

## **IM WALD, IM HOLZHAUS BY MICHAEL KRÜGER AND ITS POLISH TRANSLATION: TRANSLATION AS INTERVENTION**

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**Abstract:** This article deals with the Polish translation of the poetry volume by the German poet Michael Krüger, *Im Wald, im Holzhaus*. German translations, although present in Poland since the Middle Ages, have been characterized by a certain foreignness since the Romantic era. This resulted from the fact that German culture was perceived as hostile and threatening in Poland, which reflected numerous wars and conflicts between the two states. It seems that in recent years this attitude has been changing, as evidenced by the Polish edition of Krüger's collection of poems. Moreover, publishing the book in 2023 might be seen as an intervention against the political situation in Poland where the conservative government tried to escalate Polish-German animosities.

**Keywords:** translations of German literature into Polish; 21<sup>st</sup>-century European poetry; Michael Krüger's poetry; translation as intervention

### **1. Introduction**

German literature has always been present in Polish translations, which is due to the fact that German states, such as Prussia and later the united Germany, were Poland's most economically developed neighbor. Moreover, German cultural influence was marked by the popularity of the German language in Polish diplomacy at the royal court. Germans sat on the royal throne in Poland several times, including Augustus II the Strong of Saxony, who ruled from 1697 to 1733, and his son Augustus III, who held the Polish sceptre from 1733 to 1766.

The first translations from German appeared in Poland as early as the Middle Ages as adaptations. These were "Rozmowy, które miał król Salomon mądry z Marchołtem grubym a sprośnym" (Conversations between King Solomon the Wise and the fat and lewd Marcholt, 1521) translated by Jan of Koszyczki (date unknown), and the anonymous "Sowizrzał krotochwilny i śmieszny" (The Witty and Funny Sowizrzał, c.1530). The latter was the first Polish translation of the adventures of Till Eulenspiegel, a character from folk-tale type German romances of the Middle Ag (Tabakowska 503). Moreover, several works by Mikolaj Rej (1505-69), known as the

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father of Polish literature, draw heavily on foreign sources, among them Paligenius, a Lutheran author by the name of Thomas Naogeorg (Tabakowska 504).

However, in later reception of German literature in Poland – especially after the partitions of the Polish state by Prussia, Austria, and Russia (1772-1795) – there was certain reluctance towards German literary patterns as well as the Russian ones. According to Andrzej Lam, a distinguished Polish translator of German literature,

[i]n the historical picture of Polish culture's European ties, Italy, France, Hungary and the Czech Republic are prominently featured. About the dialogue with its neighbors to the west, science informs less comprehensively, suggesting the silence of the Muses when Mars speaks. Thus, in the popular consciousness, the perception of remoteness from the cultures of the German language has been perpetuated, and knowledge of literature does not seem to be widespread (Lam after Czaplejewicz 13).<sup>1</sup>

My contention is that the above distrust to the German language manifested itself in the 19<sup>th</sup> and 20<sup>th</sup> centuries by a particular type of translation. Its most characteristic features were semantical and grammatical literariness based on foreignization as the dominating translation strategy, which proves the translator's resistance against cultural values propagated by the original text. As Lawrence Venuti points out, the term foreignization indicates a fundamentally ethical attitude towards a foreign text and culture, but also "ethical effects produced by the choice of a text for translation and by the strategy devised to translate it" (Venuti 2008: 19).

Until the end of the 20<sup>th</sup> century, with the exception of the translations of Goethe and Schiller from the Romantic period, Polish translators of German literature ethically evaluated the semantic content of German original texts they were translating. Very often, as it seems, German texts were found unsuitable for domestication, because of their Germanness – references to German history, culture, and generally the German way of life – which always aroused suspicion in Polish readers. In my translations of Michael Krüger's poems, I decided to break with this tradition.

## 2. The Significance of Krüger's Poetry

Michael Krüger is one of the most important European poets of the turn of the millennium, not only because of the artistic significance of his works, but above all because he unites in his work several traditions that are decisive for the literature of the old continent. On the one hand, there is the classical tradition, which includes the poetry of Greek and Roman antiquity and the poetry of the Renaissance; on the other hand, Krüger's work reflects the tradition of European poetry of the 20<sup>th</sup> century, including Polish poetry. The third important inspiration is the Anglo-American poetry of the 20<sup>th</sup> century. While the first of these traditions goes back to Krüger's school days at a German grammar school, he only became acquainted with Polish and Anglo-Saxon poetry later, thanks to numerous (also personal) contacts with the poets of these countries – Zbigniew Herbert and Tadeusz Różewicz or Stuart Frieber and W.S. Merwin.

