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An African Journal of English Studies

Number 15

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DIFFÉRANCE PÉRENNE

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Translation as Recreation: Interrogating Heteronormativity in Emma Donoghue's "The Tale of the Rose"

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Introduction

For a long time, translation has been considered as the faithful rendering of a source text into a target text, taking into account the linguistic and grammatical rules in the target language. Nowadays, thanks to the cultural turn initiated by scholars such as Susan Bassnett and André Lefevere, translation is no longer seen as such¹. Rather, it is seen as the very negotiation of different cultural aspects in the very act of translation to offer a new version that raises expectations for a new set of readers. Thus, translation intends to contribute in the remaking, remodeling and refashioning or better, as Lefevere calls it, "rewriting" of a source text. As Martine Hennard Dutheil de la Rochère points out:

[r]ethinking translation after the cultural turn means that both source and target texts must be apprehended in context to recognize their status as unique productions embedded in particular social, economic, and cultural reality; studying them together highlight their differences as pointing to a genuine process of re-creation (6-7).

Within the process of translation, the translated text is no longer a mere copy to the copy of the original text but purely a "repetition with productive difference" (de la Rochère 5).

Translation Studies as a discipline emerged when theorists and practitioners of translation started reflecting on what such an activity entails beyond a mere linguistic "transfer" of "meaning".² As an academic discipline, Translation Studies began to develop in the 1970s but the field was radically transformed and energized by the 'cultural turn'³ in the 1980s and 1990s (at least in English-speaking countries), as Bassnett and others have argued. In this sense, Irish writer Emma Donoghue's "recreation" of the tale "Beauty and the Beast" falls within this category inasmuch as it can be considered as a 'rewriting' in Lefevere's terms, though, of course, it is clearly distinct from translation per se. In other words, Donoghue's retelling of the fairy tale "Beauty and the Beast" cannot be considered as a pure translation in the narrow sense, but it should be considered as a creative and innovative rewriting in Lefevere's sense. Thus, each translation of a text becomes a personal experience, a personal reading from which every reader appropriates, re-appropriates and alters its meaning depending on her/his sensibility and epoch. More importantly, it becomes a creative process and practice through which translators are able to tackle social concerns that make a text relevant to a new audience and context.

If the fairy-tale genre has always been aligned with its didactic function to enable children to understand their world and endorse dominant norms and heteronormative ones, then Donoghue's creativity subverts this long-held view. In fact, the conventions of the fairy-tale genre have long

been viewed as rigid, fixed and not malleable. More often, a fairy-tale starts with phrases such as “once upon a time” and ends with the union of a virgin girl into a heterosexual marriage.⁴ Often, in such texts, evil and virtue, good and bad coexist in order to enable children to learn acceptable behaviors and manners of their given society and culture. The text is presented in simplified views to allow children to grasp easily the moral issues and concerns involved. For instance, the witch is always rendered in evil terms: ugly, wicked and bad whereas the princess is appealing and attractive, the prince is depicted as brave, virile and powerful. Prominent themes of fairy tales include love, fear, death, isolation, and abandonment. In presenting simpler versions of human nature and qualities and in seizing children’s attention and imagination, fairy tales seek to forge their social behavior and to allow children to confront their own awe that they could not perhaps communicate nor verbalize in their proper words.

Donoghue’s “The Tale of the Rose” subverts these very conventions and characteristics by including in her narrative same-sex desires and lesbianism. For instance, “The Tale of the Rose” does not begin with a conventional structural frame “once upon a time” and does not end with a heterosexual marriage. In fact, Donoghue omits formulaic elements to reduce the tale in order to make it more compact so, as Elizabeth W. Harries writes, “to make it difficult for us to understand, appreciate, or perhaps even notice the more complex, nested narratives that have been part of its written tradition since the beginning” (Harries 108). I shall argue that Donoghue’s rewriting, her recreation and retelling of the tale “Beauty and the Beast” in “The Tale of the Rose” are aimed at questioning notions of heteronormativity and heteropatriarchal assumptions that women can only be safe and happy in a heterosexual marriage. In other words, I contend that Donoghue’s re-appropriation of the tale for a twentieth-century audience offers more innovative readings whereby she challenges preconceived notions of normative sexuality. Donoghue’s re-appropriation of the tale for a twentieth-century audience offers more innovative readings whereby she challenges preconceived notions of normative sexuality. In doing so, I posit that Donoghue examines how lesbian bodies have often been considered as non-normative and abnormal. Therefore, the ambiguity, uncertainties and the possible different interpretations of the characters “Beast-Beauty; Beauty-Beast; Beauty-Beauty; Beast-Beast” might illustrate the contradictory and divergent views and considerations today’s society can hold about those who do not fit in the category of heteropatriarchal norms. In a word, Donoghue’s reading of the tale is fresh and raises issues of translation as fair reproduction or a rewriting by giving the source text a new meaning open to different interpretations.

