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Traces of intertextuality in Henry James's novella *Daisy Miller* and its Polish translations

1. Introduction

The aim of this article is to trace the manifestations of intertextuality in Henry James's novella *Daisy Miller* (1878) and its two Polish translations by Jadwiga Ołędzka (1961) and Magdalena Moltzan-Małkowska (2013). Adopting a contrastive perspective, the study identifies a selection of intertextual references that guide the reader's understanding of the source text, and explores the translators' approach to these references in the process of creating an intertextual bond between the original and its respective Polish version. The underlying assumption is that texts are not isolated objects but rather rely on other (con)textual spaces "within and by reference to which textual meanings are constructed."¹

Originally coined by Julia Kristeva in the late 1960s, the term 'intertextuality' refers to relationships between different texts which result from the fact that texts are built as "a mosaic of quotations; any text is the absorption and transformation of another."² Kristeva derived her concept

¹ Ulrike Hanna Meinhof, and Jonathan Smith, "The media and their audience: intertextuality as paradigm," in *Intertextuality and the Media: From Genre to Everyday Life*, eds. Ulrike Hanna Meinhof, and Jonathan Smith (Manchester University Press, 2000), 10.

² Julia Kristeva, "Word, Dialogue and Novel," in *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez (New York, NY: Colombia University Press, 1980), 37.

from Mikhail Bakhtin's reflections on the dialogic nature of literary expression, which she sought to synthesize with Ferdinand de Saussure's semiotic studies that analyse how signs acquire meaning within the structure of a text. The notion of intertextual dialogue has been widely associated with the study of literature, the researchers of which have become preoccupied with tracing the communicative interconnections between a given literary work and other already existing configurations of words and utterances. Their attention has been focused on various intertextual indicators from the elementary (e.g. marked quotations, names of authors and their works), the explicit (e.g. changes of style, characters' names), and the implicit (e.g. modified titles), to the more covert (i.e. hidden intertextual references that rely on the erudition of the reader for detection)³. Over the years, it has become clear that intertextuality is a common feature of different types of discourse, and is not solely a literary phenomenon. As a result, the concept has become somewhat terminologically vague, its ambiguity resulting from the plethora and complexity of the phenomena to which it refers. A thorough discussion of how the concept has developed, particularly in the Western world, can be found in Allen⁴ and Orr⁵. In the Polish context, the notion has been elaborated on by Markiewicz⁶, Głowiński⁷ and Nycz⁸, among others.

Intertextuality has also attracted the attention of translation theorists who, despite the lack of a clear definition of the concept within the field, tend to consider it at three different levels⁹. First, the term is used to describe the relationship between the original and its translation (e.g. Górski¹⁰); second, it is used when analyzing the translation series to describe the relationship between different elements of the series (e.g. Legeżyńska¹¹);

³ Anna Majkiewicz, *Intertekstualność – implikacje dla teorii przekładu* (Warszawa: Wydawnictwo Naukowe PWN, 2008), 23–25. In the literature, other typologies of intertextual indicators have also been proposed.

⁴ Graham Allen, *Intertextuality* (London and New York: Routledge, 2000).

⁵ Mary Orr, *Intertextuality: Debates and Contexts* (Cambridge: Polity Press Cambridge, 2003).

⁶ Henryk Markiewicz, "Odmiany intertekstualności," in *Literaturoznawstwo i jego sąsiedztwa* (Warszawa: PWN, 1989), 198–228.

⁷ Michał Głowiński, "O intertekstualności," in *Intertekstualność, groteska, parabola: szkice ogólne i interpretacje*, Michał Głowiński (Kraków: Universitas, 2000), 5–33.

⁸ Ryszard Nycz, "Intertekstualność i jej zakresy: teksty, gatunki, świąty," in *Tekstowy świat: poststrukturalizm a wiedza o literaturze* (Warszawa: IBL, 1995), 59–85.

⁹ Majkiewicz, *Intertekstualność*, 10–11.

¹⁰ Tomasz Górski, "Intertekstualność a przekład," *Między oryginałem a przekładem* 11(2006): 231–243.

¹¹ Anna Legeżyńska, *Thumacz i jego kompetencje autorskie* (Warszawa: PWN, 1999).

third, it is used to trace the ways in which intertextual references present in the original are rendered in translation (e.g. Urbanek¹²). Intertextual entanglements are important, as they are usually semantically loaded and provide an interpretative key that allows the identification of the intention of the translated text. This, as Majkiewicz notes, poses a challenge to translation theorists and practitioners alike, imposing on the latter a new constellation of roles, namely, those of receivers, translators, and researchers¹³. In particular, if the translator is to recognize and interpret the intertextual potential of the text under translation, they need more than familiarity with its semantic content. What is required is extensive experience of a body of texts and/or discourses, in the context of which the text at hand has been formulated and infused with significance. When this knowledge is activated by the intertextual links incorporated in the text by its author, the translator gains the opportunity to reflect a similar network in the target text. Unfortunately, in any translation process, there is a danger that the intertextual references of the original will be lost or reduced in the text of the translation.