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<sup>1</sup> All translation from Polish and German by the author, unless indicated otherwise.

Krüger's own voice can already be heard in the volume *Brief nach Hause* (A Letter Home, 1993), for example in short meditations, such as "Bei klarem Wetter" (In Clear Weather) or "Im Sommer" (In Summer). I would describe this voice as an 'autonomous poem': It is a lyric form typical of late 20<sup>th</sup>- and early 21<sup>th</sup>-century Western poetry, a fusion of what Charles Altieri calls 'scenic poem' (scenic style) and a mode of expression that Marjorie Perloff calls the 'poetics of indeterminacy.' The scenic poem (popularized by Baudelaire), worn out by decades of reproduction, represented a lyrical evocation of transcendental reality that ultimately made use of the effect of the sublime. In addition to its realistic level, the autonomous poem also contains elements of linguistic aporia. These cannot be defined by traditional literary-critical means, but are pure play, an expression of the 'autonomy' of the work and its independence from the reader's interpretative efforts or even the author's intentions. A good example of such a work is the aforementioned poem "Im Sommer":

Eine Fledermaus bekratzelt das Wasser,  
ein Hund liegt gottverlassen still im Staub.  
Was noch? Eine Schnur von Tagen,  
licht, offen, leicht und weit. Am Hals  
in Druck, im Hals ein schweres Kratzen.  
Und eine Hand in meinem Auge,  
die schreibt: Nachtschatten, unentschlossen.

[A bat scribbles on the water,  
a dog lies godforsaken still in the dust.  
What else? A string of days,  
light, open, light and wide. On my throat,  
a pressure, in my throat, a heavy scratching.  
And a hand in my eye, writing: Nightshade, undecided]. (*Archive des Zweifels* 103)

The description of summer in the snapshot is atypical: the bat 'scribbling on the water' suggests vacation attractions, while the 'godforsaken,' soiled dog is not associated with a vacation resort, but with an extinct or wild place. It is also surprising that these are the only images of summer in a long series of days evoked by the speaker. The 'pressure' and 'scratching' in the speaker's throat suggest an inability to speak (or perhaps to write), but the writing 'hand' that the narrator feels in his eye cannot be fitted into the plan of the stage poem. It is an aporia that resists interpretation. This is the moment when readers or critics who think in the spirit of post-Romantic poetry based on a voice have to give up. Here, the poem manifests its autonomy: it cannot be interpreted allegorically because the "hand" erases the realistic plan of the poem and brings it to the level of a postmodern game.

### **3. *Im Wald, im Holzhaus* (In the Forest, in the Wooden House) and Its Style**

Krüger's poetry collection *Im Wald, im Holzhaus*, which was published in spring 2021, belongs to the category of autonomous poetry. Krüger describes a year of the narrator's life in enforced seclusion caused by the Covid-19 pandemic in 2020 – a seclusion to

which his illness, leukemia, also contributed, forcing him to massively restrict his social and public life. The volume consists of seventy poems and is divided into two parts: The first, which bears the same title as the book, consists of fifty numbered poems that are more or less the same length, around 30 lines (with some exceptions), and mostly written in broad verse, similar to hexameter. The second part is entitled “Was sonst geschah” (What Else Happened) and comprises twenty unnumbered but titled poems, with titles that vary in length and form. The first part has a clear chronology, from early spring to late summer, while the second part has no such chronology (e.g. the poem “September, Regen” is placed after the poem “Allerheiligen”), although autumn clearly dominates in the titles and descriptions of nature.

The style of Krüger’s poems in the first part of the volume, which contains numbered poems, is hybrid. It is more uniform in the second part. The style is subordinated to the construction of a metaphor, which is often hinted at by the title and developed as a gesture of closure.

Krüger’s hybridity involves the alternating use of single- or multi-sentence fragments from different areas. The most important of these seems to be nature, which concerns two subjects – as an object of admiration, but also of scientific research (here we might distinguish descriptions of birds, insects and trees); the next is history (including autobiography); yet another is literature (including the Bible) / music / art; and finally politics (in the quotation of the poem below, I use exactly the same types of underlining as here to identify the fragments).

