"Kiss Me on the Lips, for I Love You" Over A Century of Heterosexism in the Spanish Translation of Oscar Wilde

Sol Rojas-Lizana[1]*, Laura Tolton[2], Emily Hannah[1]

[1]*School of Languages and Cultures, The University of Queensland, Australia*

[2]*Department of Languages and Linguistics, La Trobe University, Australia*

Corresponding Author: Sol Rojas-Lizana , E-mail: i.rojaslizana@uq.edu.au

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ABSTRACT

The translation of sexuality has proven to be challenging throughout the times due to the dominant mores at the time of translation. Framed within Critical Translation Studies, this article examines cases of heterosexist manipulation in the Spanish translation of "The Happy Prince" by Oscar Wilde. It proposes that Wilde's specific intent in using the fairy tale genre is not transmitted in any Spanish version of the story, from its first translation in 1900 to date (2018). We show that the translations manipulate both grammatical gender and sexuality in such a way that one of the messages of the story, the value of homosexual love, is omitted entirely to become the standard and conventional view of sexuality that dominates contemporary Western tradition. The article indicates the linguistic, stylistic and cultural choices that should be considered for a new translation of the story.

INTRODUCTION

In translation studies, literary translation can be used to observe changes and maintenance in a society's dominant ideology, especially when examining texts published and translated repeatedly over the years (Kramer 2014). Through diachronic comparison, translation strategies which are dominant at different times can be identified (Venuti 1995; Schaffner 1995), as well as the manner in which previously censored problematic elements are translated at other moments in history (see for example *Gilgamesh*'s translations 2004, 2006; or Linder 2014). As the range of accepted expressions versus taboo language is constantly changing (Steiner 1975), there is historic variation in the limits of translation. Nowadays it is believed that translators are less restricted than in the past, given that state censorship is less accepted in the Western and Westernised world (Bakir 2004). Nevertheless, it is possible to find the translator's own ideology shaping their translations as well as ideologically based 'market' censorship (de Pedro Ricoy 2007; Segovia 2009), as, for example, in the use of 'sorcerer' instead of 'philosopher' for the US title of *Harry Potter and the Philosopher's Stone*.

Literary translation also allows us to observe changes in the treatment of social relationships, as often texts are revised to guarantee that the message not be offensive or 'politically incorrect'[1] (Culley 1991). This has attracted considerable attention, particularly within children's literature, and research has shown that certain cultures and publishers resist these modifications to different degrees (Fernández López 2006). Although it is increasingly accepted within translation studies that the translator is also a writer (Grossman 2010; Rutherford 2006; Seema 2014) this exists only in delicate balance with the idea of faithfulness to the source text and the fear that a translator-author may be unjustifiably changing a text (Bassnett & Bush 2006).

All texts are mediated, and all translations bring with them the translator's interpretation. However, deliberately changing the central themes and the messages is called manipulation. In this article, we demonstrate that the presence of manipulation in the translation of a literary work has the goal to promote and maintain the dominant ideology concerning the role of sexuality in society. The article begins with a review of critical translation in connection with manipulation and gender studies, then describes the general

ideological state at the time of publication of "The Happy Prince" and Oscar Wilde's beliefs, finishing with a critical analysis of the translations.[2]

THEORETICAL FRAMEWORK

A product of the cultural turn in the fields of social sciences and the humanities since the mid-1980s (Burr 2015), Critical Translation Studies has experienced great growth in the last decades, proposing a multidisciplinary focus spanning areas such as history, sociology, migration studies and cultural theory (Bachmann-Medick 2009; Bassnett 2007; Hernández Sacristán 2003; Leung 2006; Munday 2001; Robinson 2016, 2017). Critical and Feminist Translation Studies use critical and queer theory to understand social phenomena and demonstrate how the imbalance of power that exists in society is manifested in a translation (Buyukkantarcioglu 2003; Simon 1996; Gentzler 2002, 2007; Kramer 2014; Tissot 2015). This is precisely the case of this study that looks at how translations are constructed to promote a version of normative reality that excludes the validity of non-heterosexual behaviour.

