women go to church after the post-partum period and kneel around the main altar with lit candles in their hands to implore for purification. They consider the act of childbearing to be a defilement" (Reymont 2017: 524; my translation).
9.	Pludry	Pluderer	"A swearword used exclusively to refer to the Germans. The word is apparently derived from *Pluderhosen*. The first German colonists must have worn costumes corresponding to *Pluderhosen*, which gave rise to the word" (Reymont 2017: 592; my translation).
10.	Szwab	Schwabe	"The word has approximately the same sense as the German name *Polack* referring to the Poles" (Reymont 2017: 640; my translation).
11.	kiej Marek po piekle	wie Markus in der Hölle	"A figure of speech" (Reymont 2017: 763; my translation).
12.	ruski miesiąc	russischer Monat	"The Russian calendar differs from the Roman Catholic and Western European by 13 days. In the idiom cited, it is supposed to mean that the consequences of a beating should last more than a month – a long month, a Russian month" (Reymont 2017: 842; my translation).

Table 6. Polish culture-bound items rendered into the German language applying the technique of transfer with explanation, including German equivalents and translator's explanations

No.	Polish term	German equivalent	Translator's explanation
1.	krupnik	Krupnik	"An old Polish drink made from very strong pure schnapps, honey, and fresh butter. Boiled with cloves and cinnamon and drunk hot" (Reymont 2017: 164; my translation).
2.	lelum polelum	Lelum--Polelum	"An old Slavic deity with a double face" (Reymont 2017: 335; my translation).
3.	dyngus	Dyngus	"Name of Easter Monday, probably of Latin origin. As is well known, the custom of sprinkling water on each other on this day prevails in Slavic countries" (Reymont 2017: 504; my translation).
4.	gospodynia	Gospodynia	"Mistress, farm wife" (Reymont 2017: 504; my translation).
5.	ujezd	Ujesd	"Russian official name for an administrative district, corresponding approximately to the German *Kreis*. The governorate in Russia is divided into a number of *Ujesds*" (Reymont 2017: 541; my translation).
6.	barszcz	Barschtsch	"Red beet soup, which is the Polish national soup" (Reymont 2017: 547; my translation).
7.	Pietrowa	Pietrowa	"Peter's wife" (Reymont 2017: 709; my translation).
8.	naczelnik	Natschalnik	"Russian official district head, roughly corresponding to the German *Landrat*" (Reymont 2017: 735; my translation).
9.	służanka	Sluschanka	"A maid. The Poles serving in the Russian military intersperse their speech with Russian words" (Reymont 2017: 739; my translation).
10.	da dana	Da-dana	"A dance call" (Reymont 2017: 770; my translation).

4. Discussion

The Polish culture-bound items were translated into the German language employing six translation techniques: transfer without explanation (27 items), recognized equivalent (17 items), syntagmatic translation without explanation (16 items), functional equivalent (14 items), syntagmatic translation with explanation (12 items), and transfer with explanation (10 items). As mentioned, translation techniques typical of the strategy of cultural translation are syntagmatic translation with explanation, syntagmatic translation without explanation, transfer with explanation, transfer without explanation, recognized equivalent, and functional equivalent, whereas the translation technique contrary to the qualities of the strategy of cultural

translation is omission. It is noteworthy that the cultural translator did not apply the technique of omission, which corroborates the initial thesis that his fundamental aim was to enlighten the target recipient and render the source culture more accessible to them. All the 96 Polish culture-bound items, which constitute 100% of all the equivalents analysed, were rendered into the German language applying translation techniques typical of the strategy of cultural translation.