Writing the poem, the author switches quite freely between these registers – sometimes on the basis of free association, sometimes completely out of context. He begins with one, adds one or two sentences from another and then another, and sometimes returns to the first motif. Each subject area has its own register: Direct descriptions of nature are poetic and often witty, while speculations on the laws of nature are scientific and dry; autobiographical fragments are self-deprecating and descriptions of history are synthetic; we will find much pathos in the descriptions of literature, art and especially music; the descriptions of politics, on the other hand, are mocking. All this makes Krüger’s works from this part of the volume stylistically very complex – hybrid.

A good example of this style is poem “17”:

Grauer Himmel, wir können das Meer hören, wenn wir die Ohren aufsperren.  
Das Gras auf der Wiese gegenüber steht jetzt so hoch, dass zwei Pferde  
nicht ausreichen. Manchmal taucht aus den grünschäumenden Wellen  
der Kopf einer Amsel auf wie damals auf Martha’s Vineyard die Köpfe der Robben.  
Wo sich junge Robben zeigen, ist der Hai nicht weit, sagte Ronnie,  
unser Gastgeber, der an seinem Computer Platon lesen konnte und las.  
Später kam Ward Just vorbei, der beste Reporter des Vietnamkriegs,  
für die Washington Post. Wir saßen auf der Terrasse von Ronnies Haus,  
tranken Gin Tonic und schauten dem Otter im Pond zu,  
der Thoreau und Emerson noch persönlich gekannt hatte. „Walden or  
Life in the Woods“ war sein Lieblingsbuch. Thoreaus Hütte  
sah etwa so aus wie das Holzhaus, in dem ich jetzt schreibe.  
Jedes Jahr am 4. Juli haben wir auf Ronnies und Renis Terrasse

die Unabhängigkeitserklärung der Vereinigten Staaten gelesen und gefeiert. Ich schaue jeden Tag auf das Bismarckdenkmal zur Erinnerung an die deutsche Vereinigung von 1871: Ewig das gleiche Bild, das nie dasselbe ist. Oben auf dem Bismarckdenkmal steht ein Adler mit geöffneten Schwingen aus Metall, der bei trübem Wetter gerne eine Runde dreht, aber wenn es aufklart, ist er pünktlich zurück. Die Krähen haben vergeblich versucht, ihn vom Sockel zu stürzen. Pünktlich zum 4. Juli kam auch Bob Silvers aus New York herüber, der hatte viertausend Bücher im Kopf und das erste Exemplar seiner Zeitschrift dabei, das außer uns noch keiner gelesen hatte. Gut, dass sie alle den 45. Präsidenten nicht mehr erleben mussten, der übrigens drei Jahre jünger ist als ich. Auch um mich herum liegen haufenweise Bücher, das Leben selbst hat sie ins Haus geschickt in undurchsichtigen Kisten. Die trübe Masse des Denkbaren, auf handliche Formate getrimmt. Arbeit sollte mehr sein, sagt Thoreau, als nur die Sicherung des Lebensunterhalts. Deshalb will Herr Diess (VW) noch etwas Extra-Steuergeld auf seinen Bonus. Jetzt hängt alles am Tropf, da kann man ruhig einmal über die Stränge schlagen, oder wie? Kein schönes Land in dieser Zeit. Als ich heute früh die Linde begrüßte, raunte sie (ja wirklich, sie raunte) mir zu: Wenn du erst meine Wurzeln kennen würdest, würdest du mich ganz anders preisen. Aber dann bin ich doch tot! Gib mir Zeit! Nun Brüder eine gute Nacht, der Herr im hohen Himmel wacht, in seiner Güten, uns zu behüten, ist er bedacht.

[Gray sky, we can hear the sea if we listen closely. The grass in the meadow across the way is so tall now that two horses are not enough. Sometimes, a blackbird's head emerges from the green-foaming waves, like the heads of seals on Martha's Vineyard back in old days. Where young seals show themselves, the shark is not far away, said Ronnie, our host, who could read Plato on his computer, and he did. Ward Just, the best Vietnam War reporter for the Washington Post, came by later. We sat on the terrace of Ronnie's house, drank gin and tonic and watched the otter in the pond, who had personally known Thoreau and Emerson. "Walden or Life in the Woods" was his favorite book. Thoreau's hut looked a bit like the wooden house in which I am now writing. Every year on July 4, we read the United States Declaration of Independence on Ronnie and Reni's terrace and celebrated. Every day I look at the Bismarck Monument in memory of the German unification of 1871: the same image forever, but never the same. At the top of the Bismarck Monument stands an eagle with open wings made of metal, which likes to take a turn when the weather is cloudy, but when it clears up, it is back on time. The crows tried in vain to topple him from the pedestal. Just in time for the 4<sup>th</sup> of July, Bob Silvers came over from New York, he had four thousand books in his head and the first copy of his magazine, which no one except us had read yet. It's a good thing that they all didn't have to live to see the 45<sup>th</sup> President, who, by the way, is three years younger than me. There are also heaps of books around me; life itself has sent them to the house in opaque boxes. The murky mass of the conceivable,