It is widely accepted among translation theorists today that texts are ideologically charged, with a key factor in translation decisions being culture (Aranda 2008; Vidal Claramonte & Faber 2017). Translators must be conscious of the different possible meanings that could be produced through writing a target text in a certain way within a cultural context (Hervey 1995; Venuti 1995). Changing a text as part of questioning traditional hierarchies is an important school of inquiry in feminist translation theory (Simon 1996). As the subjugated role of the translator is in many ways related to the subjugated role of women, feminist translation studies are interested in examining how translation maintains and activates gender constructs (Simon 1996). However, the present study shows evidence of the ideology within a text being changed not in a way to subvert the hierarchy but rather to eliminate the subversive message that was present in the source.

Censorship and Manipulation

The terms 'censorship' and 'manipulation' are at times presented as synonyms in literature, and at other times as derivatives of each other (Pegenaute 1996). Censorship can be considered a type of manipulation as both modify the original text to a specific end. Censorship is most commonly defined as an official manipulation used by dictatorships while in democracy it is simply called manipulation (Seruya & Moniz 2008).

Spain, the first country to translate Oscar Wilde's work to Spanish, presents itself as an example of institutional censorship, due to its forty years of Francoist dictatorship. During that time the dominant ideology openly affected translations, local literature, theatre and all kinds of communication media (Merino & Rabadán 2002; Ortega Sáez 2011; Mateo 2010). It was argued that this responded to a need to protect the Spanish from 'contamination' from foreign cultures without the same standards, morals and norms, especially

in relation to religion (Linder 2014) and politics (Bandín & Sullivan 2010; Merino & Rabadán 2002). Within the topics considered dangerous, 'paganism', homosexuality[3] and adultery were at the top of the list, and were nearly always taken out of documents[4].

Not all alterations are deliberate; what a translator may consider a small detail may have the potential to change the whole meaning of a text. We can also have the case of self-censorship, which occurs when the translator modifies or omits topics or words from the text in order to keep from contradicting the political, moral or religious vision of a higher power, whether or not they agree with that power. On the other hand, there are authors (Newmark 1991; Toury 1995) who maintain that translators have the right to change parts of a text when they are in conflict with an ideology which is considered correct. In this way, authors such as Simon (1996), who criticize the dominance of the masculine gender in Spanish, appeal to translators to make a conscious manipulation of the linguistic code in order to reflect gender realities.

It is important not to have absolute standards by which we judge any translation text, standards so strict that any translation would be found wanting (Lefevere & Bassnett 1990). Therefore, rather than make an overarching determination about the value of manipulation of a text, at this point, we simply consider the present example to be an unjustifiable manipulation because the target text is missing a message which was central to the story and arguably very important to Oscar Wilde.

Heterosexism and the Translation of Gender, Sex and Sexuality

Heterosexism can be defined as "the institutionalized heteronormativity that perpetuates systematic oppression of those who have a non-heterosexual orientation." (Jun 2010: 153). It places the cultural practices of the dominant group, the heterosexual group, in a hierarchical place that regards it as superior, desirable, and normal. It was queer linguistics that started looking at heterosexism in language practices emphasizing the cultural construction of heterosexuality, the rules that keep it in a dominant position, and its normalization in language (Coates 2013). In the case of the bible, for example, Bailey (2010) argues that the destruction of Sodom and Gomorrah as result of God punishing homosexuality is the product of a heterosexual interpretation of the book that ignores the context, and the presence of irony, ambiguity and perspective.

The word 'gender' can have two meanings in the present study: 1) the concept which emerged in feminist literature in the 1960s to emphasize the cultural construction of masculinity and femininity in reference to people in contrast with biological sex; and 2) grammatical gender, a classification concept that can be used to group nouns in Indo-European languages into masculine, feminine and neuter (*DRAE* online; Simon 1996; McConnell-Ginet 2013). Generally, the classification of nouns into genders is considered arbitrary, although cognitive studies have demonstrated the existence of a symbolic association between grammatical gen-

der, cultural gender and biological sex (Godard 1990; von Flotow 1997; Cameron 1992; Corbett 2013; Adokarley Lomotey 2015), which could present difficulties in translation (Simon 1996).

Both cultural gender and sexual orientation are performed; in a literary text, this performance takes place in language. The language referring to gender and sexual orientation is especially important in a text with a central message related to these phenomena. The translation of cultural gender can be problematic when the original text contains grammatically ambiguous terms. This is the case of the poem *En las orillas del Sar* by Rosalía de Castro. Tolliver (2002) presents two versions by different translators of the poem where there is a female and a male protagonist, resulting in the same story written twice with the protagonist characterized as a different gender. These examples show the influence of the translator's ideology in relation to gender can affect the application of gender and its implications such as fundamental differences of perception.