Moreover, all the Polish culture-bound items were successfully translated into the German language. Although the culture-bound items rendered applying the techniques of recognized and functional equivalents do not evoke any foreignness in the target text, they did not lose their relation to the Polish peasant culture. As a matter of fact, the translator employed equivalents which exist in the lexis of the German language and are known to the German culture. The occurrence of culture-bound items rendered with the other translation techniques, however, makes the target recipient cognisant of the fact that the target text constitutes a translation from the Polish language and is set within the Polish peasant culture. Of the total, 31 Polish culture-bound items proved to have equivalents in the German language which have already been introduced into the German language. Strikingly, 32% of the Polish culture-bound items and their German equivalents demonstrate the similarity between the German and Polish cultures. In other words, they retained all their source connotations, that is why the translator did not need to translate these equivalents with the techniques of transfer or syntagmatic translation. This corroborates the plausibility of the theories of culture discussed, according to which cultures should be perceived as continually intertwining entities which mutually interchange elements of realia and, consequently, are abundant in elements typical of other cultures. By virtue of the intensive cultural contact between the German and Polish cultures, multiple elements typical of their realia are identical or similar. For this reason, they could be rendered applying the techniques of recognized and functional equivalents, which can be utilized under the condition that the target equivalent involves the same or particularly similar connotations as the source equivalent.

Furthermore, the Polish culture-bound items translated employing the techniques of transfer with explanation, transfer without explanation, syntagmatic translation with explanation, and syntagmatic translation without explanation did not lose their relation to the Polish peasant culture; however, they were devoid of their source connotations. For the 22 equivalents, the translator supplemented the target text by footnotes explaining the meaning of the Polish culture-bound items translated applying

the techniques of syntagmatic translation with explanation and transfer with explanation. Thereby, the translator substituted their source connotations, which were lost in the translation process, with an explanation aiming to edify the target recipient. The meaning of 43 equivalents was not elucidated by the translator. However, their qualitative analysis demonstrated that their meaning could be inferred from the context. As such, additional explanatory footnotes were not required.

5. Conclusions

To recapitulate, Polish culture appears to be translatable into the German language. The strategy of cultural translation, which encompasses a wide range of specific translation techniques, transpired to be eligible for translating Polish culture-bound items into the German language. The study demonstrated that the translatability of Polish culture-bound items into the German language is determined by two factors.

The first of them is the intensity of the transfer between the source and target cultures understood as the extent to which both cultures swap elements of their realia with each other. As a result of long-term cultural contact, the German and Polish cultures have been interchanging the elements of their realia, which to some extent have been gradually adopted by both cultures. That is why, the realia of the source culture are to some degree not considered foreign to the target culture anymore and became part of the Self. The applicability of the translation techniques of recognized equivalent and functional equivalent was determined by the intensive transfer between both cultures, which has taken place since the Middle Ages. Therefore, these translation techniques could most likely be employed in the case of other translations as regards the Polish-German language pair. Applying these translation techniques in the case of source and target cultures with less intensive transfer may, however, prove detrimental to the understandability of the target text. Culture-bound items could lose their source connotations and become completely incomprehensible to the target recipient. Unless the target language features equivalents of source culture-bound items, the translator can employ an array of other translation techniques such as transfer with explanation, transfer without explanation, syntagmatic translation with explanation, and syntagmatic translation without explanation.

The second factor is the translator's initial aim, which involved edifying the target recipient. For this reason, the translator did not intend to conceal

the foreignness from the target reader and introduced elements of the Polish peasant cultural realia into the target text. However, it is noteworthy that certain culture-bound items featured in the novel are typical of both Polish and German cultures, which rendered the edifying process not overly overwhelming for the target recipient. This enabled the translator to introduce into the target text Polish culture-bound items which at that time were not assimilated into German culture. They were rendered with the translation techniques of transfer with explanation, transfer without explanation, syntagmatic translation with explanation, and syntagmatic translation without explanation.

Consequently, the target text became a venue of the dialogue between the source and target cultures. The German translation by Jean Paul d'Ardeschah is abundant in elements of cultural realia adopted by German culture and those typical of Polish culture only. The target text should be considered an enticement for the target recipient to actively participate in the cultural transfer between the source and target cultures. In the aftermath of the target recipients' engagement in the cultural transfer, the target culture can adopt other elements of the cultural realia typical of the source culture. However, the way of solving the problem of cultural untranslatability illustrated in the present paper is applicable to the language pair of Polish-German only. Its applicability should definitely be investigated not only in other language pairs but also in the other translation direction in the case of the Polish-German language pair. Hopefully, this study will inspire new contributions to the advancement of the knowledge on this issue.

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