trimmed to handy formats. Work should be more than just a means of making a living, said Thoreau. That's why Mr. Diess (VW) wants some extra tax money on top of his bonus. Now everything is dependent on it, so it's okay to go a little overboard, right? Not a beautiful country in this day and age. When I greeted the linden tree this morning, it whispered to me (yes, really, it whispered): If only you knew my roots you would praise me quite differently. But then I'm dead! Give me time! Now brothers, have a good night, the Lord in the heavens above watches over us, in his kindness, he is mindful. (*Im Wald, im Holzhaus* 33-34)

Individual fragments often overlap and belong to two thematic areas at the same time. For example, the opening gesture of the poem is not only a recollection of the speaker's stay in the USA on the coast of the Atlantic Ocean, but also a loose paraphrase of the folk song "Kein schöneres Land in dieser Zeit." The description of Thoreau's cabin is a reference to literary history, but it is also part of the poet's autobiography. This composition gives Krüger's works a very wide stylistic range: from the language of solemn songs ("Nun Brüder eine gute Nacht") to the colloquial style of the tabloid press ("Jetzt hängt alles am Tropf hängen, da kann man ruhig einmal über die Stränge schlagen, oder wie?").

An important feature of Krüger's style are poetic devices: mostly the use of metaphors or similes, and the rhythmic structure of his works. Many poems are metrically similar to hexameter and contain six stressed syllables per line, which is probably an allusion to the authors of Greek and Roman antiquity that the poet often refers to. This can be clearly seen in prose poem "17" quoted above.

#### 4. Intertextuality

Perhaps the greatest challenge for the translator of Krüger's volume into Polish was the intertextuality of his poems. It fulfills two important functions in the volume: Firstly, it represents a link to literary history, i.e. to a world based on values and hierarchical order. Secondly, it is a form of implementing the poetics of an autonomous poem, as quotations and paraphrases often create aporias in the text that make a linear reading difficult or even impossible. It is important to note that in most cases quotations and allusions were not marked and I had to recognize them myself, which was possible due to the stylistic changes of the text. However, it must be assumed that not all quotations were recognized in my translation. In order to compensate for this shortcoming, I have decided to equip my translation with surplus meanings and created my own references, e.g. by using the Silesian dialect from the Opole region or Germanisms as well as references to Polish literature.

The first group of quotations are quotations from the Bible and biblical. A certain problem could be the fact that Krüger relies on the Protestant version of the Holy Scriptures, which rejects the deuterocanonical books (called apocrypha by Protestants). The differences in the way Catholic and Protestant Bibles are translated are minor. Since Catholic Bibles must have official church approval, Catholic Bible translations are in most cases semantically stricter, but of course they are also interpretations. In my

translation of Krüger's poems I have used the Millennium Bible, one of the most popular editions of the Bible in Poland. The second group of quotations are classics of German literature (Hölderlin, Nietzsche, van Hoddis) and world literature, including Polish literature (Hesiod, Plath, Hughes, Thoreau, Whitehead, Eliot, Herbert).

The third group of quotations and references included authors less well-known in Polish literature, such as Jakob von Hodden or Anton Wilhelm von Zuccalmaglio. In their case, I could not rely on existing translations and tried to create my own translations into Polish to match Krüger's texts.

The last group consists of quotations that appear in the German text of the book in their original languages – English, French, or Italian. I have not translated them, nor have I included them in the “Notes” at the end of the book, on the assumption that any interested reader can easily look them up on the Internet and translate them if necessary.