There are many studies of sexism (gender discrimination) in linguistic structures (see Adokarley Lomotey 2015's review for the case of Spanish). However, studies of heterosexist manipulation in translations are few; however, clear examples occur in the translation of homosexual relationships, where the translator rewrites them as heterosexual. This is the case of an Italian translation of the Greek *Phaedrus*, in which, in order to hide the homosexuality present in the original text, the translator used gender neutral language in the translation, and completely eliminated passages about seduction (Reeser 2006). Kramer (2014) looks at the heteronormative translations of queer modern poetry for the cases of Rimbaud (where grammatical gender ambiguity in French is manipulated by the translators), George, and García Lorca, concluding that "the twentieth-century translations of modern poems disregarded the fact that some poets' daily lives and socializations as sexual outcasts […] related fundamentally to their artistic creations." (543).

Another example is found in the translation of the epic poem of Gilgamesh. It manifests in some versions as Gilgamesh's mother instructing him to 'embrace Enkidu and lead him to me' (Anonymous, n.d, unknown translator), and in others to 'embrace and caress him the way a man caresses his wife' (Anonymous 2004: 83, translated into English by S. Mitchell; Anonymous 2006: 68, translated into Spanish by J. Silva Castillo). Another case is uncovered in the translation of a poem by Walter Scott, *La visión de don Rodrigo,* in which the translator, who removed the allusion to homosexual love in his 1829 translation, states in the prologue, "Walter Sccoth [sic] is a Scot and writes primarily for the English: I am Catholic and Spanish and I write only for the Spanish" (in Santoyo 1985: 33). This translator clearly alerts the reader to his deliberate manipulation of the text in order to leave it in agreement with the ideology of the time. However in our study of Oscar Wilde's short story "The Happy Prince" (and all of its Spanish translations), translators manipulate the text without advising the reader. In fact, the motivation to write this article is the result of personal experience. When I, the first author, was a child, I loved to read and reread Oscar

Wilde's stories (in their Spanish translation). It was not until I was an academic and translator that I revisited them in the original English. When I reread "The Happy Prince", I was astonished. Believing for all those years that the swallow in the story was female completely changed my perception of the tale. I felt saddened, deceived and angry that Spanish speakers did and do not receive the much needed message of this beautiful story.

CASE STUDY

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Oscar Wilde

The queer elements of Wilde's life and the sexual discrimination he experienced are intimately connected to his work. However, it is only recently that this has ceased to be treated as incidental in the academic literature (Simonsen 2014; Duffy 2001; Dierkes-Thrun 2011), and this has been the case for many other queer authors (see, Kramer 2014; Mateo 2010). In the 1880s, Wilde was openly performing in ways that did not conform to the gender/sexuality roles assigned in a heterosexist-homophobic society (Crompton 1985), yet he operated in a social environment that tolerated but did not legally accept homosexuality (Brasol 1975; Ellman 1987). His relationship with the aristocrat Alfred Douglas cost him two trials in which he participated actively on the defense, but which eventually led to him going to prison in 1895 (Ellmann 1987; Holland 2003). In jail he dedicated nearly three months to writing a long apology dedicated to Douglas, which was published under the title *De profundis.* In this apology, Wilde proclaims his vindication and "illustrate[s] that Christ readily forgives all sexual sinners" Goodwin (2008: 1). Not long after his term in jail finished in 1897, Wilde moved to continental Europe, where he wrote: "to have altered my life would have been to have admitted that Uranian love is ignoble. I hold it to be noble – more noble than other forms." (Wilde, cited in Holland 2003: xxxvi). Borrowed from Plato, the term 'Uranian' conveys the meaning that homosexual love is superior to heterosexual love due to being the equivalent of 'heavenly love.' (Duffy 2001).

Fairy Tales and "The Happy Prince"

"The Happy Prince" is a short story belonging to the literary genre of fairy tales, a genre that is situated in a kingdom apart from reality, different from it and existing outside of its laws (Cohen 1978; Portillo 2005). In this genre, animals can speak, fantastical beings may be present and inert objects can be animate. In this way, this genre lets authors create a space where they can test ideas that are not common in the real world nor in canonical literature. Nevertheless, although this literature shows great imagination using unlikely situations and love between different species and beings, love between two beings of the same sex was not part of this convention until Wilde published "The Happy Prince."