It is worth remembering that intertextuality is not simply the name for the relationship between a given work and earlier texts; it is rather an indication of how the work participates in a certain expressive space as well as how it refers to other codes that frame this space¹⁴. In other words, “[I]ntertextuality also encompasses cross-semiotic interdependences between different codes,”¹⁵ and thus can be conceived of as a method of exploring the relationship between a text and different extratextual references, including its cultural, social or historical context, or the sensations or emotions of the author triggered by some experience or other statements¹⁶. This broad view of intertextuality seems to correlate with the assumption that the very term ‘text’ does not refer simply to something that is tangible and exists in time and space. Following Hartman, a text should not be equated with a linguistic system, as it is “any sign that communicates meaning,” for instance, a thought, a gesture, an image,

¹² Dorota Urbanek, *Pęknięte lustro* (Warszawa: Trio, 2004).

¹³ Anna Majkiewicz, “Interekstualność jako nowe (stare) wyzwanie w teorii i praktyce przekładu literackiego,” *Rocznik Przekładoznawczy* 5(2009): 129.

¹⁴ Jonathan Culler, “Presupozycje i intertekstualność,” *Pamiętnik Literacki* 71, no. 3 (1980): 299.

¹⁵ Dorota Miller, “*Brex and the city*. Cultural references in British, Polish and German Newspaper Articles on the British EU Referendum,” *Tematy i Konteksty* 14, no. 9 (2019): 472.

¹⁶ Conf.: Majkiewicz, *Interekstualność*, 9.

a motif, a borrowing, an allusion or a function, to name but a few¹⁷. Those semiotically diverse ‘texts’ that have already come into existence can be subsequently incorporated into other texts, including those that have been translated, where they take the form of embedded references that immediately point to “the intertextual focus of the discourse.”¹⁸ The sources that are drawn on by a given text’s author may thus include “literary and extra-literary intertexts;” that is, they can be either intrasemiotic (i.e. “references to other literary texts”) or intersemiotic (i.e. references “to sources other than literature,” such as names, cultural information, idioms, and proverbs)¹⁹. The latter form of intertext, as Hatim explains, correlates with the approach to intertextuality which “builds on the intimate relationship between text and context,” seeing “the intertextual reference as underpinned by the way we use texts and elements within texts as signs in responding to the requirements of one important aspect of context, namely, the semiotics of the communicative act.”²⁰

The different intertexts – i.e. elements of other texts incorporated into the one currently in the making²¹ – serve the author as effective ways for constructing the meaning of their own text. The identification and correct interpretation of these references is left to the reader, who seeks to decode the message conveyed by the text at hand, based on prior knowledge, experience, and general intertextual competence. In the case of translated texts, the reading of the intertextual layer occurs twice, as first it needs to resonate with the translator of the original, and then it needs to appeal to the reader of the target-language version. It thus seems that dealing with intertextuality in translation places a double responsibility on the translator: to find and activate the intertextual links intended by the author, and to transfer them to the target text in a way that, on the one hand, would allow the target reader to gain full access to the meaning of the text, and on the other, would create an intertextual relationship between

¹⁷ Douglas K. Hartman, “Deconstructing the reader, the text, and the context: Intertextuality and reading from a ‘cognitive’ perspective,” in *Uses of Intertextuality in Classroom and Educational Research*, eds. Nora Shuart-Faris, and David Bloome (Information Age Publishing, 2004), 351.

¹⁸ Aleksander Rzyman, *The Intertextuality of Terry Pratchett’s Discworld as a Major Challenge for the Translator* (Cambridge: Cambridge Scholars Publishing, 2017), 12.

¹⁹ Rzyman, *The Intertextuality*, 14, 16.

²⁰ Basil Hatim, “Intertextual intrusions: Towards a framework for harnessing the power of the absent text in translation,” in *Translating Sensitive Texts*, ed. Karl Simms (Amsterdam-Atlanta: Rodopi, 1997), 31.

²¹ Zofia Mitosek, *Teorie badań literackich* (Warszawa: PWN, 1995), 326.

the original and its translation. By considering how these mechanisms operate in *Henry James's novella Daisy Miller* and its two Polish translations, this study will examine the following manifestations of intertextuality: references to other texts and authors; references to places, unique objects, and facilities; and elements of a third language. Particular attention will be paid to the significance of these intertextual manifestations for a correct understanding of the source text and to the ways in which this intertextuality has been realized in the target texts.

2. Henry James's novella *Daisy Miller* and its two Polish translations

Henry James²² is among the most important fiction writers of the 19th and early 20th centuries, renowned for his realistic scenes and characters and their relationships as well as for playful humour and his excellent sense for the subtleties of the English language. Born in the United States but spending most of his adult life in Britain, James is well known for his interest in the complex interplay between the citizens of the new, innocent, and democratic America and those of the old, corrupted, and aristocratic Europe, whose life and mutual social interactions he meticulously portrayed in his works. Over the course of fifty years, James wrote 20 novels, 112 stories, 12 plays, and many other works of travel, criticism, and literary journalism. His literary output is often divided into three periods, with the first concerning Americans (e.g. *The Portrait of a Lady* 1881), the second English society (e.g. *What Maisie Knew* 1897), while the third covers James's more complex novels (e.g. *The Ambassadors* 1903). It is the first period of James's career that produced the novella that is of interest in the present study.

