Recibido / Received: 31/05/2021
Aceptado / Accepted: 10/09/2021

Para enlazar con este artículo / To link to this article:
http://dx.doi.org/10.6035/MonTI.2022.14.16

Para citar este artículo / To cite this article:
Villanueva-Jordán, Iván. (2022) "Multiple audiences and readings of 'The Happy Prince' by Oscar Wilde: an analysis of Rupert Everett's film adaptation." In: Valero Cuadra, Pino; Gisela Marcelo Wirnitzer & Nuria Pérez Vicente (eds.) 2022. *Traducción e intermedialidad en literatura infantil y juvenil (LIJ): orígenes, evolución y nuevas tendencias / Translation and intermediality in children's and young adults' literature: origins, development and new trends*. *MonTI* 14trans, pp. 465-491.

MULTIPLE AUDIENCES AND READINGS OF "THE HAPPY PRINCE" BY OSCAR WILDE: AN ANALYSIS OF RUPERT EVERETT'S FILM ADAPTATION

Iván Villanueva-Jordán
ivan.villanueva@upc.pe
Universidad Peruana de Ciencias Aplicadas

Abstract

The author of the article presents an analysis of *The Happy Prince* (2018), a film written, directed, and starred by Rupert Everett —an English actor with an extensive Wildean career—. The film has integrated key excerpts from the 1888 fairy tale "The Happy Prince" narrated in English and French by Oscar Wilde's character at different points in the film. Due to these changes of medium and language —inter-medial and inter-systemic translation in Kaindl's (2020) terminology—, the film reveals dimensions of the queer child obviated from previous research about this short story and its translations. In addition, the Spanish subtitles of the film show how the "fossilization" of a translation decision from the first decades of the 20th century omitting inter-male passion becomes a symptom of such narrative manipulation when three language systems interact simultaneously on the screen.

Keywords: Children's literature. Inter-medial translation. Queer childhood. Resemiotization. Film Adaptation.

Resumen

En este artículo se presenta el análisis de la película *The Happy Prince* (2018), escrita, dirigida y protagonizada por Rupert Everett, actor inglés con una amplia carrera

wildeana. El filme ha integrado en su narrativa pasajes clave del cuento de 1888 "The Happy Prince", relatados en inglés y francés por el personaje de Oscar Wilde. Debido a estos cambios de medio y de lengua —traducción intermedial e intersistémica en la terminología de Kaindl (2020)—, la película revela dimensiones sobre las infancias *queer* no exploradas en investigaciones precedentes en torno a este cuento y sus traducciones. Asimismo, los subtítulos de la película en español muestran cómo la "fosilización" de una decisión traductora de las primeras décadas del siglo XX, que omite la pasión intermasculina, resulta en el síntoma de una manipulación cuando interactúan tres sistemas lingüísticos a la vez en pantalla.

Palabras clave: Literatura infantil. Traducción intermedial. Infancia *queer*. Resemiotización. Adaptación fílmica.

1. Introduction

Oscar Wilde's literary work has experienced a mixed reception throughout the twentieth century, depending on the language of translation and the literary repertoires of the receiving country or region (Evangelista 2010; Irwin 2019; Rodríguez Navas 2019). On the one hand, reception in the Anglophone sphere has varied, due to aesthetic and literary-critical criteria; and on the other hand, due to the construction of Wilde as a symbol —or "cultural monument" (Woods 2001)— and as the subject of biographical and theoretical explorations. In the early study of Wilde's work, his theatrical texts, novels, and essays have predominated. But his poetry and short stories, particularly those received as children's literature, have been less recognized and of belated research (Duffy 2001; Liang 2020). Regarding Wilde as a subject of study, the Irish writer has been interpreted as a crucial link in the identity formation that would claim him decades later, mainly the gay movements and gay studies. This appropriation of Wildean work and symbols has not been the same in the framework of queer studies, which condemn the anachronistic interpretation of Wilde's "homosexuality" (Martínez 2014: 175) or the use of gay identifications as a commodity (Duffy 2001). Queer literature set aside the notion of "Wilde as a martyr" in favor of understanding his work and biography as a paradigmatic case of the path from sodomy to an embodied form of perversion. For example, from this perspective, Wilde's trials demonstrate how legal discourse functions while overlapping with

Victorian morality in the constitution of the homosexual as a species, primarily according to the Foucauldian interpretation (Kaye 2004).

Translation studies research on Wilde has focused on the story of "The Happy Prince" (initially published in 1888) and its translation into languages such as Romanian (Hăisan 2020), Russian (Rojavin 2014), Ukrainian (Zdrazhko 2012), Hebrew (Cohen-Gross 2013), Spanish (Lozano Sañudo 2011; I. Rojas-Lizana & Hannah 2013; S. Rojas-Lizana, Tolton & Hannah 2018) and Italian (Coles 2012). Despite the different analytical approaches (microtextual, symbolic, or thematic), the change of the (grammatical) gender in the personification of the Swallow (*he*) and the Reed (*she*) stands out. Therefore, in the translations, the passing, "heterosexual" attraction between the Swallow and the Reed at the beginning of the story does not contrast with the homoerotic relationship that arises between the Swallow (he) and the Happy Prince, as it is narrated in English. Undoubtedly, this is a crucial aspect of the translations that can continue being explored as Wilde's short stories keep being published, for example, in Spanish, with new translations, in new media, with new paratexts, and in illustrated volumes, but possibly with the same fossilized translation decision.

Regarding the research on "The Happy Prince," it is worth noticing that the interpretation based on the contrastive method (source text versus target text) revolves around the change in the grammatical gender and, therefore, the characterization of the Swallow, but without addressing the notion of sexuality as discourse or the symbolic value of the character's actions. In this sense, Wilde's biographical dimension is recurring as an interpretative resource of the story and not only as a contextual basis of his work. In the case of the article by Rojas-Lizana *et al.* (2018), entitled "'Kiss Me on the Lips, for I Love You.' Over a Century of Heterosexism in the Spanish Translation of Oscar Wilde," the episode of the kiss as a sign of love is assumed to be self-evident concerning the erotic bond. Nevertheless, it does not elaborate on the way such action works about the "heterosexism" or "heteronormativity" defined earlier in the study (S. Rojas-Lizana, Tolton & Hannah 2018: 10). For example, an argument could be developed around the transgressive

kiss that "serves to unmask the play of all essentialist structures around sex"[1] (Amícola 2006: 27):

> Puig [in the screenplay adapted for José Donoso's film *El lugar sin límites*] makes the most of the gesture of the stolen kiss, since the act of kissing forces one to abandon the pattern of genitality, while it obscures the component of the phallic instance. The kiss throws overboard the idea of sexuality as an instance of punishment and the production of pain, and, hence, the importance of this element in all of Puig's work. "Kiss required," "kiss accepted," "kiss given," or "kiss stolen" are keys to a social and grammatical activity that escapes the idea of the feminine and the masculine as imposed by society, but also escapes the view of an "above" and a "below." In this sense, the dance in "La leyenda del beso" allows Puig to motivate the erotic attraction that more closely drives the tragic ending, for the music conveys an additional significance to the plot of what the kiss can semioticize as "a legend" (Amícola 2006: 27).