The fairy tale genre allowed Wilde to express his own ideology in a way that liberated him from social scrutiny, using it "to express some of his deepest concerns and to record his own growing commitments, including one to homosexual love, in a way which would have been impossible without the protection offered by the conventions of fantasy" (Martin 1979: 74). "The Happy Prince" was published in 1888 as part of a book of children's stories entitled *The Happy Prince and Other Tales*. The book was well received and acclaimed for its literary merit as well as its entertainment value (Ellmann 1987; Tattersall 1991). This short story revolves around two main characters: the beautiful statue of a prince who was extremely happy in life, and a small bird, a swallow that wants to find love. At the beginning of the story, we meet a reed, a feminine character, to whom the swallow, a masculine character, feels attracted. Despite that, the time to migrate arrives, and the swallow flies off alone, because the reed will not leave her home in the river.

At the end of the day, when the swallow arrives in the city, he settles at the foot of the statue with the hope of being protected from the weather. However, almost instantly he begins to feel large drops falling onto him. It is the prince, who is crying because from his position at the top of a hill facing the city, he sees suffering and sadness in the inhabitants below, but he is unable to help them. The prince asks the swallow to stay a few days more to give the jewels from his eyes and the gold from his clothes to the needy families throughout the city. The bird extends his stay day by day until it is too late to migrate to a warmer climate, and he dies at the feet of the prince, who now is very lackluster without his decorations.

Moments before dying, the bird asks the prince to kiss his hand, but the prince asks him for a kiss on the lips, as they are in love. A bit after that, an angel is sent to Earth to gather the two most beautiful things he can find and return to Heaven with them. He chooses the dead body of the swallow and the heart of the prince, the only thing left after the statue was melted to create a new statue. Upon the angel's return to Heaven, God approves the choices, "for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me" (Wilde 2000: 291).

The message of the story

Wilde published many other fairy tales that feature the trope of the 'devoted (male) friend' who sacrifices himself. This can be found in stories such as "The Star-Child", "The Young King", and of course, "The Devoted Friend". However, in "The Happy Prince," we have the confession of love and the kiss on the lips elevating the relationship into more than friendship. Some authors make a parallel between the story and Wilde's life. Martin (1979), for example, sees in "The Happy Prince" an "auto-dramatization" of Wilde's life in which the statue of the prince, who in life only occupied himself with pleasant things, represents Wilde and his aesthetic campaign. In death, however, the prince was able to distinguish between happiness and pleasure to achieve a state of disinterested and unconditional love. Just like the palace for the prince, Egypt was the swallow's wish, in the

sense that it symbolized a place focused on pleasure without suffering; however the more time he spent with the statue, the more he learned from the pure love of the prince toward his people, which at the end contributed to the bird falling in love and sacrificing himself. Nevertheless, his love was rewarded by God, who can see the value and purity of disinterested love.

Like the swallow and the reed, Wilde had a heterosexual relationship with his wife Constance that was lacking in depth (Martin 1979). The failure of the relationship between the reed and the swallow in "The Happy Prince" could then be an indication that Wilde considered homosexual love superior to heterosexual love: "…Wilde depicted the superiority of homosexuality over the heterosexual life he had lived before —precisely because the heterosexuality depicted in 'The Happy Prince' is loveless" (1979: 75). The most explicit homosexual suggestion in the story is presented in one of the most dramatic moments, when the prince asks the bird for a kiss on the lips. Some translators identified this moment as problematic, and translated "you must kiss me on the lips, for I love you" to "*bésame en los labios porque te quiero mucho.*" Using *querer* instead of *amar* mitigates the strength of love and its possible sexual connotation. Pragmatically speaking, *querer* is used with all kinds of relationships, while *amar* is restricted to filial, religious (Corazón 2011) and amorous/romantic love.

Taking into account the possible autobiographical character of the story, combined with the fact that Oscar Wilde defended homosexuality at a time when this cause was not favored (Ellmann 1987; Holland 2003), we can say that a story which tells of love between beings of the same sex, although of different species, intends to highlight precisely this. The message is that the sexuality of the characters is accepted and celebrated by God because it is pure love (even purer than heterosexual love; see Duffy 2001). This powerful message was risky and controversial at the time the story was published (1888). Of the two relationships which develop in the story, one is heterosexual and the other is homosexual, and the people represented are a plant, a bird and a statue, which are different species and conditions of animation. With this, Wilde communicates that God approves of love without considering sex or species. In His eyes, homosexuality is not a sin, unlike what people believed and what was legislated in the 19th century. That is to say, "'The Happy Prince' announces the beauty and value of homosexual love… and specifically uses homosexual love as a model of selfless love…" (Martin 1979: 75).