The novella, under the full title: *Daisy Miller: A Study*, was initially rejected by the American *Lippincott Magazine* in Philadelphia before being published in 1878 in England in the *Cornhill Magazine*, where it was presented as a serial in two instalments. That year, it was also published in book form by Harper's in the United States and a year later, by Macmillan's in England²³. It soon became a runaway success and James's most popular

²² The details presented in the paragraph come from Leon Edel, *Henry James* (Minneapolis: University of Minnesota Press, 1960).

²³ Eric Haralson and Kendall Johnson, *Critical Companion to Henry James: A Literary Reference to His Life and Work* (New York: Infobase Publishing, 2009), 218.

work, making him a celebrity in England and America but unfortunately bringing him little money, for he failed to secure an American copyright and the text was soon pirated. *Daisy Miller* tells the story of a young, rich American girl sojourning in Europe with her mother and younger brother, Randolph. During her journey the heroine meets a young, Europeanized American man named Winterbourne, who becomes fascinated with Daisy, conceiving of her as different, possibly less proper than the European girls he has met while studying and living in Geneva, Switzerland. As James himself put it in his novella, Daisy appears to Winterbourne as “an extraordinary mixture of innocence and crudity,” as an “odd mixture of audacity and puerility,” as someone “delicate,” “uncultivated,” “exclusive”²⁴. After some time, the main characters meet again in Rome, where Winterbourne suspects Daisy of having an affair with her Italian friend, Giovanelli. Unfortunately, the girl contracts malaria and dies soon after, and then Winterbourne hears that she was not engaged to Giovanelli. Winterbourne leaves for Geneva to resume his studies and continue his former life before Daisy.

The story presented in the novella has been interpreted in a variety of ways. Some see it as portraying the demise of a young, independent American girl, whom they consider as the archetype of many American girls travelling around Europe in the 1870s. Others claim that Daisy should rather be seen as “a naïve girl, neglected by her family, left to carve her own way through European society, and finally cruelly sacrificed by expatriated snobs with misogynistic double standards.”²⁵ Less serious doubt exists as to the belief that James intended to present the dichotomy of crude America and sophisticated Europe, and the cultural prejudices that the two societies held against each other. The former realm is personified by Daisy, who represents “the carefree exuberance, the noisy frivolity, of the American visitors” to Europe, while the latter realm is personified, first and foremost, by Winterbourne, who symbolizes “the quiet formality and restraint of the Europeans.”²⁶ Juxtaposing these two worlds and meandering between them as the story develops, James manages to portray, in a somewhat comic way, different ways of living, different social settings, different manners, even of

²⁴ Henry James, *Daisy Miller: A Study* (Project Gutenberg EBook, 1879/2008), <https://www.gutenberg.org/cache/epub/208/pg208-images.html>.

²⁵ Haralson and Johnson, *Critical Companion to Henry James*, 222.

²⁶ Carol Ohmann, “Daisy Miller: A Study of Changing Intentions,” *American Literature* 36, no. 1 (1964): 3.

speaking, and the different foci of two contrasting human circles who fail to communicate, which ultimately ends in Daisy's death.

The symbolic nature of the novella's universe makes it an interesting object of analysis, not least because of the intertextual networks established by the author that this article will trace in both the original and Polish translations selected for the present study²⁷. The research material encompasses three versions of *Daisy Miller*. The first is the original English-language text, specifically, that of the first American appearance in book form from 1887, released in eBook form by Project Gutenberg in 2008²⁸. The other two are Polish translations of James's work: one by Jadwiga Ołędzka from 1961²⁹ (hereinafter referred to as TT-O) and the other by Magdalena Moltzan-Małkowska from 2013³⁰ (hereinafter referred to as TT-MM). Ołędzka worked as a translator of English-language literature, including William Golding's *The Spire* and C.S. Lewis's *A Grief Observed*. In 1979 she was awarded the prestigious Polish PEN Club prize for translators of foreign literature³¹. Moltzan-Małkowska is an active translator of literature in English who is currently working with the Prószyński i S-ka publishing house but has also translated for other publishing houses. Apart from popular novels like Jodi Picoult's *Wish You Were Here*, she has also translated such classics as Jane Austin's *Pride and Prejudice* and John Irving's *Until I Find You*.

3. Aspects of intertextuality in *Daisy Miller* and its Polish translations

3.1. References to other texts and authors

Tracing how the relationships between the novella and other texts have been dealt with in the two translations under scrutiny follows the most traditional view of intertextuality. As Genette puts it, intertextuality "in

²⁷ The symbolic character of the novella has been indicated by, among others, Haralson and Johnson, *Critical Companion to Henry James* and Ohmann, "Daisy Miller."