The kiss as a disruptive signifier points to the potential for alternative and queer readings of a story that has become rooted in the generic literary repertoire as a fairy tale. Without questioning the relevance of this tale or Wilde's children's literature, the object of this study focuses on "The Happy Prince" for its semiotic and interpretive density and, this time, through a film adaptation. The 2018 film adaptation *The Happy Prince* (Everett 2018) is an "atypical" research case (Yin 2003) —insofar as its specific features may result in new interpretative lines in the field of children's literature and translation—, because the film goes through each of the translation categories of Kaindl's (2020) multimodal framework. This new rendering of "The Happy Prince" is inter-medial (from a written narrative to a film), inter-generic (the fairy tale is integrated into the dramatic genre), inter-modal (using not only linguistic signs, but also audiovisual resources), and inter-systemic (the tale is narrated in English or French depending on the story's location).

The analysis will focus on how the resemiotization of the short story "The Happy Prince" in the 2018 film adaptation enhances or transforms Wilde's different levels of signification. The second section briefly brings together some arguments from previous research on Wilde's stories from the perspective of the fairy tale and the literary tale. The third section

1. All the translated quotations from sources originally in Spanish belong to the author.

explores how excerpts from the 1888 tale are integrated into the film and how the input between representations of Wilde as a character contribute to transforming the tale into a drama film. In the fourth section, the analysis addresses how varied audiences of Wilde's stories are exploited and how the film suggests the representation of queer childhood. The last section discusses the audiovisual translation of the film, particularly in two versions of the Spanish subtitles, revisiting the problem of the already fossilized translation decision to change the gender in the personification of the Swallow (*golondrina*) in Spanish.

2. Brief contextualization on "The Happy Prince" by Oscar Wilde

Wilde's stories advance the changes of the late nineteenth century, in the Anglo-Saxon world on both sides of the Atlantic, regarding the conception of children, their upbringing, and the function of reading. The book *The Happy Prince and Other Tales* from 1888 represents, in this way, the tension between the moral and the creative within the framework of religious discourse. This tension surfaces as part of the changes resulting from industrialization, the new urban areas, and, above all, the struggle between classes with the rise of the proletariat (Zipes 2000). Among children's literature authors at the time, Zipes highlights the figure of Oscar Wilde,

> who used the fairy tale as a radical mirror to reflect what was wrong with the general discourse on manners, mores, and norms in society, and they commented on this by altering the specific discourse on civilization in the fairy-tale genre (Zipes 2000: 106).

Zipes characterizes Oscar Wilde's children's literature as fairy tales. Later Zipes (2007) will elaborate that Wilde's work integrated changes to the writing models of other canonical Victorian storytellers, such as Andersen, because Wildean storytelling suggested subverting traditional socialization. Thus, "the art of subversion" (Zipes 2007: 109) took shape in the expression of discontent in the face of the established unfair dynamics between dominant and dominated.

> There is a discourse on manners and values in *The Happy Prince* that shows how deeply troubled Wilde was by the hypocrisy of the English upper class and bourgeoisie. All his fairy tales were artistic endeavors to expose their

> wanton and cruel ways by juxtaposing Christlike figures to the norms reinforced by the civilizing process—and I should stress that Wilde took care to show that the Christ figure, too, had shortcomings (Zipes 2007: 124).

In this way, Wilde's texts appeal to his social-Christian beliefs and mix the symbols of religious mysteries with an aesthetic proposal overloaded in the face of modernism and whose readings aim to vary according to the addressee. Under the notion of a reading genre "for children" lay a sobering intention, which resorted to intertextual games based on biblical parables to avoid falling into the predictable moral endings. Thus, the tales written by Wilde influence the form and function of the fairy tale genre, a cultural and textual configuration of great dynamism (Zipes 2000, 2007).

Sanz Casares (1996) explores the formal dimensions of Wilde's stories in more depth, although he shares Zipes' opinion (part of the "Anglophone" fairy tale academy) as to their critical function. Following Vladimir Propp's (1987) functions as a reference, Sanz Casares argues that Wilde's tales point to a structure of folk tradition not because they comply with the functional repertoire of the genre, but because the stories demonstrate that Wilde recognized such functions, while departing from them or intentionally transforming them. In her view, Wilde "collected at will the part of the tradition that suited his literary purposes, enriching it with his stamp: his style, sense of humor, the vision of life, man, nature" (Sanz Casares 1996: 185 [our translation]).

In this way, Sanz Casares (1996) proposes that Wilde's stories develop a significant and exceptional theme (the social, the moral, the aesthetic, and the economic intertwined with each other) and do so with intensity and tension, that is, through a series of contrasts that point to an actual conflict which is not necessarily resolved. For example, there is the motif of the wandering hero — "the Swallow fulfilling the orders of the Happy Prince" (Sanz Casares 1996: 182)— whose ending does not entail a sense of victory because the character (among other Wildean heroes) dies, or their sacrifice is not recognized. According to Sanz Casares, through its poetic prose characteristics, Wilde's storytelling contributes to the category of the "literary tale," which is an alternative argument to that elaborated by Anglophone critics such as Zipes, who affiliates Wilde's work to the fairy tale.

Sanz Casares compiles a repertoire of the representative characteristics of Wilde's tales, contributing to "a unitary structure in intimate cohesion

between signifiers and meanings, expression and theme, which is the basis of every literary tale [...]" (Sanz Casares 1996: 190). These can be summarized in the following points:

1. The characters have several dimensions: they are not just heroes with a linear progression to achieve a goal. They can be narcissistic characters, aggressors, or victims while attaining self-knowledge. Wilde proposes individual heroes who do not share the nature of their time, who can introduce new spiritual energy into the world.
2. The stories progress through interruptions or digressions as opposed to linear narratives. There are descriptive moments that make countless references to elements perceptible through the senses. Wilde's style is the pinnacle of elaboration and artifice.
3. The actions occur in a world perceived as real and only become imaginary through the Christian miracle that suddenly appears to expose the moral problem less realistically. In Wilde's stories, "the miracle is improbable but not impossible in the Christian world, which reduces the radical difference between this world and the imaginary" (Sanz Casares 1996: 188).
4. Wilde's stories do not conclude smoothly or progressively; Wildean heroes end their exploits with their death or with a tremendous disappointment. While paying attention to the familiar themes of real life, Wilde always presents a scenario marked by division, fragmentation, and irreconcilable struggle. In its realization, reality and romance, Christian and anti-Christian values antagonize. He does not fall into didacticism but uses symbols of Christianity and a modern educated view.