The following table shows examples of strategies for translating intertextuality in Krüger's volume:

Quotations from the Bible and Biblical References	Quotations from World and German Classics and Literary References	Quotations from Less Known German Authors and Paraphrases of Their Works	Quotation from Different Works in Original Languages
Aber womit soll man salzen, wenn das Salz nicht mehr salzt... es ist zu nichts mehr nütze, sagt als dass man es wegschüttet und lässt es zertreten [But if the salt loses its saltiness, how can it be made salty again? It is no longer good for anything, except to be thrown out and trampled underfoot] (Mt 5, 13) ( <i>Im Wald, im Holzhaus</i> 106)	Eigentlich war Hölderlin der Dichter des Donners, jetzt hat Corona ihn und uns um die große Feier seines Jahrestags gebracht. „Entfernt dagegen ist zur Frühlingszeit die Klage“, schrieb ihm Scardanelli am 3. März 1648 ins Merkbuch, daran wollen wir uns halten. Thomas, der poetische Chinese, schreibt gerade, er läse auf dem Balkon „Brod und Wein“, „es ertrug keiner das Leben allein; ausgetheilet erfreut solch Gut und getauscht, mit Fremden, wirds ein Jubel, es wächst schlafend des Wortes Gewalt.“	Du gehörst zur Geschichte, rufe ich dem Vogel zu, und Geschichte kann man nicht anfassen, hat uns Robert gelehrt, also verschwinde! ( <i>Im Wald, im Holzhaus</i> 70)	Summer surprised us, coming over the Starnberger See /with a shower of rain. ( <i>Im Wald, im Holzhaus</i> 167)
Strategy used in translation: Replacing the passage with the corresponding passage from the Millennium Bible.	Robert Spaemann (1927–2018), German Catholic philosopher, member of the liberal-conservative Ritterschule, professor of philosophy at the universities of Stuttgart, Heidelberg and Munich, honorary doctor of the Catholic University of Lublin (2012)	Strategy used in translation: These authors were not translated into Polish, so I translated them myself, trying to preserve the	The eighth and ninth lines of T. S. Eliot's poem “The Waste Land.” According to Wikipedia, Lake Starnberg (today's spelling) was called Lake Würm until 1962, so the question of the name Eliot used in 1922 remains somewhat puzzling

	<p>[Actually, Hölderlin was the poet of thunder, now Covid has deprived him and us of the great celebration of his anniversary. “On the other hand, lamentation is distant in springtime,” Scardanelli wrote in his notebook on March 3, 1648, and we will stick to that. Thomas, the poetic Chinese, is currently writing that he is reading “Bread and Wine” on the balcony, “no one could endure life alone; when shared out, such goods bring joy and exchanged with strangers, it becomes a rejoicing, the power of the word grows while sleeping.” (<i>Im Wald, im Holzhaus</i> 98)</p> <p>The fragment of the poem “16” contains the following reference to Hölderlin’s poems:</p> <p>„Entfernt dagegen ist / zur Frühlingszeit die Klage“    „Frühling III“</p> <p>„es ertrug keiner / das Leben allein; ausgetheilet erfreut solch Gut / und getauscht, mit Fremden, wirds ein</p>	<p>language of the period in which they wrote.</p>	<p>because it sounds foreign also to the German reader.</p>
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	<p>Jubel, es wächst / schlafend des Wortes Gewalt“ „Brot und Wein“</p> <p>„die ganze Zeit und fern noch / tönet der Donner“</p> <p>„Wie wenn am Feiertage...“</p> <p>„Das ist der Gipfel der Gedanken / und Freuden, das ist die heilige Bergeshöh, der Ort / der ewigen Ruhe, wo der Mittag seine Schwüle und / der Donner seine Stimme verliert“</p> <p>„Hyperion an Bellarmin“</p> <p>Strategy used in the translation: I used relevant passages from the existing and renowned translations of the best-known authors. In the absence of ready translations (as in the last fragment), I translated the passages myself.</p>		
<p>Das Stück hieß “Das eherne Meer”. Es begann, als die Sonne im Zenit stand und die Dinge ihren Schatten verloren, im hellen Mittagslicht, das senkrecht auf den Schuppen fiel [The play was called “The Sea of Bronze.” It began when the sun was at its zenith and things were losing their shadows, in the</p>	<p>Glücklich müsste ich sein, weil ich täglich auf den Vogelflug / achte und Übertretungen meide [I should be happy / because I pay attention to the flight of birds every day and avoid transgressions] (<i>Im Wald, im Holzhaus</i> 114)</p> <p>Hesiod, “Works and days”</p>	<p>Dem Bürger springt aus spitzem Mund der böse Satz [The citizen leaps out of a pointed mouth with an angry sentence] (<i>Im Wald, im Holzhaus</i> 110)</p> <p>An allusion to the first line of the poem “Weltende” [End of the world] by the German expressionist poet Jakob van Hodden (1887-1942). The original reads: “Dem Bürger</p>	<p>Mi congedo dai versi, forse dalla vita. Addio, addio... [I say goodbye to the poem, perhaps to life. Farewell, farewell...] (<i>Im Wald, im Holzhaus</i> 117)</p> <p>Lina Fritschi (1919-2016), Swiss-Italian women poetess from Piedmont</p>