²⁸ Henry James, *Daisy Miller: A Study*.

²⁹ Henry James, "Daisy Miller," in *Daisy Miller. Wychowanek. Egaz. Bestia w dżungli*, trans. Jadwiga Ołędzka (Warszawa: Czytelnik, 1961), 7–112.

³⁰ Henry James, "Daisy Miller," in *Daisy Miller i inne opowiadania*, trans. Magdalena Moltzan-Małkowska (Warszawa: Prószyński i S-ka, 2013), 5–92.

³¹ "Wokół nagrody PEN-Clubu," in *Zapis* 13 (Niezależna Oficyna Wydawnicza, 1980), 136.

the strict (and, since Julia Kristeva, the »classical«) sense” can be defined as “the literal presence (more or less literal, whether integral or not) of one text within another.”³²

The presence of references to other literary texts is revealed in the novella in the excerpt below, where Mrs. Costello, the American expatriate who is Winterbourne’s aunt, is writing to him from Rome and in her letter she passes on some gossip about Daisy and simultaneously makes a reference to a novel in French. As Wrenn³³ explains, the author of the novel, Victor Cherbuliez, was a Swiss Calvinist from Geneva. Although he was not born in France, he was a French speaker, and hence epitomized both what James himself aspired to throughout his career, as well as what he had left behind when he moved from Protestant New England to Europe. The novel mentioned by Mrs. Costello is one of Cherbuliez’s early works that James reviewed in 1873 for the *North American Review* and that bears resemblance to his own novella *Daisy Miller*. In the story, *Paule Méré* narrates the adventures of a young independent-minded woman, who – similarly to Daisy Miller – is ostracized for her free-spirited behaviour by the Calvinist Swiss community in which she has been brought up. The woman finally flees to Italy, where she dies prematurely of a broken heart. It seems ironic that the ever-proper Mrs. Costello, who herself has initiated the ostracisation of Daisy Miller, wants her nephew to bring her the novel, which she regards as *pretty*. Incorporating this detail into his novella, James probably tried to show the kind of relationship that the cultivated American expatriates have with art: just like Mrs. Costello, they admire literature but do not understand it. It can be seen in example (1) that both Ołędzka (TT-O) and Moltzan-Małkowska (TT-MM) preserve the source-text (ST) reference, but leave it without an explanatory note. Therefore, those readers who are not familiar with Cherbuliez’s novel may not understand the implication it carries for the plot of *Daisy Miller*.

- (1) ST: “(...) *Bring me that pretty novel of Cherbuliez’s--Paule Mere—and don’t come later than the 23rd.*”

³² Gérard Genette, *The Architext*, trans. Jane E. Lewin (Oxford: The University of California Press, 1992), 81–82.

³³ Angus Wrenn, “Some Allusions in the Early Stories,” in *Henry James’s Europe: Heritage and Transfer*, eds. Dennis Tredy, Annick Duperray, and Adrian Harding (Open Book Publishers, 2011), 165–166.

TT-O: (...) *Przywieź mi tę ładną powieść Cherbulieza »Paule Méré« i nie przyjeżdżaj później niż dwudziestego trzeciego.* (p. 55)

TT-MM: (...) *Przywieź mi tę ładną powieść Cherbulieza, »Paule Méré«.*
I nie bądź później niż dwudziestego trzeciego. (p. 66)

In a different excerpt, shown in example (2), Winterbourne is returning home from a dinner party. On his way, he passes by the Colosseum, the impressive interior of which reminds him of lines from Lord Byron's poem, *Manfred*, where the remains of the structure are described under similar conditions. Winterbourne knows that he should leave the ruin quickly as it is probably a breeding ground for malaria, a disease that both Byron (in real life) and Daisy (in this work of fiction) contracted and died from while visiting Europe. As shown below, both translators transfer the title and its author intact into the target language. The asterisk next to the name *Byron* in Olędzka's translation marks a footnote, in which she provides two lines from the poem but fails to explain the malaria-related connection between its author and Daisy.

- (2) ST: *As he stood there he began to murmur Byron's famous lines, out of "Manfred," but before he had finished his quotation he remembered that if nocturnal meditations in the Colosseum are recommended by the poets, they are deprecated by the doctors.*

TT-O: *Stojąc tam zaczął szeptać ślawne wiersze z „Manfreda” Byrona*, lecz zanim dokończył cytaty, przypomniał sobie, że choć wieczorne medytacje w tym miejscu są wynikiem bogatej literackiej kultury, niemniej wiedza medyczna z nimi walczy* (p. 102)

TT-MM: *Stojąc tam, począł szeptać ślymne wersy z Byrona, z poematu „Manfred”, ale nim dokończył cytaty, przyszło mu do głowy, że nocne posiedzenia w Koloseum są co prawda opiewane przez poetów, lecz nader potępiane przez lekarzy.*(p. 84)

Another intertextual reference to the literary output of Lord Byron can be observed when Winterbourne and Daisy go to the Castle of Chillon, where he tries to impress her with his knowledge of history and poetry and tells her the story of the unhappy Bonivard. It can be seen in example (3) that both translators preserve the reference but do not explain its

significance. François de Bonivard was a 16th-century Swiss patriot and historian, who supported the revolt of Geneva against Charles III of Savoy, for which he was imprisoned in the Castle of Chillon. The sad fate of Bonivard was romanticized in Lord Byron's poem *Prisoner of Chillon* from 1861³⁴.