The structure proposed by Sanz Casares (1996) allows us to explore how film adaptations of Wilde's stories are transformed in the media dimension and in terms of story structure concerning the genre of the short story to the genre of a drama film. The following sections will highlight visual semiotic resources, such as corporeality and performance, and through the intertextuality between two fictional accounts: Wilde's biographical narrative and the inserts of the short story.

3. From "The Happy Prince" to *The Happy Prince*

The film adaptations of Wilde (his life and work) have received a renewed interest since the post-war period, after the censorship attempts at the turn of the nineteenth to the twentieth centuries. Early adaptations of *Lady Windermere's Fan* in 1916 and 1925 were followed from 1945 onwards by the films *The Picture of Dorian Gray* or *The Importance of Being Earnest* (1952) (Buckton 2013). On the other hand, during the first half of the 1970s, the stories *The Selfish Giant* (1972), *The Happy Prince* (1974), and *The Remarkable Rocket* (1975) were adapted in animated format (Staples 2000).

Buckton (2013) underlines a period of recent adaptations in over a hundred years of Wilde in film. That period begins with Brian Gilbert's 1997 film *Wilde*, which incorporates excerpts from "The Selfish Giant" (one of the five stories collected in the 1888 volume). Such inserts happen through Wilde's voice-over in some scenes or with the roles of on-screen characters narrating the story to their children. Staples (2000) describes the integration of the story into the film as follows:

> The idea is that aspects of Wilde's life are reflected in the story. When he has just admitted and released his homosexuality, and consequently is neglecting his family, he sees himself as selfish, like the giant; at the same time, like the children in the story, he faces prosecution if caught trespassing. Later, while his wife is reading a passage about the beauty of the giant's garden, he is seen walking in just such a place with Lord Alfred Douglas. Back home, telling his children how the giant was 'really very sorry for what he had done,' Wilde is wistful. Finally, in Reading Gaol, after he has been sentenced to two years' hard labour, Wilde once again sees himself as the giant, who 'grew very old and feeble' and 'could not play about any more' (Staples 2000: 552).

In the 1997 film, parallels are built between Wilde and the Selfish Giant. This can be interpreted with a critical, albeit covert, tone of Victorian culture's discomfort with Wilde's "selfish" (homosexual) actions towards his wife and children.

The Happy Prince —released in 2018, written, directed, and starred by Rupert Everett (1959)— is the most recent film depiction of Oscar Wilde's life. As the title implies, the film uses the well-known short story as a motif, but it also uses it as a structural element. This adaptation from literature

to film can be understood initially considering the resemiotization aspects pointed out by Iedema (2003). Such an adaptation results in a productive tension between the meanings that emerge from each new organization of semiotic resources and the functions and actions that impact the narrative (Barthes 1970). Thus, the conventional interpretations or meanings associated with Wilde's short story must be reevaluated from an authorial proposal, the film elements that transform what is written, and the subtexts that potentially come to light in a new era, among other elements.

Adapting classic children's literature texts into family films can be interpreted as transposing cultural goods from a restrictive field (related to canonical authors and works) into popular culture (McCallum 2018). However, adaptations tethered to consumer-focused genres ("family film") mostly point to business models of large productions whose telos are an economic success. However, Rupert Everett's project can be interpreted above all as a personal bet that coats the film with an authorial vision[2] and contributes to the interaction between semiotic resources.

As is the case in the 1997 Wilde, the short story is presented through verbatim quotations from *The Happy Prince*. However, in the 2018 film, the narrative voice is only that of Oscar Wilde's character, and inserts from the short story are used at notable moments in the film, as seen in the following table.

2. Everett has pointed out that achieving the financing for the film took ten years since he finished the script and that culminating the project became a matter of "life or death" for him (Everett & Blyth 2018). Among the project's other difficulties and characteristics, he noted that Merlin Holland also influenced the in-depth research for the script; Wilde's only grandson; the decision to direct the film himself came after eight directors turned down the project; and that most of the well-known actors are friends of Everett's and agreed to work on the project because of that bond (Everett & Blyth 2018).

Time	Description of the scene	Excerpt from the short story
00:00:49	Black screen; transition to the silhouette of a city O.W.'s voice, off screen	In English: the short story begins: "*High above the city.…*"
00:01:17	1890, London; O.W.'s voice, off-screen His children are shown tucked up to sleep O.W., young, is seen in a full dress, seated in an armchair at the feet of the bed.	In English: Description of the Prince's statue and the reason for his admiration. Jump in the story to the conversation between the Prince and the Swallow about the mystery of suffering.
00:02:25	Montage of several images: people in full dress dining on a terrace, streets of Paris; children sitting on the edge of the street while it rains.	In English: Excerpt of the Swallow that flies through the city and observes the inequality between rich and poor.
00:02:40	1900, Paris; a man seated all by himself in a café; he looks up and it is revealed that it is O.W. aged.	In English: Excerpt of the writer who it too cold to finish his work.
00:11:02	1990, Paris; inside a room, O.W. and Jean have just had intercourse, Leon enters and demands that he continue with the story.	In French: The Swallow sees the children under the bridge; he returns to the Prince, who asks him to take the gold plates from him and give them to the men.
01:11:50	1898, Paris; O.W. meets Jean and Leon. He offers to tell them a story; they reply that they have no time because they have to work.	
01:22:25	1900, Paris; O.W. is in bed at the Hôtel d'Alsace, weak after ear surgery. Jean and Leon go to visit him. Leon demands the money he owes them, as well as the end of the story.	In French: The Swallow tells the Prince that he will leave; he asks him to take the emeralds that he had for eyes to the brother who has lost the matches. The Swallow decides to stay and take care of the blind Prince.
01:24:00	1989; Young O.W. reads the story to his children before they go to sleep.	In English: The Swallow picks up strength to climb onto the Prince's shoulder; he is very cold; it is winter.

01:25:00	1990, Paris; O.W. continues the story for Leon.	In French: The Swallow reveals that he is going to die; he kisses the Prince on the lips; he falls dead.
01:31:25	1990, delirium scene; montage of O.W. lying down; the frame rotates. Queen Victoria, the Prince of Wales and other princesses are seen in the room. The Queen asks him to continue the story.	In English: The tarnished statue is removed; it is taken to be melted. The lead heart does not melt and is thrown in the trash.
01:32:00	1900, Paris; scene of O.W.'s funeral, his voice narrates the story.	In English: The lead heart falls next to the Swallow's body.
01:34:19	1900; Robert Ross travels by boat; voice of O.W. in background.	In English: God asks His angels to search for two objects from Earth and bring them to Him.
01:35:00	1989; O.W.'s children sleep, and he turns out the light, his voice ends the story.	In English: God salutes the choice of His angel of bringing Him the Prince's heart and the Swallow's body.