ANALYSIS OF THE TRANSLATION

This section will show how a translation can be manipulated to promote an ideology different from that which the original author held. The analysis of the Spanish translation of Oscar Wilde's "The Happy Prince" will demonstrate that this translation, like all Spanish translations of this story published to date, promotes the dominant ideology of the target culture in the translation and not the original message of the story.

The text of this analysis is the Spanish version of "The Happy Prince" translated by Enrique Helios and published

by Editorial Astri in 2000. In this version, there are important differences between the translation and the original. The most significant differences relate to the treatment of the gender of the main characters of the story, which itself is a problematic area of translation.

At times, translators who do not agree with certain parts of texts that they translate write a note to the reader or a prologue in which they explain that they altered certain aspects of the texts that they translated. Helios does not incorporate notes nor does he warn the reader of the manipulation in the translation. Instead, he dedicates the prologue to praising Wilde's work for its 'profound message' and teaching about life, which seems to imply that the translator did not have a conflict of interest with the text's message, nor did he appear to find the need to avoid communicating the author's intentions.

In the next section we present the differences between the translation and the original text, focusing on how the swallow and the reed were portrayed in Helios's translation and explaining how those changes affect the story and distort the author's intention. In the second part, we present other translations of the same story for comparison.

Gender Changes Affecting Ideology

The swallow

When translating the word "swallow" into Spanish, there is only one option in the dictionary. The equivalent is *la golondrina,* the word that Helios used in his translation of the story. The translation problem is that the grammatical gender of the word greatly influences the perception of cultural gender (and sex) attributed (see Simon 1996). As such, when one reads *la golondrina*, the first association in Spanish is with a female swallow. Consider the following passage:

> (1) —*Partiré hacia Egipto esta noche —se decía la golondrina sintiéndose feliz con esa idea. Paseó por todos los monumentos públicos y durante largo rato descansó en el campanario de la iglesia. A su paso los gorriones susurraban y unos a otros se decían*… (Wilde 2000a: 21, Helios' translation; emphasis added)

If we compare this paragraph with the original English equivalent we see that in this case there is no possibility of ambiguity in terms of the gender of the bird. That is to say, Wilde wrote his story thinking necessarily about a male swallow:

> (2) 'To-night I go to Egypt,' said the Swallow, and *he* was in high spirits at the prospect. *He* visited all the public monuments, and sat a long time on the top of the church steeple. Wherever *he* went the Sparrows chirruped, and said to each other… (Wilde 2000: 288; emphasis added)

As English grammar forces us to use a grammatical subject in the sentence but not to specify the gender, Wilde had three options: the pronoun "it", which has a gender neutral value ('they' was not the option that is today), or "she" or "he", which specify gender. From the very beginning Wilde specified the swallow's male gender, using the masculine pronoun and not "it". This, in fact, contrasts with his choice in "The Nightingale and the Rose." In this story he

does use "it" (while in the second part of the story clumsily avoids using a pronoun) to refer to the Rose-tree that penetrates the heart of the nightingale (Duffy 2001). Paragraph eight, where the swallow is introduced, says "*his* friends had gone away to Egypt six months before, but *he* had stayed behind…" (Wilde 2000: 285, emphasis ours). Spanish is a prodrop language; that is, it does not require that a subject be specified with a pronoun when pragmatically unnecessary, and the result, in this story, is that there are constructions where the pronoun is not given, such as "*se decía*", "*paseó*" and "*descansó*", which to some extent contribute to the swallow's gender remaining hidden.

At this stage, it would be possible to argue that the change in meaning in the translation is simply the specific result of confusion between languages, an example of ambiguity in translation between a language with grammatical gender and one without. In the same way, it could be an example of unintentional manipulation. However, we argue that this is an example of intentional manipulation because more than one aspect in the translation makes it different from the original in terms of gender.