- (3) ST: *“Well, I hope you know enough!” she said to her companion, after he had told her the history of the unhappy Bonivard.*

TT-O: – *No, wydaje mi się, że pan wie aż za dużo! – zawołała, gdy Winterbourne naszkicował jej historię nieszczęsnego Bonivarda.* (p. 52)

TT-MM: – *Wystarczy tych wiadomości! – zdecydowała, kiedy opowiedział jej historię nieszczęśliwego Bonivarda.* (p. 43)

3.2. References to places, unique objects, and facilities

References to places, unique objects, and facilities are manifested through proper names, many of which serve as carriers of meaningful content. For a critical reader, these names function as catalysts for constructing intertextual readings and interpretations of the novella that allow access to the rich allusive resonance intended by the author. Indeed, James's text is not simply a constellation of words in their grammatical and syntactical constructions; rather, it is a complex mental scaffolding immersed in an elaborate context of the author's personal experience, acquired knowledge, and previously experienced texts.

The first few references that have an intertextual reading can be found in the opening paragraph of the novella, where James sets the scene for the clash between European and American cultures around which the story revolves, juxtaposing selected locations in Europe with those in America. As can be seen in example (4), the names are borrowed by both translators; however, their importance is not explained to target-language reader. Still, some of these places activate interesting intertextual allusions to culturally and/or historically significant sites that are associated with the struggles

³⁴ Henry James, *Daisy Miller*, eds. Kristin Boudreau, and Megan Stoner Morgan (Peterborough: Broadview Editions, 2012), 44, 67.

for liberty and democracy, some of which are also linked with James's own experience.

For instance, Newport, Rhode Island, and Saratoga Springs, New York, were 19th-century America's fashionable tourist destinations, both attracting wealthy visitors; but they also evoke the American Revolutionary War, since both are locales where decisive battles were fought. Newport is also the city where James lived when he was a young boy. Thus, it is not without reason that the author recalls these specific locations – they constitute signs of his own identity, by reference to which the textual meanings of the novella are framed. Nealy Judd claims that “James experienced a complex and emotionally fraught relationship with the war,”³⁵ as his two younger brothers fought in the Civil War on the Union side, one of them almost dying from serious wounds, while two of his cousins were actually killed in action³⁶. Ocean House was Newport's first fashionable luxury hotel, similarly as Congress Hall, which was the largest hotel in Saratoga Springs. Trois Couronnes, built on the ruins of a 14th-century fortified château and prison, the Belle Truches, was an exclusive, cosmopolitan hotel in the Swiss resort of Vevey, located right on the shores of Lake Geneva, where James stayed during one of his visits to Europe. Dent du Midi, also known as Tooth of the South, is the highest of the peaks of the Dents du Midi mountains in the Alps that overlooks Lake Geneva³⁷.

Finally, there is the Castle of Chillon that is also a part of the surroundings of Vevey, where the plot of *Daisy Miller* starts – not accidentally, though, as for the 19th-century traveller the town and the surrounding area represented “one of the most magnificent pictures that Nature ever drew.”³⁸ Deakin also adds that Vevey “has a history and tradition” as a former Roman military stopping point, afflicted by “siege, flood, fire, plague, and the harsh strictures of Bernese Reformation-minded rule.”³⁹ The castle constitutes an allusion to the previously mentioned poem by Byron (i.e. *Prisoner of Chillon*), and thus also to the figure of Bonivard, who was imprisoned there.

³⁵ Catherine Nealy Judd, “‘Daisy Miller,’ Europe, and the American Civil War,” *Symbiosis: A Journal of Transatlantic Literary and Cultural Relations* 20, no. 1 (2016): 25.

³⁶ Henry James, *Notes of a Son and Brother* (NY, Scribner's, 1914).

³⁷ Unless stated otherwise, the facts presented in the paragraph come from: Henry James, *Daisy Miller*, eds. Kristin Boudreau, and Megan Stoner Morgan.

³⁸ James Fenimore Cooper, *The Headsman: or, the Abbaye des Vignerons* (Project Gutenberg EBook, 1860/2004), <https://www.gutenberg.org/files/10938/10938-h/10938-h.htm>.

³⁹ Motley Deakin, “Two Studies of Daisy Miller,” *Henry James Review* 5, no. 1 (1983): 4.