Table 1. Occurrence of the short story in the film *The Happy Prince*

Everett's film depicts the final three years of Wilde's life after his release from Reading Prison. The representation of this stage in his life facilitates the creation of a motif in the film's plot that interweaves Wilde's biographical narrative and the short story inserts. Such interaction between biographical facts narrated with excerpts from the tale constructs new dimensions of the characters in both texts and through mutual feedback: from the short story to the film and vice versa. This input occurs when Wilde's image on screen suggests the face and figure of the fairy tale's narrative voice. The narrated story of Wilde's survival through years of poverty and illness are the core images and themes in the film. In this way, the character of the impoverished writer in the short story marks a specific moment in which the film's events can be anchored. While Sanz Casares (1996) pointed out that Wilde's characters did not settle on the good/bad opposition, in the 2018 film, Wilde's character functions as a parallel of two characters in the short story and thus builds new levels of characterization and depth in the motifs of the story.

On the other hand, the apparent fragmentary occurrence of the short story throughout the film constitutes the cohesion marks between the different temporal moments of Wilde's life. The images and themes of the loss of the writer's vitality through the dispossession of symbolic capital parallel the idea of the Happy Prince functioning as a process of decay. The final days that mark Wilde's approach to the Catholic creed and the references to God and His angels that recover the remains of the Prince and the Swallow are added to these images. In other words, the parallel between Wilde and the Happy Prince contributes to the film's coherence, which begins and concludes with the opening and ending excerpts from the short story.

There is also a contribution from Everett himself, in his status as a film and theater star, to how the characters of both texts are integrated. Within the framework of Dyer's (1998) proposal of the actor as a sign, the film results in a reflexive representation of Wilde's work in the cinema. The evocative fact is embodied by Everett himself, who had already portrayed Wildean characters in previous films: Lord Arthur Goring in *An Ideal Husband* (Parker 1999) and Algernon Moncrieff in *The Importance of Being Earnest* (Parker 2002). Both characters occupy the position of the eloquent subject of Wilde's narrative and theater, the character who utters the Irish author's aphorisms. As an actor and signifier in the narrative, Everett serves as an instrument in the generic transformation of the short story "The Happy Prince" into a drama film[3]. Likewise, through the semiotic resource of corporeality, the actor mobilizes an amalgam of Wildean characters sustained in the intertextuality of Everett's incarnation.

From these interactions between story and film around Wilde, the next section will present an additional dimension concerning the initial text's audience and the imagined addressees in the film.

3. It is not only Everett who contributes to seeing the film as a meta-Wildean product. Several actors who have portrayed Wildean characters in film and theater also make an appearance; just to mention a couple of them: Colin Firth, who plays Reggie Turner in the 2018 film was formerly the protagonist in *The Importance of Being Earnest* (2002), and Tom Wilkinson playing Father Cuthbert Dunne, who gave Wilde his last rites, was the Marquess of Queensberry in the 1997 film, *Wilde*.

4. On queer childhoods

The letters that Wilde sent to different people in June 1888, with the gift of his book, expressed the author's ideas: "It is only a collection of short stories, and is really meant for children" (Wilde 2000: 350). However, he also refers to his stories as "studies in prose" on two occasions (Wilde 2000: 352) and, in this way, suggests that the stories were "meant partly for children, and partly for those who have kept the childlike faculties of wonder and joy, and who find in simplicity a subtle strangeness" (Wilde 2000: 352). Three years later, in 1891, Wilde would write to the editor of London's *Pall Mall Gazette*, a response to the review of his book *A House of Pomegranates*, to rectify the argument that his stories were not aimed at English children due to the complex lexicon that the work consisted of: "Now in building this *House of Pomegranates* I had about as much intention of pleasing the British child as I had of pleasing the British public" (Wilde 2000: 503). The dual addressee that Wilde refers to is not an exclusive feature of his stories —something similar happened with Andersen's work (van Coillie 2008)—. However, this dual dimension is a starting point for understanding how Everett's film adaptation of "The Happy Prince" exploits the function of the addressee and thus points to a model of boy/girl/unexpected childhoods.

As shown in Table 1, in *The Happy Prince*, the addressees of the story are multiple, and they become more diverse as the film progresses. Initially, it is Cyril and Vyvian, Wilde's sons, tucked up in bed and ready to sleep, who listen to the story. But then Wilde's voice is superimposed in a montage of scenes that ends with Oscar's character looking to the camera, outside the field of view, towards the viewer, to whom he tells that "it's a dream." Later, the orphans Jean and Leon listen to the story. Leon even demands Wilde to finish telling him the story on his deathbed and with a slight kick. In Wilde's delirium, before he dies, it is Queen Victoria who asks him to continue the story. In the final montage, after his death, Wilde's voice accompanies the scenes, and the addressee is again the spectator. The ending scene shows Wilde's children listening to the story until they fall asleep one last time.

The position of Wilde's children in a domestic, warm, and safe space highlights, by the opposition in the story, the figures of young Jean and his younger brother Leon. Indeed, Cyril and Vyvian are removed from the

narrative until the film's ending so that the other two youngsters play a similar role as Wilde's children, but that is, at the same time, problematic. As Bruhm and Hurley (2004: xvi) argue: "To make the child innocent is to suppress the disruptive alternative to innocence —which, in fine binary logic, makes the 'other' essential to our understanding of innocence itself." In the case of the film *The Happy Prince*, Wilde's blood children, the innocents, are suppressed to propose a queer kinship with the two orphans, above all a bond of care, but also an eroticized relationship with Jean, the eldest. Both brothers refuse, initially, to listen to the story, because they have no time since they must work. Despite this, both are later evangelized by Wilde's storytelling and Leon becomes the most attentive member of this audience.

Jean and Leon are a representation of queer childhood. A representation of interrupted childhood, the interruption through hunger, misery, and abandonment (Skliar 2012). Both characters are an example of that type of street children, in cities, affected by industrialization and migrations from the countryside, from which knowledge about sex began to be exploited through experience away from nuclear families (D'Emilio 1992). They are a dual figure: the child beggar or from the dangerous classes and, at the same time, the axis of a potentially erotic fascination in the writings of Horatio Alger (Moon 2004). Because of their social position and their roles in the story, both brothers become part of the tale narrated by Wilde.

> "In the square below," said the Happy Prince, "there stands a little match-girl. She has let her matches fall in the gutter, and they are all spoiled. Her father will beat her if she does not bring home some money, and she is crying […]" (Wilde 1889: 17).

Wilde, in the film, refers to this excerpt on his deathbed and replaces the little girl with Leon and the abusive father with Jean. However, Wilde's account becomes more of an ironic gesture to little Leon, since they both know that it is he who cares for his older brother. Leon is, to some extent, the enterprising child who oversees the work of Jean who sells flowers. Indeed, Wilde pays Leon to give him moments alone with his brother (euphemistically called "purple moments"). Leon collects the money and sees to it that Wilde does not exceed the agreed time with his brother. In addition to the payment in cash, Leon positions Wilde as the laborer who must also pay with his work as a storyteller.