First, the translator has several opportunities throughout the translation to eliminate the ambiguity which emerges in the target. The line right after the passage in example 2 where the original says "what a distinguished stranger" could simply be translated as "*¡qué distinguido extranjero!*" However, Helios translated it as *"¡qué distinguida esta extranjera!"* Here and in many places throughout the story, Helios ignored the opportunity to rectify the grammatical ambiguities, choosing instead to deliberately manipulate the translation, creating and maintaining the belief that the story was about a female swallow.

Second, the swallow has a short relationship with a reed at the beginning, and the gender of the reed, following the change of the nature of the relationship between the prince and the swallow, was also replaced in the translation in order to maintain the heterosexuality of the swallow throughout the story. Wilde makes the reed feminine, which is significant for the story's message.

The reed

Unlike the case of the word "swallow", in the instance of the word "reed", the translator had at least two options: *el junco*, which Helios uses, or *la caña*. Again, one could think that Helios was simply trying to maintain grammatical ambiguity by choosing the masculine form, but in a situation in which he had to specify gender, he chose the masculine:

> (3) *Voló una noche sobre la ciudad una golondrina pequeña. Sus amigas habían partido rumbo a Egipto seis semanas atrás, pero ella permaneció porque estaba enamorada del más bello junco. Al comienzo de la primavera lo había encontrado, mientras sobrevolaba el río detrás de una mariposa amarilla; tanto la sedujo su talle esbelto que se detuvo a conversar con él.* (Wilde 2000a: 14, Helios' translation, emphasis added)

Comparing this fragment with the English original, one can see again how gender was manipulated from male to female to make all relationships in the story heterosexual. The same passage in the original reads:

(4)   One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. He had met *her* early in the spring as he was flying down the river after a big yellow moth, and he had been so attracted by *her slender waist* that he had stopped to talk to *her*. (Wilde 2000: 285; emphasis added)

As is seen in the italicized parts of Example 4, Wilde could have made the reed masculine, by using "he", or he could have used 'it' to maintain ambiguity. However, he clearly gave it a feminine gender, even marking it with a physical and anthropomorphic detail in the mention of "her slender waist" to show her (gender-specific) beauty (the reason the swallow stopped in the first place). Later in the narration, Wilde attributes to the reed the 'typical' vain feminine behaviour that he criticizes in other stories (for example the young woman in the story "The Nightingale and the Rose"). Readers do not receive much information about the physical appearance of the swallow and the change in gender could go unnoticed. In the case of the reed, however, the Helios translation gives physical characteristics and behaviour which are typically feminine to a male character.

Effect of the Translation

The effect of these changes is significant if we think about who Wilde was, his constant social criticism, the deliberate presence of 'homosexual elements' in his work (Kosofsky Sedgwick 1995; Nunokawa 1995; Shillinglaw 2003) and, specifically in this case, the concrete use of language to keep from leaving any doubt about the sex he wanted to attribute to his characters. As explained in Section 3, Wilde believed pure love was accepted by God and transcended the sexuality of beings. Translating the relationship between the swallow and the Prince as heterosexual changes this important dimension of the story and eliminates the lesson that Wilde wished to communicate. It also hides the literary intention of questioning stereotypes in loving relationships in the fairy tale genre. Despite the target language options to translate an unambiguous source text, the translator manipulates the characters' sex to maintain the normative and conventional view of sexuality that dominates contemporary Western tradition. It seems that translating the text activated a gender construct in the mind of the translator, despite the intentions of the author of the source text.

Other Translations

The story of "The Happy Prince" has been translated into Spanish several times. The oldest translation we found is that of Julio Gómez de la Serna and E. P. Garduño, carried out in Spain and translated in 1900, twelve years after the original was published in English. Until now (2018), the twelve versions that we found, including the famous translation by Jorge Luis Borges in 1910 (Kristal 2002), maintain the same gender changes in both characters (see for example Wilde 2004, Cardona Gamio's translation; Wilde 2010, Gómez de la Serna & Garduño's translation; Wilde 2017, unknown

translator; and, Wilde n.d., unknown translator). Many of these translations are not reprints. Comparing, for example, the first paragraph of the Helios version with that of Gómez de la Serna and Garduño, it is clear that these translations each have their own creative style. For example, in the Helios version we read:

(5)   *Sobre una alta columna, dominando la ciudad, se elevaba la estatua del Príncipe Feliz. Todo dorado, cubierto de hojas tenues de fino oro; por ojos tenía dos zafiros brillantes, y en el puño de su espalda brillaba un enorme rubí rojo. Por todo esto era muy admirado* (Wilde 2000a: 13, Helios' translation).