Additionally, it evokes another poem by Byron, *The Sonnet of Chillon*, which was inspired by Bonivard's story⁴⁰. In mentioning all these places, "James conjures up archaic defensive structures, battlegrounds, and prisons in continental Europe, the United States, [...], only to show them as defused and tamed – turned from former domains of bloodshed and warfare into spaces of luxury resorts or picturesque sightseeing destinations."⁴¹

- (4) ST: *In this region, in the month of June, American travelers are extremely numerous; it may be said, indeed, that Vevey assumes at this period some of the characteristics of an American watering place. There are sights and sounds which evoke a vision, an echo, of Newport and Saratoga. [...] You receive an impression of these things at the excellent inn of the "Trois Couronnes" and are transported in fancy to the Ocean House or to Congress Hall. [...] a view of the sunny crest of the Dent du Midi and the picturesque towers of the Castle of Chillon.*

TT-O: *W miejscowości tej podróżujący Amerykanie pojawiają się przez cały czerwiec niezwykle licznie; można rzeczywiście powiedzieć, że Vevey nabiera w owym czasie cech amerykańskiego kurortu. Niektóre widoki i dźwięki wywołują wizję lub echo Newportu czy Saratogi. [...] Wrażenia te gromadzi się siedząc w pierwszorzędnej restauracji „Trois Couronnes” i przenosząc się z wyobraźni do „Ocean House” czy „Congress Hall”. [...] w dali zaś ośnieżone szczyty Dents du Midi oraz malownicze wieże zamku Chillon. (pp. 7–8)*

TT-MM: *W czerwcu do miasteczka zjeżdżają tłumnie amerykańscy turyści; śmiało rzec można, że Vevey staje się wówczas czymś w rodzaju amerykańskiego kurortu. Zdarzają się wioski i dźwięki, które nasuwają obraz i echo Newportu czy Saratogi. [...] Człowiek chłonie te wrażenia w wysmienitej oberży „Trois Couronnes” i przenosi się w wyobraźni do „Ocean House” albo „Congress Hall”. [...] , a także widok zaśnieżonej grani Dents du Midi oraz malownicze wieże zamku Chillon. (p. 6)*

Another set of place names that function as intertextual references can be found in those fragments of the novella which narrate the events occurring in Rome. They are preserved in translation, but again, their

⁴⁰ "Sonnet on Chillon", Romisa's Blog, accessed July 7, 2023, <https://romisa.blogs.uv.es/2010/12/15/4-sonnet-on-chillon/>.

⁴¹ Nealy Judd, "Daisy Miller," Europe", 32.

distinctive significance is not explained by a note, which can deprive the reader of valuable insight into their symbolic nature. The places typify the Rome that was well known to the 19th-century American tourist, but the associations they used to evoke at that time may not necessarily resonate in the mindset of the contemporary reader. For instance, the Colosseum (translated by TT-O and TT-MM as *Koloseum*), the Pincian Garden (TT-O: *ogrodów na Pincio*; TT-MM: *Ogrodów Pincio*), and the Protestant Cemetery (TT-O and TT-MM: *protestancki cmentarzyk*) are evocative of three British Romantic poets: Keats, Shelley, and Lord Byron, who – just like Daisy – were Protestants and “died young in a foreign country dominated by an alien religion; all three had dubious reputations and remained defiant in the face of notoriety.”⁴² The Pincian Garden is where Keats died, the Colosseum was visited and described by Shelley and Byron; and the Protestant Cemetery is where Keats and Shelley are buried⁴³.

In turn, Via Gregoriana in example (5) is a quiet, but very elegant residential street in Rome, cherished by artists and intellectuals, where James’s aunt and uncle used to have an apartment in which James spent Christmas morning in 1872. The visit was recalled in his essay *From a Roman Note-Book* in the following words: “Everything is dear (in the way of lodgings)” on the Via Gregoriana, “but it seems poorly perverse here to be conscious of the economic side of life. The aesthetic is so intense that you feel you should live on the taste of it.”⁴⁴

(5) ST: *She was a very accomplished woman, and she lived in the Via Gregoriana.*

TT-O: *była to kobieta bardzo wytworna, a mieszkała na Via Gregoriana.*
(p. 57)

TT-MM: [...]; *dystyngowana pani mieszkająca na Via Gregoriana.*
(p. 47)

At some point in the story, Winterbourne asks the Millers how they like Rome. Daisy’s brother, Randolph, says he hates the city and adds that the best place in Europe for him is the City of Richmond. Mrs. Miller

⁴² Jeffrey Meyers, “Daisy Miller and the Romantic Poets,” *The Henry James Review* 28, no.1 (2007): 94.

⁴³ Meyers, “Daisy Miller,” 97.