Thus, *The Happy Prince* transforms the source text not only through the medium and genre but also by expanding the theme of the childhoods represented and the audiences. Leon and Jean function as forms of queer childhoods that, according to Stockton (2004, 2009), are approximations of the creatures of Freudian psychoanalytic discourse:

> But there is a type of dangerous child who, "if all goes well," will be straight, not gay, in a future incarnation, though this child can never be a straight as a child. The child who answers this riddle, of course is the child queered by Freud […]: the not yet straight child who is, nonetheless, a sexual child with aggressive wishes (Stockton 2004: 193).

While the characters and the context of the film are representations of a time when the categories "homosexuality" and "homosexual" were in the process of conceptual formation and exploration by a conglomerate of knowledges around sexology (Foucault 1991), the representation of the youngest in the film deconstructs the notion of the child, his superior good and an asexual past, without any access to eroticism. Leon is a boy who knows what goes on in the room momentarily shared by Wilde and Jean; he knows the economic need that he and his brother face to survive, and that the body can be transformed into an erotic capital. All these knowledges of the boy overlap with his excitement at hearing a fairy tale, suggesting the image of a child with some normality. In Jean's case, the argument of the need for survival and the lack of authority figures to explain the homoerotic bond that he establishes with Wilde is also found as a relief; superimposed on this are the bonds of care between his brother, Oscar, and himself, as a form of single-parent familial love. Thus, the film represents a queer moment in Jean and Leon's lives, but leaves open the idea of a normal future after Wilde's death.

5. On the symptom of fossilized translation

As in his later years Wilde lived mostly in Paris, *The Happy Prince* incorporates French as language 3 (L3) throughout the film[4]. In the editions of

4. In the literature on translated multilingual films (de Higes-Andino *et al.* 2013; Zabalbeascoa & Corrius 2014; Zabalbeascoa 2019), L1 refers to the main language of the source text; L2, to the language of the target text; L3, to the other languages used

the film consulted for this research, the following treatments of L2 through audiovisual translation modalities have been identified:

Edition	Language	Subtitles	Dubbing
Google Play Movies	English	Closed captions in Spanish.	No.
	French	Closed captions in Spanish without any language change markings.	
Apple TV	English	Closed captions in Spanish.	In Spanish.
	French	Closed captions in Spanish without any language change markings.	No dubbing.
Blu-ray (United States)	English	Closed captions in Spanish.	No.
	French	Open captions in English; Spanish subtitles are superimposed.	

Table 2. Audiovisual translation modalities in the editions of *The Happy Prince*

As Table 2 shows, in the editions of the film consulted, only the one available on Apple TV has a dubbed version in Spanish (Latin America). However, the dubbing is resorted to only in the case of the dialogues and lines in English (L1). The interactions and lines in French (L3) are not dubbed, nor are they repeated in French by the dubbing voice actors, but the original movie's soundtrack is maintained. The French segments appear with Spanish (L2) subtitles without any markings in brackets, as might happen in some cases of multilingual film subtitles (de Higes-Andino *et al.* 2013).

All editions have Spanish subtitles. The subtitles of Google Play Movies and Apple TV have the same translation (it is the same version translated into Spanish), although their integration in the image is different. In the case of Apple TV, the subtitles appear in a box with a faded pale tone that distinguishes the text from the image (Image 1). In Google Play Movies, the subtitles appear outside the frame, in the lower black strip (Image 2).

in the film. In the film *The Happy Prince*, Italian is also used in some scenes, but it will not be listed as it is not a unit of analysis.

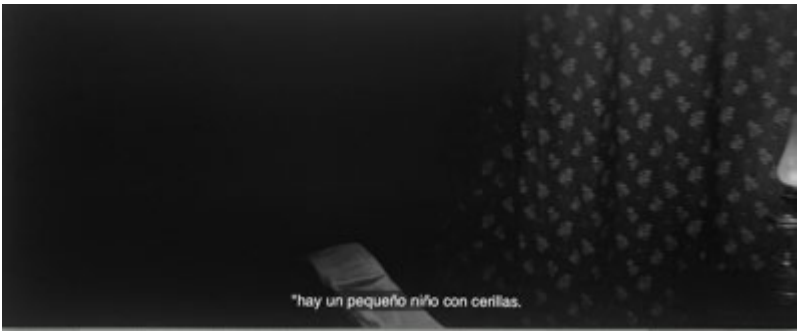

Image 1. Still from Apple TV subtitled version (01:24:21)

Image 2. Still from Google Play Movies subtitled version (01:24:22)

In the Blu-ray edition, the movie has English subtitles open or embedded in the image (open subtitles, hard subtitles/titles) for all dialogues in French. When the Spanish subtitles are enabled, they overlap with the English subtitles (Image 3). According to the classification of Diaz Cintas and Remael (2021), this type of English open subtitles can be understood as forced narrative subtitles: "those present in the original audiovisual production to provide information to make it comprehensible for the source audience" (Díaz Cintas & Remael 2021: 26).

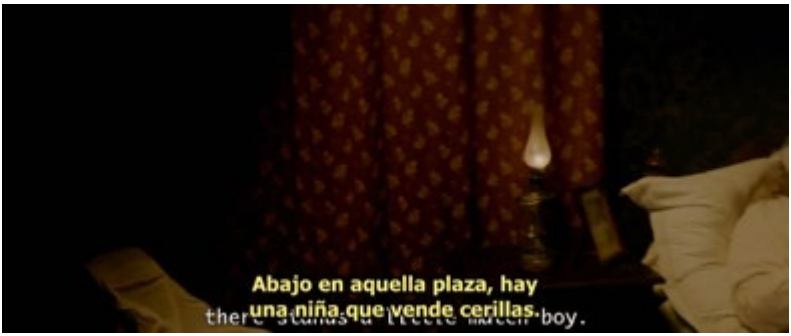

Image 3. Still from Google Play Movies subtitled version (01:24:22)

The film's dubbed version in Spanish may constitute a case of intertextual reference in audiovisual translation (Chaume 2012: 147-48). Indeed, in addition to the clear link with Wilde's English short story, the intertextual relationship is made more complex by the fact that the translated text seems to refer to a pre-existing translated version. An indication that serves to trace this fact is the first excerpt of the tale that is presented almost word for word in English ("High above the city..."). In the dubbed version, the first segment of the short story has been translated as follows:

> En la parte más alta de la ciudad, sobre una columna, se alzaba la estatua del príncipe feliz. Estaba revestida de madreselva de oro fino. Tenía dos centellantes zafiros como ojos y un gran rubí rojo ardía en el puño de su espada. Por todo lo cual, era muy admirada (00:00:50).
>
> [Back translation]
> On the highest part of the city, on a column, stood the statue of the Happy Prince. It was covered with fine golden honeysuckle. He had two sparkling sapphires for eyes and a large red ruby burned in the hilt of his sword. For all of which, it was greatly admired (00:00:50).