<p>bright midday light that fell vertically on the shed] (<i>Im Wald, im Holzhaus</i> 158)</p> <p>An allusion to the first book of Kings: "And he made a molten sea, ten cubits from the one brim to the other: it was round all about, and his height was five cubits: and a line of thirty cubits did compass it round about" 1 Kings 7:23, King James Version.</p> <p>Strategy used in translation: as above</p>	<p>Strategy used in translation: as above</p>	<p>fliegt vom spitzen Kopf der Hut" [The citizen's hat flies off his pointed head]</p> <p>Strategy used in translation: as above</p>	<p>Strategy used in translation: as above</p>
	<p>Im Menachot heißt es: „Es ist ein Mann, der am Ende vieler Generationen sein wird, namens Akiva ben Joseph; er wird dereinst über jedes Häckchen Haufen und Haufen von Lehren vortragen.“ Ich suche verzweifelt nach Worten [In the Menachot it says: "There is a man who will be at the end of many generations, named Akiva ben Joseph; he will one day recite heaps and heaps of teachings about every hook." I search desperately for words.] (<i>Im Wald, im Holzhaus</i> 88)</p> <p>The Tractate Menachot (hebrew מנאחות Masechet menachot) comes</p>	<p>Und während ich hochschaue, flüstert mir Peter Huchel ins Ohr, es richtet / sich auf das Gras / wie eine Wahrheit, und plötzlich ist die Fläche leer, als wäre da lange ein Stück Wäsche gelegen [Und während ich hochschaue, flüstert mir Peter Huchel ins Ohr, es richtet / sich auf das Gras / wie eine Wahrheit, und plötzlich ist die Fläche leer, als wäre da lange ein Stück Wäsche gelegen] (<i>Im Wald, im Holzhaus</i> 170)</p> <p>Fragment of the first verse of the poem "Alkaios" by the German poet and editor Peter Huchel (1903-1981). The original reads: "Die Spur verlischt. Es richtet / sich auf das Gras wie eine Wahrheit [The trace</p>	<p>Anderswo wird dieses Tier in heißem Fett gebraten und gegessen, jamais plus qu'un litre de vin [never more than one liter of wine]. (<i>Im Wald, im Holzhaus</i> 172)</p> <p>French proverb, used humorously here. An allusion to the debate about the harmfulness of alcohol.</p> <p>Strategy used in translation: as above</p>

	<p>from the phrase “flour offering” (hebrew מנחה “gift, present”) and is a tractate of the order Qodashim קדשים from the Mishnah. The tractate has 13 chapters and deals with regulations concerning the sacrifices prepared from flour at the temple.</p> <p>Strategy used in translation: as above</p>	<p>disappears. It is directed / towards the grass like a truth].</p> <p>Strategy used in translation: as above</p>	
	<p>Der Mittag schläft auf Raum und Zeit. (<i>Im Wald, im Holzhaus</i> 140)</p> <p>Fragment of Friedrich Nietzsche's poem “After new seas”, in: “The Gay Science”</p> <p>Strategy used in translation: as above</p>	<p>Was du gesungen, ist dir gelungen [You have succeeded in what you sang]. (<i>Im Wald, im Holzhaus</i> 120)</p> <p>A quotation from Hoffmann von Fallersleben's poem „Frühlingsbotschaft“ [Spring message]:</p> <p>Kuckuck, Kuckuck ruft aus dem Wald: Lasset uns singen, Tanzen und springen! Frühling, Frühling wird es nun bald. Kuckuck, Kuckuck lässt nicht sein Schrei'n: Kommt in die Felder, Wiesen und Wälder! Frühling, Frühling, stelle dich ein! Kuckuck, Kuckuck, trefflicher Held! Was du gesungen, Ist dir gelungen: Winter, Winter räumet das Feld [Cuckoo, cuckoo calls from the forest: Let's sing, dance and jump! Spring, spring will soon be here. Cuckoo, cuckoo does not leave his cry: Come to the fields,</p>	

		<p>meadows and forests! Spring, spring, come on in! Cuckoo, cuckoo, splendid hero! You have succeeded in what sang: Winter, winter clears the field.]</p> <p>Strategy used in translation: as above</p>	
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Since intertextuality in Krüger's volume was extremely complex and I probably overlooked many references (some of which I am only now finding, as I reread the book a year after its publication), I decided to do some compensatory work, i.e. to add my own references to the translations. In my opinion, such a procedure was justified. In this way, the translations fit better into the polysystem of Polish literature (I am using Itamar Even-Zohar's term here) and their phatic function is more attractive to the Polish reader (I am using a term from the paradigm of functional translation, the most important researcher of which is the German translator Christiane Nord).