⁴⁴ Henry James, *Daisy Miller*, eds. Kristin Boudreau, and Megan Stoner Morgan, 71.

explains that Randolph means the ship that brought them to Europe and the boy adds that *it was turned the wrong way*. On the surface, it seems that Randolph is simply expressing his preference for ships over cities as well as for sailing home rather than touring Europe. Still, James's reference to the ship is meant to evoke specific aspects of the cultural, social, and/or historical context that are necessary for a full understanding of the novella. The City of Richmond really existed and was a luxury steamer that for the first time sailed from Liverpool to New York in 1873, and thus its mention in the text can be seen as a manifestation of James's realistic style of writing. Richmond is also the capital city of Virginia in the United States and was, during the Civil War, the capital city and war headquarters of the Confederacy. A large part of the city was burnt during a fire set by the retreating Confederates after a long siege by the Union Army's General, Ulysses S. Grant⁴⁵.

Additionally, Mayers suggests that mention of the ship serves as an allusion to Winterbourne, who *turned the wrong way* in choosing a lonely life in Geneva instead of marrying Daisy to celebrate their mutual love in New York⁴⁶. The City of Richmond also "alludes to the hometown of another doomed Romantic poet, Edgar Allan Poe," whereas Winterbourne's inability to show his true feelings for Daisy "recalls Keats's description of the fair youth in *Ode on a Grecian Urn* (1820), who realizes that though he cannot possess his beloved [...] she will – like Daisy – remain forever young and be transformed into a work of art."⁴⁷ It can be seen in example (6) that neither of the translators explain the above to the reader of the target text. Moltzan-Małkowska even shortens the full name of the steamer, which paradoxically may be somewhat more evocative of Richmond as a city, not only the ship, than the version proposed by Ołędzka, who uses quotation marks around the full name *City of Richmond*. It can be hypothesized that *Richmond* may seem more natural to the contemporary reader than the *City of Richmond*, similarly as *Kraków* sounds more familiar than the *City of Kraków*.

(6) ST: "*The best place we've seen is the City of Richmond!*" said Randolph. "*He means the ship,*" his mother explained.

⁴⁵ Mary De Credico, and Jaime Martinez, "Richmond during the Civil War," in *Encyclopedia Virginia (Virginia Humanities, 2020)*, accessed July 11, 2023, <https://encyclopediavirginia.org/entries/richmond-during-the-civil-war/>.

⁴⁶ Meyers, "*Daisy Miller*," 99.

⁴⁷ Meyers, "*Daisy Miller*," 99.

TT-O: – *Najlepsze miejsce, jakie widzieliśmy, to „City of Richmond”!*
– *oświadczył Randolph.*

– *On mówi o okręcie – wyjaśniła pani Miller.* (p. 61)

TT-MM: – *Najładniejszy był „Richmond”!* – *oznajmił Randolph.*

– *Ma na myśli statek – wyjaśniła matka.* (p. 50)

3.3. Elements of a third language

James's use of a third language, the elements of which are woven either into the narrative or the dialogues of his Europeanized American characters, functions as a reference to the two contrasting worlds of America and Europe. The words are mostly French and Italian, and establish an intertextual relationship between the text of the novella and the speech practices of specific European cultures, thus reflecting the social reality of the Americans living there. When contrasted with the utterances that have been fully formulated in English, they help to reinforce the theme of conflict that is central to the novella.

The translators' approach to such elements is not consistent, though. A wide repertoire of solutions is shown in example (7), where the source text French phrase *Tout bonnement*, meaning 'quite simply', is omitted by Olędzka, who instead adds a comment absent from the original: *Schadzka, nie? O, to jeszcze nastąpi!* 'A tryst, no? Oh, that's still to come!' and is left untranslated by Moltzan-Małkowska. The absence of the French words deprives the translation of the inimitable flavour of James's writing style and breaks the intertextual link activated by the ST. In turn, preserving the foreign words without a note explaining their meaning can lead to confusion among readers as to how to understand the sentence.

(7) ST: “*We simply met in the garden, and we talked a bit.*”

“*Tout bonnement! And pray what did you say?*”

TT-O: – *Spotkali się po prostu w ogrodzie i rozmawialiśmy trochę.*

– *Schadzka, nie? O, to jeszcze nastąpi! Co mówiłeś, proszę?* (p. 31)

TT-MM: – *Spotkali się po prostu w ogrodzie i rozmawialiśmy trochę.*

– *Tout bonnement! Po prostu! O czym, na miłość boską, gawędziliście?* (p. 26)

In another different case, Moltzan-Małkowska leaves the French expressions intact but supplements each with an explanatory footnote, whereas Olędzka preserves *comme il faut*, meaning ‘as required’ or even ‘as it should be done’ and translates *at the table d’hôte* as ‘przy wspólnym stole,’ literally ‘at the host’s table,’ that is, at a hotel table shared by guests. It can be wondered, however, whether the inclusion of additional explanations is in consonance with James’s intention, since the author himself did not include any translations of foreign words in his novella.

- (8) ST: “She was very quiet and very *comme il faut*; she wore white puffs; she spoke to no one, and she never dined *at the table d’hôte*.”