Taking as a reference some microtextual aspects, such as the lexical selection ("madreselva de oro fino") or morphosyntactic aspects ("se alzaba la estatua..."), it is probably Julio Gómez de la Serna's version (Wilde 1964) that is used as pre-text or translation reference for the dubbing. Some changes in favor of a more standard lexicon are noted, such as the verb "arder" instead of "refulgir" or "centellantes" for "rutilantes", but Gómez de la Serna's

translation presents many similar features with the text narrated in the Spanish dubbing[5]. After all, the version translated by Ricardo Baeza and Julio Gómez de la Serna's own version (different from the ones he did with E.P. Garduño) are recognized for their quality and number of editions since the period which Constán (2009) categorizes as the second wave of Wilde translations in Spain (from 1909 to the 1920s). The version on the streaming platforms does not bear similarity with the Blu-ray version; the line breaks of the subtitles, as seen in Table 3, differ in both cases. The lexical selection, as well as the structures of some lines, are also different. Without further identifiable features of the version, it is not possible to point out, for the moment, a version that served as the basis for these subtitles, so they may be *ad hoc* translations for the film's distribution.

Google Play Movies/Apple TV	Blu-ray
1. High above the city 2. On a tall column 3. Stood the statue Of the Happy Prince (*sic*) 4. It was completely covered Of fine gold leaf 5. His eyes were two bright sapphires 6. And a large red ruby glittered On the hilt of his sword 7. He was admired, no doubt	1. High above the city 2. On a high pedestal, it stood The statue of the Happy Prince (*sic*) 3. All of it was covered With fine leaves of fine gold 4. For eyes, it had two bright sapphires And a great red ruby gleamed 5. On the hilt of his sword 6. He aroused great admiration

Table 3. Transcription of the English subtitles of *The Happy Prince* (00:00:50- 00:01:11)

The Spanish translated versions of both the dubbing and the subtitles maintain the change in the personification of Swallow due to the grammatical gender marking derived from the word *golondrina* (swallow). As shown in Image 4, the subtitles enabled in Spanish (L2) appear over the open subtitles in English (L1), because Wilde narrates in French (L3), in this scene, the moment before the death of the little bird. Although the word used in

5. The contrast with other translated versions was carried out by taking as reference a corpus of 35 translated versions of the short story (published between 1920 and 2015). This corpus is the object of study of another project by the author of this article, including the adaptation of the short story in illustrated books and animated films.

French for *Swallow* is *hirondelle*, Wilde refers to this character with masculine grammatical markers, mainly the pronouns *il* (subject) and *lui* (emphatic). In Frame 4.1 we see that the English subtitled version (L1) clearly uses the pronoun *he* in relation to *Swallow* to describe the moment of the kiss on the lips of the Happy Prince.

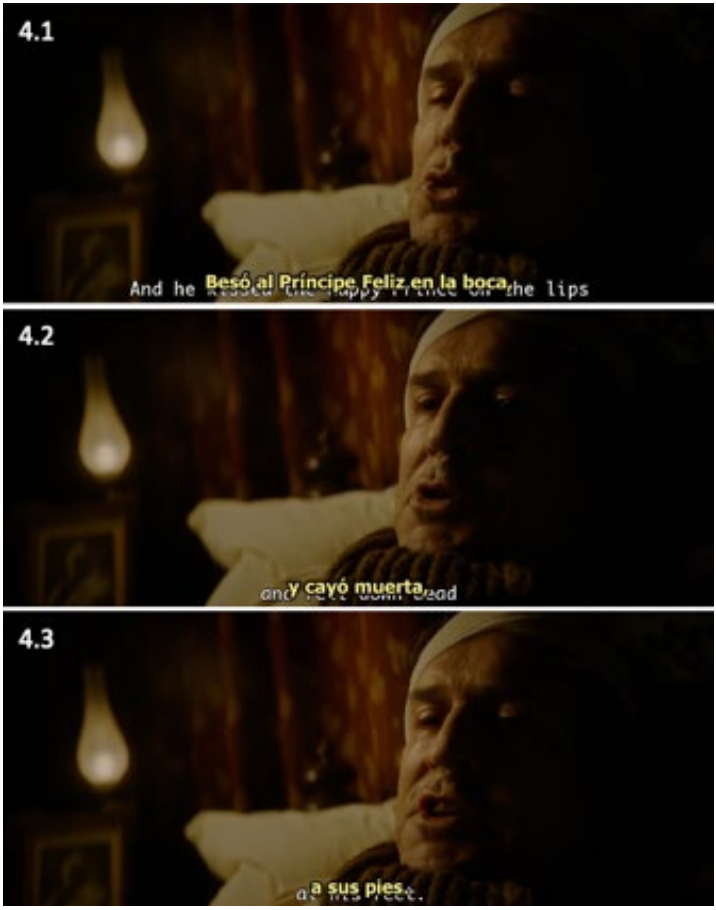

Image 4. Blu-ray subtitle sequence (01:25:11-01:25:18)

The concurrence of three semiotic systems (two written and one spoken) can be described as a case of "modal density" (Norris 2017) in which concurrent linguistic codes reveal the possibilities of approaching the representation of the same character in other language translations. Following Chaume's (2004) notion of semiotic cohesion as a reference, the opposition between the personification of the Swallow in Spanish versus the pronoun *he* written in English points to an ironic yet questioning circumstance. The choice of *golondrina* as the only viable and recurrent option in the translated versions of Wilde's story allows us to understand the power of the translation's performativity (Bermann 2014) and the translation's effectiveness as *techne* (Baer 2021), even more so when both dimensions generate micropolitics of translation and representation linked to a specific model of the sex-gender system.

The performativity in the different versions of the short story of "The Happy Prince" emerges because of a specific way of translating. Wilde has been reified through a sole reading of the text and through an attempt to propose its univocity. Only in a few exceptional versions is the change in the personification of the little bird pointed out in timid footnotes. Nevertheless, the translator's decision has solidified in a closure of the meaning of the Spanish text. The now-canonical short story is usually collected in anthologies of children's stories or Wilde's short narrative. These editions use the versions by Gómez de la Serna or Baeza as referents. As Baer (2021) proposes, in terms of the status and stability of those that are anthologized texts:

> The power of the anthology to confer ontological status has made it an important tool for oppressed minorities and, perhaps, especially important in the gay liberation movement, as sexual identity is typically construed as less visible than ethnic or racial identities (Baer 2021: 84).

In its status as a constantly edited text, new translations of the short story may incorporate slight changes in the species and not the gender of the bird, probably a swift. The Blu-ray edition of *The Happy Prince* analyzed in this section shows how meanings come back into play, even more so when, in the contact between languages (in this case, the superimposition of the subtitles), new paths open for various readings of the texts.

6. Once again and at last, "The Happy Prince"

As mentioned above, Wilde has been on film for more than a hundred years now. The films from the closest period (beginning in 1997) may entail a paradox between renewed interest in the life and work of the Irish author and concessions regarding themes that are uncomfortable for many audiences: "[T]his embracing of Wilde by mainstream cinema has come at the cost of sacrificing the more cryptic, transgressive aspects of his depiction of sexual identity" (Buckton 2013: 349). However, Rupert Everette's most recent film of The Happy Prince proposes an authorial vision, different from other films due to the transformation of a Wildean tale through audiovisual and film semiotic resources that endow the initial text with new dimensions.