Original - High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt. (Wilde 2000: 285)

However the first version translated into Spanish begins this way:

(6)   *En la parte más alta de la cuidad, sobre una columnita, se alzaba la estatua del Príncipe Feliz. Estaba toda revestida de madreselva de oro fino. Tenía, a guisa de ojos, dos centelleantes zafiros y un gran rubí rojo ardía en el puño de su espalda. Por todo lo cual era muy admirada* (Wilde 2010: 11, Gómez de la Serna y Garduño's translation).

The following is a translation by Estrella Cardona Gamio, published in 2004 and taken from an internet site which presents a Spanish and an English version of the story. This version also contains the same alterations in terms of gender.

(7)   *En lo alto, dominando la ciudad y situada encima de una elevada columna, se hallaba la estatua del Príncipe Feliz. Era una estatua dorada, toda cubierta con delgadas láminas de oro fino; por ojos tenía dos resplandecientes zafiros y un gran rubí brillaba en la empuñadura de su espada* (Wilde 2004: 1, Cardona Gamio's translation).

The difference can be seen in the styles and in the careful way in which the translators choose their words (they even provide us with different images, as reading that the statue of the Happy Prince was on a "*alta columna*" (tall column) is quite different from that it was on a "*columnita*" (little column). In all three translations, however, the same changes have been made to the sex of the swallow and the reed. The following paragraphs (examples 8 and 9) show gender choice clearly in the 1900 translation and the Cardona Gamio one.

(8)   *Una noche voló una golondrinita sin descanso hacia la cuidad. Seis semanas antes habían partido sus amigas para Egipto; pero ella se quedó atrás. Estaba enamorada del más hermoso de los juncos. Lo encontró al comienzo de la primavera, cuando volaba sobre el río persiguiendo a una gran mariposa amarilla, y su talle esbelto la atrajo de tal modo, que se detuvo para hablarle* (Wilde 2010: 12, Gómez de la Serna y Garduño's translation).

(9)   *Cierta noche voló sobre esa misma ciudad una pequeña golondrina. Sus amigas se habían ido a Egipto seis semanas antes, pero ella iba con retraso porque se había enamorado del más hermoso de los junquillos.*

Ambos se conocieron al principio de la primavera mientras ella volaba sobre el río persiguiendo a una polilla gruesa y amarillenta, fue entonces cuando se sintió atraída por la esbeltez de aquel Junquillo que, inmóvil, no podía ir a su encuentro (Wilde 2004: 1, Cardona Gamio's translation).

These examples show that the gender changing in these translations is the same as in Helios.

Nevertheless, there was no government censorship in Spain in 2000 nor in 1900 (Fernández López 2006), which means that these translations were self-censorship or heterosexist personal manipulations that, with this same purpose, have been maintained in the Hispanic world for more than a century. This is not the case of French translations of the same story, which have maintained the original sexes (see Wilde 2000b, Lemoine's translation), nor of the Italian (il rondinotto and la canna). This finding contradicts Fernández López (2006), who affirms that it is much more likely that Spanish children's literature translators be faithful to the original than French or English translators of this genre.[5]

Our Considerations for a New Translation Proposal

This erroneous concept created by *la golondrina* and the fact that Spanish is a language with elliptical subjects, that is, that allows the omission of pragmatically unnecessary subjects (White 1985), together create complications for translators, but do not make translation impossible, as there are ways to deal with the problem (see the translation suggested in Rojas-Lizana & Hannah 2013).

As an initial approach, one could consider changing the species of the swallow. The story has many different species in it, and at first glance it could seem that the species of the bird is not so important, so the translator could use another with a masculine gender (such as *el gorrión*, the sparrow). However, the context restricts the options, and there are factors that need to be taken into account. First, not all species of bird are as fragile in appearance as the swallow, and it would be best to have one of the same size and physique. Second, the story is set in Europe, so the species needs to be European and also one that migrates. More specifically, it needs to be a species that migrates from Europe to Egypt in winter. With these restrictions in mind, it would be more difficult for the translator to change the swallow into something more generic, such as simply *el pájaro* (bird) o *el ave* for the whole story. Although *el ave* may sound more poetic than *el pájaro*, *el ave* also has a feminine form and does not make Wilde's intention so clear.

