

## Translation in the (German-Polish-Czech) linguistic triangle on the example of translations of Herta Müller's works

Herta Müller is one of the most recognizable personalities on the German literary scene in the last 30 years. The aim of this project is to show the influence of the author's transculturalism on the translation of a literary text. In literary texts, we have to deal many times with words whose meaning goes beyond the framework of dictionaries. As a result, these words become the most difficult to translate elements of a literary text because, ultimately, they have to find their way in a new linguistic and cultural environment. Selected novels of the German Nobel Prize winner, born among the German minority of Banat Swabians in the region of Timișoara in Romania, and their translations into Polish and Czech, with particular emphasis on the novels *Herztier* and *Atemschaukel* and their translations into the above languages, *Sercątko / Srdce bestie* and *Huštawka oddechu / Rozhoupání dech*, are the subject of research. The research is based on the assumption that translation cannot be neither a mirror reflection of the original, nor an independent literary text, and therefore neither a literal equivalent of the original, since in the target language a completely incomprehensible and unnatural expression would be created, nor the creative inventiveness of the translator.

The influence of the German author Herta Müller's transculturalism on her literary texts, and consequently on her translation, is of particular interest. Belonging to the German minority in the Romanian Banat, in her work she combines the German culture of the mother tongue (German) with the regional culture of childhood (Banat Swabian) and the majority culture (Romanian). The multilingualism and transcultural character of the German author open up new areas of perception of reality and consciousness, thanks to which her work gains significantly in cognitive value, especially for the recipient of the translation. Language is more than just a tool; it reflects culturally determined cognitive processes. It is precisely cognitivist approaches to language and translation that provide research with the necessary methodological tools to describe categorization differences. It is not about finding the ideal translation, but about understanding the processes of intercultural translation that coincide with human cognition.

The signs of the transcultural specificity of the German author's work are culturally marked words and expressions, which belong to the most specific and at the same time most difficult to translate elements of a literary text. The transcultural character is also influenced by third languages, such as Romanian or Russian, which can be seen in many borrowings and purposeful calques from these languages. Characteristic of the German Nobel Prize winner's style and language is her closeness to the spoken language, poetic roughness and (un)common metaphoricity, present, among others, in many compound words.

As is well known, the specificity of translation always depends on the languages involved in its process, since each of them allows for not always the same extraction of elements of foreign culture and the charm of the original language, due to the changed determinants of the understanding of the text contained in culture and the social situation. Such differences are also present between the translations into two closely related languages, i.e. Polish and Czech. These are predispositions of both a structural and a cultural nature. The structural characteristics of both languages mean that translators had to use different and more idiomatic means for each of them, although the Czech language has structures similar to those in German. This similarity, which consists largely in the presence of many German calques in the area of phraseology and grammar (e.g. a common government of many verbs and nouns), is in Polish a characteristic that distinguishes it significantly from the German language (e.g. the government of verbs and nouns differs significantly).

Paradoxically, it can be noticed that the phenomena of the original culture exist in the cultural consciousness of the secondary reader to an even greater extent than in the case of the primary one. This is due to the difference in cultural experiences present in the theme of Herta Müller's works. The author's oeuvre shows what life means in a communist dictatorship: reporting, individual incapacitation, censorship, i.e. topics known to Czech and Polish readers from their own history. While the topic of Herta Müller's work seems distant and difficult to understand to German-speaking audiences (from the so-called "West"), it may be more accessible for secondary audiences with similar cultural experiences (common to the countries of People's Democracy subordinate to the USSR).