Throughout the analysis, three main aspects of the adaptation of the short story to a film production have been pointed out. The first of them has to do with the input between the two fictional records: one based on the life of Oscar Wilde and the other on the tale of "The Happy Prince." The influence or contribution of new dimensions happens in both directions: the film acquires a cohesive structure or macrostructure through the excerpts of the short story, while Wilde's character deepens different characters that are represented in parallel to the author's biographical passages. In this semiotic interaction, Rupert Everett's function as a performer and a sign provides the film and the Wildean texts with an intertextual key based on the actor's corporeality. Secondly, the film exploits the notion of the dual addressee and instead presents multiple addressees of the fairy tale addressees of the fairy tale. Through the presentation of the orphan siblings, the film integrates queer childhoods as part of Wilde's story and as possible receivers of the short story. In this way, censorship acts related to notions of innocent childhoods are challenged by the representation of eroticized or queer children. The third axis of the analysis focused on how the concurrence of three versions of the tale in three different linguistic systems reopens the controversy over the gender change of the Swallow. In this regard, the notion is suggested that the different versions of "The Happy Prince" function performatively to create a fossilized and univocal version. To this end, it has been proposed to generate new versions by taking advantage of the micropolitical potential of translating.

Finally, in line with Linda Wong's (2011) analysis of new readings of *The Happy Prince* in China, the study was conducted assuming that Wilde's storytelling remains relevant in the twenty-first century. Evidence of such relevance is the constant editions of his work and the various mediatized products by the cultural industries, among other independent and academic agents (such as adaptations, exhibitions, research). Exploring the short story in its new editions, technological formats, and adaptations allows us to explore happiness, life, and humanity (Wong 2011: 122).

References

Amícola, José. (2006) "Hell has no limits. De José Donoso a Manuel Puig." In: Ingenschay, Dieter (ed.) 2006. *Desde aceras opuestas. Literatura/cultura gay y lesbiana en Latinoamérica*. Madrid & Frankfurt am Main: Iberoamericana & Vervuert, pp. 21-35.

Baer, Brian James. (2021) *Queer theory and Translation Studies*. London & New York: Routledge. DOI: <https://doi.org/10.4324/9781315514734>

Barthes, Roland. (1970) "Introducción al análisis estructural de los relatos." In: *Análisis estructural del relato*. Madrid: Tiempo Contemporáneo, pp. 9-43.

Bermann, Sandra. (2014) "Performing translation." In: Bermann, Sandra & Catherine Porter (eds.) 2014. *A companion to Translation Studies*. Oxford & Malden: Wiley-Blackwell, pp. 285-297.

Bruhm, Steven & Natasha Hurley. (2004) "Curiouser: on the queerness of children." In: Bruhm, Steven & Natasha Hurley (eds.) 2004. *Curiouser: on the queerness of children*. Minneapolis: University of Minnesota Press, pp. ix-xxxviii.

Buckton, Oliver S. (2013) "Wild life: Oscar on film." In: Powell, Kerry & Peter Raby (eds.) 2013. *Oscar Wilde in context*. Cambridge: Cambridge University Press, pp. 347-355.

Chaume, Frederic. (2004) *Cine y traducción*. Madrid: Cátedra.

Chaume, Frederic. (2012) *Audiovisual translation: dubbing*. Amsterdam & Philadelphia: St Jerome Publishing.

Cohen-Gross, Dalia. (2013) "Oscar Wilde's *The Happy Prince*: the case of Hebrew translations." *SKASE Journal of Translation and Interpretation* 6:1, pp. 2-17.

Coles, Rowena. (2012) "Is It a He or a She? Gender differences in Italian translations of Oscar Wilde's stories for children." *Gender Studies* 11:1, pp. 218-232. DOI: <https://doi.org/10.2478/v10320-012-0041-6>

Constán, Sergio. (2009) *Wilde en España. La presencia de Óscar Wilde en la literatura española (1882-1936)*. León: Akron.

D'Emilio, John. (1992) *Making trouble. Essays on gay history, politics, and the university*. London & New York: Routledge.

De Higes-Andino, Irene *et al*. (2013) "Subtitling language diversity in Spanish immigration films." *Meta* 58:1, pp. 134-145. DOI: <https://doi.org/10.7202/1023813ar>

Díaz Cintas, Jorge & Aline Remael. (2021) *Subtitling. Concepts and practices*. London & New York: Routledge.

Duffy, John-Charles. (2001) "Gay-related themes in the fairy tales of Oscar Wilde." *Victorian Literature and Culture* 29:2, pp. 327-349. DOI: <https://doi.org/10.1017/S1060150301002054>

Dyer, Richard. (1998) *Stars*. London: British Film Institute Publishing.

Evangelista, Stefano. (ed.) (2010) *The reception of Oscar Wilde in Europe*. London & New York: Continuum.

Everett, Rupert. (2018) *The Happy Prince*. United Kingdom, Belgium, Italy & Germany: Lionsgate UK, Concorde Film, Beta Cinema & Sony Pictures Classic.

Everett, Rupert & Michael Blyth. (2018) "Rupert Everett on channeling Oscar Wilde for The Happy Prince." BFI Flare. 2018. Online: <https://youtu.be/zLB_S3vxK5c>

Foucault, Michel. (1991) *Historia de la sexualidad 1. La voluntad de saber*. México D. F., Buenos Aires & Madrid: Siglo XXI.

Hăisan, Daniela. (2020) "Subjectivity in (re)translation: the case of Oscar Wilde's tales in Romanian." *Lublin Studies in Modern Languages and Literature* 44:1, pp. 39-50. DOI: <https://doi.org/10.17951/lsmll.2020.44.1.39-50>

Iedema, Rick. (2003) "Multimodality, resemiotization: extending the analysis of discourse as multi-semiotic practice." *Visual Communication* 2:1, pp. 29-57. DOI: <https://doi.org/10.1177/1470357203002001751>

Irwin, Robert McKee. (2019) "Oscar Wilde in Mexico: keeping the scandal alive." *Journal of Latin American Cultural Studies* 28:3, pp. 329-339. DOI: <https://doi.org/10.1080/13569325.2019.1655395>

KAINDL, Klaus. (2020) "A theoretical framework for a multimodal conception of translation." In: Borja, Mónica *et al.* (eds.) 2020. *Translation and multimodality. Beyond words*. London & New York: Routledge, pp. 49-70.

KAYE, Richard A. (2004) "Gay studies/queer theory and Oscar Wilde." In: Roden, Frederick S. (ed.) 2004. *Palgrave advances in Oscar Wilde studies*. New York: Palgrave Macmillan, pp. 189-223.