The compensatory measures used in the Polish translation of *Im Wald, im Holzhaus* can be divided into several groups:

1. Adding allusions to Polish writers whom Krüger frequently knew and published (Zbigniew Herbert, Czesław Miłosz, Tadeusz Różewicz, Bolesław Leśmian);
2. Adding lexical and syntactic elements of Silesian and German;
3. Lowering the register of the text through idiomatization.

The following table contains examples of compensation measures:

Adding Allusions to Polish Writers	Adding Lexical and Syntactic Elements of Silesian and German	Lowering the Register of the Text by Idiomatizing and Politicizing the Language
<p>Die Herrgottsfrühe ist schon längst vorüber, das helle Leuchten auf der Unterseite der Pappeln [The early morning has long since passed, the bright glow on the underside of the poplars] (<i>Im Wald, im Holzhaus</i> 51)</p> <p>Tranlation:</p> <p>Dawno już minął niebiański zaranek, jasny blask u dołu topoli. [Long gone is the heavenly dawn, the bright glow at the bottom of the poplar trees] (<i>W lesie, w drewnianym domku</i> 133)</p>	<p>Sonnenheiße Brennnesseln, wie warmes Brot und überreife Brombeeren, um bei den B-Wörtern zu bleiben [Sun-hot nettles, like warm bread and overripe blackberries, to stay with the B-words] (<i>Im Wald, im Holzhaus</i> 37)</p> <p>Translation:</p> <p>Bury bagniak w bulgoczącej bryi i brzemienne brombery, by pozostać przy rzecznikach na „b” [A marshmallow in a swirling breeze and a pregnant blackberry, to stick with the “b” nouns] (<i>W lesie, w drewnianym domku</i> 107)</p>	<p>Aber ich gehe ins Offene, lege mich auf die Wiese, den Hölderlin in der Tasche, und höre den Käfern zu, den unschuldigen Wanderern, die keine Tabletten brauchen auf ihrem holprigen Weg in den Schnabel eines Vogels [But I go out into the open, lie down on the meadow, Hölderlin in my pocket, and listen to the beetles, the innocent wanderers, who don't need any pills on their bumpy path into the beak of a bird.] (<i>Im Wald, im Holzhaus</i> 19)</p> <p>Translation:</p> <p>Ale wychodzę na dwór, kładę się na łacie z Hölderlinem w kieszeni i słucham żuków, niewinnych wędrowniczków, którzy nie muszą</p>