Other foreign elements and how they are dealt with further confirm that neither Olędzka nor Moltzan-Małkowska are able to devise an effective and uniform method of echoing the intertextual imitative effect of James’s style. For instance, the French nouns *tête-à-tête*, referring to a private conversation between two persons, and *attaché*, referring to an expert on a country’s diplomatic staff at a foreign capital, are transferred without any changes by both translators. Both translators also borrow the Italian noun *cavaliere avvocato*, referring to a lawyer, but Olędzka supplements this with an explanatory footnote, which she does not do when borrowing the French phrases *qui se passe ses fantaisies*, meaning ‘of which he would not dare dream,’ or *du meilleur monde*, meaning ‘from the upper class.’ Definitions of the two expressions are, however, added by Moltzan-Małkowska. The Italian noun *marchese*, referring to an Italian nobleman, equivalent in rank to a marquis, as well as the French adjective *intime*, meaning intimate or private, are both borrowed by Olędzka and translated by Moltzan-Małkowska – the former as *markiz* ‘marquis’ and the latter as *spoufala* ‘fraternize.’ A different approach is adopted to the French words *inconduite*, ‘misconduct,’ and *Elle s’affiche*, ‘she is showing off.’ Moltzan-Małkowska preserves the expressions in translation and supplements the latter with an explanatory note, whereas Olędzka replaces *inconduite* with *arrière-pensée*, meaning ‘mental reservation,’ and borrows *Elle s’affiche* but follows it with another French phrase *la malheureuse*, meaning ‘miserable.’

Overall, it seems that Moltzan-Małkowska mainly borrows the foreign expressions and often supplements them with additional explanations, thus bringing the text closer to the reader. By comparison, Olędzka

mostly preserves the foreign elements or even enhances their presence in the novella through additional foreign words and provides explanations mainly for the Italian rather than the French elements. The translator's intervention, presumably aimed at strengthening the effect that the foreign words are meant to have on the reader of the novella, is also shown in example (9), where Olędzka decides to replace the English word *eyeglass* with its French equivalent *face-à-main*, whereas Moltzan-Małkowska simply uses the corresponding Polish term *monokl*. On subsequent mention of the word 'eyeglass' in the text, this time manifested in the phrase *optical instrument*, both translators adopt the very same approach.

- (9) ST: *Presently he pointed out the young girl and her cavalier to Mrs. Costello. This lady looked at them a moment through her eyeglass, and then she said:*

TT-O: *Dla zabawy, po chwili namysłu, wskazał ową przykładną parę – jak się okazało, narażając się na stwierdzenie pani Costello, kiedy przyjrzała im się przez swoje face-à-main: (p. 90)*

TT-MM: *Dama przyglądała im się chwilę przez monokl. (p. 75)*

4. Conclusions

This study has examined the intertextual echoes of Henry James's novella *Daisy Miller* and considered the ways in which they have been accounted for in two Polish translations, by Jadwiga Olędzka and Magdalena Moltzan-Małkowska. Limited by its scope, the study has not discussed the entire wealth of intertextual references that can be found in the source text, yet it has shown that the majority of those analysed here were preserved in translation. In other words, the translators' interventions in the original did not hamper the intertextuality of the novella, allowing the Polish reader to experience its manifestations in their own language. In fact, it was only individual elements of a third language that were not rendered intact but were somewhat modified in translation through omissions or the use of Polish equivalents. Both solutions mean that the intertextual allusion incorporated by the author is lost or at least neutralized in translation. In some cases, the translators decided to clarify the meaning of third language words in footnotes, though their overall approach to such elements was

inconsistent and probably based on the subjective assessment of the recognisability of a given item among Polish readers.

Explanations were not provided regarding the significance of the other intertextual references found in James's novella, which may adversely affect the reception of the meaning intended by the author. For the question may be raised whether those reading the translations are familiar enough with aspects of James's biography as well as the social, historical, and cultural realities of the 19th century to receive the full gamut of the novella's intertextuality. Indeed, if the intertextual potential of a text is to be fully realised, it needs to be identified and activated by the reader⁴⁸. An analysis of the reception of each translation by Polish readers may thus be indicated as a potential avenue for future research aimed at examining whether the two translators successfully revealed to the Polish reader the different textual spaces evoked in the original text of *Daisy Miller*.

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Abstract

The article adopts a contrastive perspective to the study of intertextual references found in Henry James's novella *Daisy Miller* (1878) and its two Polish translations by Jadwiga Ołędzka (1961) and Magdalena Moltzan-Małkowska (2013). The aim is to identify selected traces of intertextuality included in the source text and analyse how they have been dealt with by each translator in the process of establishing a new intertextual relationship, namely, that between the original and its translation. Assuming that texts do not exist in a vacuum, but are rather propelled by other (con)textual units, the question is whether and to what extent the intertextual tropes enriching the artistic significance of the novella are available and understandable to the reader of its Polish translations.

Keywords: intertextuality, Henry James, *Daisy Miller*, Polish translation

Słowa kluczowe: intertekstualność, Henry James, *Daisy Miller*, polski przekład

⁴⁸ Bożena Tokarz, *Wzorzec, podobieństwo, przypominanie* (Katowice: Wydawnictwo Naukowe Śląsk, 1998), 24.