LIANG, Yuanyuan. (2020) "Dance of estrangement: divisions in Oscar Wilde's fairy tales." *Children's Literature in Education* 51, pp. 544-555. DOI: <https://doi.org/10.1007/s10583-019-09397-2>

LOZANO SAÑUDO, Belén. (2011) "Borges y la traducción. Análisis de su primera incursión práctica: *El Príncipe Feliz* de Oscar Wilde." *Mutatis Mutandis* 4:1, pp. 38-47.

MARTÍNEZ, María Elena. (2014) "Archives, bodies, and imagination. The case of Juana Aguilar and queer approaches to history, sexuality, and politics." *Radical History Review* 120, pp. 159-182. DOI: <https://doi.org/10.1215/01636545-2703787>

MCCALLUM, Robyn. (2018) *Screen adaptations and the politics of childhood. Transforming children's literature into film*. London: Palgrave Macmillan.

MOON, Michael. (2004) "'The gentle boy from the dangerous classes': pederasty, domesticity, and capitalism in Horatio Alger." In: Bruhm, Steven & Natasha Hurley (eds.) 2004. *Curiouser: on the queerness of children*. Minneapolis: University of Minnesota Press, pp. 31-56.

NORRIS, Sigrid. (2017) "Modal density and modal configuration. Multimodal actions." In: Jewitt, Carey (ed.) 2017. *The Routledge handbook of multimodal analysis*. London & New York: Routledge, pp. 86-99.

PARKER, Oliver. (1999) *An ideal husband*. United Kingdom: Miramax Films & Icon Productions.

PARKER, Oliver. (2002) *The importance of being earnest*. United Kingdom & United States: Miramax Films.

PROPP, Vladimir. (1987) *Morfología del cuento*. Madrid: Editorial Fundamentos.

RODRÍGUEZ NAVAS, Ana. (2019) "'Free from the fatal contagion of prudery': reading Wilde in Puerto Rico." *Journal of Latin American Cultural Studies* 28:3, pp. 395-426. DOI: <https://doi.org/10.1080/13569325.2019.1705773>

ROJAS-LIZANA, Isolda & Emily Hannah. (2013) "Manipulación del género gramatical y sexual en la traducción española de un cuento de Oscar Wilde." *Babel* 59:3, pp. 310-331. DOI: <https://doi.org/10.1075/babel.59.3.04roj>

ROJAS-LIZANA, Sol; Laura Tolton & Emily Hannah. (2018) "'Kiss me on the lips, for I love you'. Over a century of heterosexism in the Spanish translation of Oscar Wilde." *International Journal of Comparative Literature & Translation Studies* 6:2, pp. 9-18.

ROJAVIN, Marina. (2014) "If the swallow made the prince happy: Translating Wilde into Russian." *SEEJ* 58:1, pp. 76-92.

SANZ CASARES, María Concepción. (1996) *El Universo de los cuentos de Oscar Wilde*. Valladolid: Universidad de Valladolid.

SKLIAR, Carlos. (2012) "La infancia, la niñez, las interrupciones." In: Walzer, Alejandra (ed.) 2012. *Qué es un niño hoy. Reflexiones sobre el cambio*. Salamanca: Comunicación Social, pp. 31-42.

STAPLES, Terry. (2000) "Wilde's fairy tales, film adaptations." In: Zipes, Jack (ed.) 2000. *The Oxford companion to fairy tales*. New York: Oxford University Press, pp. 511-552.

STOCKTON, Kathryn Bond. (2004) "Growing sideways, or versions of the queer child: the ghost, the homosexual, the freudian, the innocent, and the interval of animal." In: Bruhm, Steven & Natasha Hurley (eds.) 2004. *Curiouser: on the queerness of children*. Minneapolis: University of Minnesota Press, pp. 277-315.

STOCKTON, Kathryn Bond. (2009) *The queer child. Or growing sideways in the twentieth century*. Durham & London: Duke University Press.

VAN COILLIE, Jan. (2008) "The translator's new clothes translating the dual audience in Andersen's *The emperor's new clothes*.'" *Meta* 53:3, pp. 549-568. DOI: <https://doi.org/10.7202/019239ar>

WILDE, Oscar. (1889) *The Happy Prince and other tales*. London: David Nutt.

WILDE, Oscar. (1964) "El Príncipe Feliz." In: Gómez de la Serna, Julio (ed.) 1964. *Obras completas*. Madrid: Aguilar, vol. 1, pp 319-325.

WILDE, Oscar. (2000) *The complete letters of Oscar Wilde*. London: Fourth Estate.

WONG, Linda. (2011) "Contemporary Chinese re-readings of Oscar Wilde's *The Happy Prince*." *The Wildean* 38, pp. 111-124.

WOODS, Gregory. (2001) *Historia de la literatura gay. La tradición masculina*. Madrid: Akal Ediciones.

YIN, Robert. (2003) *Case study research: design and methods*. Thousand Oaks: Sage Publications.

ZABALBEASCOA, Patrick. (2019) "'That's just what we need, a fourth language'. Multilingual humour in film and television translation." In: Junkerjürgen,

Ralf & Gala Rebane (eds.) 2019. *Multilingualism in film*. Berlin *et al*.: Peter Lang, pp. 15-34.

ZABALBEASCOA, Patrick & Montse Corrius. (2014) "How Spanish in an American film is rendered in translation: dubbing *Butch Cassidy and the Sundance Kid* in Spain." *Perspectives* 22:2, pp. 255-270. DOI: <https://doi.org/10.1080/0907676X.2012.695380>

ZDRAZHKO, Alina. (2012) "Strategies and approaches to translation of Oscar Wilde's tale *Happy Prince*." In: Proskurin, Sergei (ed.) 2012. *Yazyk I Kul'tura*. Novosibirsk: Novosibirskiy Gosudarstvennyy Tekhnicheskiy Universitet, pp. 118-122.

ZIPES, Jack. (2000) "Towards a definition of the literary fairy tale." In: Zipes, Jack (ed.) 2000. *The Oxford companion to fairy tales*. New York: Oxford University Press, pp. xv-xxxii.

ZIPES, Jack. (2007) *Fairy tales and the art of subversion*. London & New York: Routledge.

BIONOTE / NOTA BIOGRÁFICA

IVÁN VILLANUEVA JORDÁN is a research professor at Universidad Peruana de Ciencias Aplicadas (Lima, Peru). He has conducted research on discourses and performances of drag queens in Lima. His doctoral research addressed the translation and multimodal construction of gay masculinities in contemporary telefiction. His current research interests are audiovisual translation, LGBTQ+ studies, and translation research pedagogy.

IVÁN VILLANUEVA JORDÁN es profesor investigador a tiempo completo de la Universidad Peruana de Ciencias Aplicadas. Ha realizado investigaciones sobre discursos y performances de drag queens en Lima (Perú). Su investigación doctoral abordó la traducción y construcción multimodal de masculinidades gay en la teleficción contemporánea. Sus líneas de investigación actuales son la traducción audiovisual, los estudios LGBTQ+ y la enseñanza de la investigación en traducción.