<p>Strategy used in translation:</p> <p>Adding an allusion to Czesław Miłosz's poem "Hymn o perle" [Hymn to the Pearl], mainly because Miłosz uses the noun "zaranek" [early morning], which seems to be a good equivalent of the German noun "Herrgottsfrühe" [lit.: God's earliness]</p>	<p>Strategy used in translation:</p> <p>Lexical stylization into the Silesian dialect by the use of the noun "brombery" [blackberries].</p>	<p>łykać pigułek na swej wyboistej drodze w dziób jakiegoś ptaka [But I go outside, lie down in the meadow with Hölderlin in my pocket and listen to the beetles, innocent wanderers who don't have to swallow pills on their bumpy road in the beak of some bird] (<i>W lesie, w drewnianym domku</i> 73)</p> <p>Strategy used in translation:</p> <p>Introduction of a pun based on a colloquial expression "żuczek-wędrowniczek" [lit.: wandering beetle, a person who cannot stay long in one place]</p>
<p>Am Abend habe ich eine Kerze angezündet, weil mich das Dunkel anfiel und zu ersticken drohte [In the evening I lit a candle, because I was attacked by darkness and threatened with choking] (<i>Im Wald, im Holzhaus</i> 28)</p> <p>Translation:</p> <p>Wieczorem zapaliłem świecę, bo napadł mnie dusiołek ciemności i groził pomrokiem [In the evening I lit a candle, because I was attacked by the Strangler Spirit and threatened with darkness] (<i>W lesie, w drewnianym domku</i> 91)</p>	<p>Man muss Umwege nehmen, viele, nicht alle, um das Ziel nicht zu schnell zu erreichen. [...] Eine Schnecke überholt mich, ein Falter, ein Esel, eine Kiepe saumseliger Begriffe auf dem Rücken, und zu guter Letzt eine Kröte, es kann also nichts schiefgehen – oder? [You have to take detours - many, not all of them - to avoid reaching your destination too quickly. [...] A snail overtakes me, a butterfly, a donkey, a pannier of saumseliger terms on my back, and finally a toad, so nothing can go wrong - can it?] (<i>Im Wald, im Holzhaus</i> 116)</p>	<p>Mit einer Musik jedenfalls ist nicht zu rechnen [In any case, music is not to be expected]. (<i>Im Wald, im Holzhaus</i> 24)</p> <p>Translation:</p> <p>W każdym razie jeśli chodzi o muzykę guzik z pętelką [lit.: In any case, when it comes to music a button with a loop] (<i>W lesie, w drewnianym domku</i> 83)</p>
<p>Strategy used in translation:</p> <p>Allusion to the poem "Dusiołek" ["The Strangler Spirit"] by Bolesław Leśmian (1877-1937):</p> <p>Rzekł Bajdała do Boga: O, rety — olaboga! Nie dość ci, żeś potworzył mnie, szkapę i wołka, Jeszcześ musiał takiego zmajstrować Dusiołka? [Bajdala said to God: Oh my! Isn't it enough for you</p>	<p>Translation:</p> <p>Trzeba wędrować objazdami, wieloma, nie wszystkimi, żeby zbyt szybko nie dotrzeć do celu. [...] Wyprzedził mnie ślimak, ćma, osioł, kosz z ospalymi wyrażeniami na plecach i wreszcie ropucha, więc nie może się nie udać – albo? [One has to wander by detours, many, not all, so as not to reach the destination too quickly. I was overtaken by a snail, a moth, a donkey, a</p>	<p>Strategy used in translation:</p> <p>Use of the idiomatic expression "guzik z pętelką," meaning in Polish "nothing" (nought, nada, nil)</p>

<p>that you created me, the shepherd and the ox, but you had to create such a strangler?]</p> <p>The Strangler Spirit comes from Polish folklore</p>	<p>basket with sluggish expressions on its back and, finally, a toad, so it can't fail – or?] (W lesie, w drewnianym domku 241)</p> <p>Strategy used in translation:</p> <p>Use of a syntax characteristic of Silesian and German, in which the conjunction “or” is placed at the end of a sentence</p>	
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## 5. Conclusion

In his groundbreaking work *The Translator's Invisibility* (2008), the American translation theorist Lawrence Venuti notes that in Western culture, translation has usually – and wrongly – been regarded as a subordinate text to the original (265). We must not forget, however, that there was also an alternative tradition of translation, initiated by Luther and continued by Hölderlin and Stefan George, which saw translation as a work that extended the boundaries of the translator's mother tongue – in their case, German (266). Ultimately, as Venuti concludes,

“Translation is a double writing, a rewriting of the foreign text according to values in the receiving culture, any translation requires a double reading – as both communication and interpretive inscription (see Venuti 2004). Reading a translation as a translation means not just processing its meaning but reflecting on its conditions – formal features like the dialects and registers, styles and discourses in which it is written, but also seemingly external factors like the cultural situation in which it is read but which had a decisive (even if unwitting) influence on the translator's choices. This reading is historicizing: it draws a distinction between the (foreign) past and the (receiving) present. Evaluating a translation as a translation means assessing it as an intervention into a present situation” (276).

My translation of Michael Krüger's volume is to be understood as an intervention: It was written at a very unfavorable time for German-Polish relations, namely in the last years of the rule of the right-wing Law and Justice party (Prawo i Sprawiedliwość), when Poles were afraid of the political threat from Berlin and German culture was ridiculed. By providing his works – very sparingly, by the way – with references to the most important works of Polish modernism and the idiom of the contemporary Polish language, I wanted to show the Polish reader that Krüger's poetry is a part of our common European heritage, just as Germanness and Silesianness are part of Polish culture – and the Polish language.

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## Conflict of Interests

The author declares no ethical issues or conflicts of interest in this research.

## Ethical Standards

The author affirms this research did not involve human subjects.