Since eliminating the species is not possible, the translator would have to keep the use of *la golondrina* for the swallow, but specify the sex of the swallow in some way, for example by using the phrase *la golondrina macho* (the male swallow). The main problem that this creates is in terms of style. *La golondrina macho* feels quite technical and not very poetic, and would not work well in the fairy tale genre. The story has a fluid and relaxed style, and the use of such technical language could feel more like a textbook and lose some of the poetic elements.

Another option to distinguish the bird's sex would be to consider a translation with a grammatical transgression (for

example, el golondrina[6]), in line with some feminist translators and other postmodern authors (Masmoudi 1999). The language could be manipulated to communicate the gender roles, and in this way, the ideological content of the text. A similar example of grammatical transgression in Spanish is found in the translation of George Trakl's poem entitled *Daz herz* (*Corazón*, in Spanish). The last verse of the translated poem has the line "*Surgió la áurea figura, la adolescenta"*, which follows the grammatical transgression of the original author, who wrote "*Die goldne Gestalt, der Jünglingin".* *Adolescente* is a word which in German and in Spanish has just one form, as the gender is manifested in the article (*el adolescente*, *la adolescente*). The translator, José Fernández Castillo, has included a note in his translation which declares "'*jünglingin', femenino de 'jüngling', creación de Tralk*" (Tralk 2005: 59). In this case, the translator is not just making the grammatical transgression in Spanish, because it already existed in the source text in German (and clearly had a purpose), but also advises the reader about this change with italics and the footnote.

In contrast, in the case of "The Happy Prince", there would be three reasons not to use a grammatical transgression. First, there is no transgression in the English original. Second, the genre of fairy tales does not have the same linguistic freedoms that are found in the genre of poetry. Finally, such a conspicuous change would affect the fluidity of the story.

Upon discarding the previous points, we propose simply that after using the word *golondrina* (so that the reader knows the species of the bird), the translator could continue using a more generic word and a masculine form, such as *el pájaro* or *el pajarito*, as well as the personal pronoun *él* (he) when it is not redundant to do so.

CONCLUSION

This paper has shown that heterosexist manipulation is present in the translations of "The Happy Prince" and that this manipulation has established and persisted until today (see for example Wilde 2014, unknown translator). We know from Wilde's life and work that he experienced sexual discrimination and marginalization at personal and institutional level, and that he was actively advocating for gay rights not only in the ethical but also the religious field. Wilde meant for his story to initiate a change in society, showing readers of "The Happy Prince" his view that homosexual love is pure in nature and that God approves of this love. Nevertheless, more than a century later, readers of the Hispanic world continue to receive this story following a heteronormative message. In this case study, the most critical way to translate is not to change a text to question traditional hierarchies or to reflect gender realities but instead to maintain faithfulness to the source text.

END NOTES

1. See, for instance, the changes that the tale 'Peter and the Wolf' has experienced in concert halls (and recordings) around the world.

2. Sections of this paper appear in Rojas-Lizana and Hannah (2013).

3. Strategies of resistance to censorship have also been developed. An interesting study by Baer (2011) shows the use of 'productive censorship' to resist censorship of homosexuality during the Soviet era.

4. This type of censorship lasted at least until 1983, although it was supposedly eradicated in 1977 with the change of government. Nowadays, thanks to projects such as TRACE (*TRAducciones Censuradas*; CEnsored TRAnslations), it is possible to see how literature was affected, and consequently, the culture of the times. By examining official files, TRACE (joined project of Universidad de Leon and Universidad del País Vasco) shows the different ways of censoring and how they were used to decide what should be published, revised, or banned (Merino and Rabadán 2002). Mateo (2010) mentioned that TRACE academics have not studied Oscar Wilde's censorship yet.

5. However, Lopez's affirmation is confirmed when we examine the current Spanish version of Roald Dahl's novel, *Charlie and the Chocolate Factory,* in which we find that the translation uses the old version and illustrations from 1964 that Dahl himself changed in 1973 because they were politically incorrect. See Cameron (1976) and Culley (1991) to follow the discussion that led to this change.

6. Using 'el golondrino' would not be possible as a way to portray the masculine gender, because it means an "infectious inflammation of the sweat glands in the armpit" (*DRAE* online). García Márquez mentions this illness in *The general in his labyrinth*.

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