I. Theory, Translation, and Rewriting

Since Perrault, Villeneuve, and Beaumont were writing for their target readers, they subsequently could not include within their narratives queer desires and same-sex desires. Their renderings of the fairy-tale “Beauty and the Beast” praise heterosexual marriage and these writers probably reflected their societies’ dissension to homosexuality within the genre of fairy tales. Since fairy tales were aimed at children, Beaumont was writing within the code of established norms and traditionally held beliefs of marriage as the sole source of happiness and safety for women. As a result, their language, discourse, and literary production fell within the pitfalls of the dominant perceptions and rules fostered and imposed by their patriarchal societies. Even Andrew Lang’s translation of “Beauty and the Beast” is subjected to the imperatives of Victorian British society. For instance, though the source text clearly mentions the presence of “wine” during the dinner Beauty and the Beast have, Lang, purposeful and deliberately withholds the translation of “wine” and renders it with “tea”, a more British custom that would not shock and/or be unsuitable to the Victorian child-reader. Lang’s translation reflects Lefevre’s assertion that translation when it is

viewed as a “process and product” does participate in the “evolution and interaction of literatures and cultures” (Lefevere 1). Additionally, as contemporary translation practitioner and theorist Bassnett argues, this kind of shift in the field of translation “involves much more than the transfer of texts produced in one language into another” (Bassnett 2014b: 11). As a result, translation has to be:

[A]cknowledged as a textual process that always involved a dual context – the source and the target. This greater emphasis on the *socio-cultural dimension* has been useful in expanding interest to a wider community, and the rise of postcolonial translation research is one indication of this, as is the emphasis on translation in the study of World Literature (Bassnett 2014b: 11-12; emphasis mine).

Here, Bassnett’s suggestion is that Translation Studies should no longer be considered as the mere linguistic transfer of texts, but rather the activity through which different communities and cultures are able to understand each other by focusing mainly on socio-cultural aspects. According to Lefevere, rather than seeing translation as a just or unjust, a faithful or unfaithful activity, it is a process of *rewriting*, that is a recreation of the source text in which the translator can manipulate the source text and has the freedom either to alter the meaning of the source text or to change its literary style (genre) according to the prevailing ideas of her/his era. Therefore, the target audience is more important, and the ideas prevailing within its dominant discourse are far more important than those during the publication of the source text. Thus, Lefevere favors the process of translation that takes into account the needs and demands of the target literature or target culture.⁵

Perrault, Villeneuve and Beaumont’s writings are entirely linked to the dominant ideas of their respective epochs as they praise of heterosexual marriage. These authors could not represent homosexual unions and could not perhaps view happiness and marriage outside the bounds of a heterosexual union. In these texts, the female characters are only seen as commodities and their identities are intimately linked with established notions of patriarchy. Their selfhoods are defined and delineated within cultural norms which impose them to become only child-bearers and child-raisers. In the three texts, Beauty’s sisters are entertaining themselves and waiting for young and wealthy suitors. They spend days and days in leisure and subsequently despise their youngest sister Beauty for her preference of reading and physical work. Clearly, Beauty’s sisters cannot imagine themselves outside the values and rules of patriarchal culture, which have correlated their female bodies with reproductivity as their sole and unique role. Donoghue’s rewriting of this fairy tale challenges the position of prescribed roles of women within a patriarchal society. In this sense, she urges her protagonists to explore their potentiality and to assert a more radical form of female emancipation. “The Tale of the Rose” indeed interrogates the marginalized position of women who refuse deliberately to ascribe to the ideals and norms of heteropatriarchal culture and the vicissitudes they can endure. As it is the case in “The Tale of the Rose”, both female characters are excluded from their society and communities and remain within the margins of society. They are suppressed from the categories of society defined by masculinity. In what follows, I will unpack the notion of heteronormativity in order to show how it inflicts violence on transgressive women’s sexual identities that do not fit in the categories defined by heteropatriarchal culture.

II. Rewriting and Retelling: Critique of Heteronormativity in “The Tale of the Rose”

Heteronormativity refers to the idea that men and women have fixed normative roles, and that heterosexuality is the only “normal” and desirable form of sexual desire. It seeks to normalize

and impose heterosexuality as the unique desirable form of sexuality through social and coercive institutions such as marriage. As Celia Kitzinger writes, due to persons' biological nature (man/woman), heteronormativity is seen as the "myriad ways in which heterosexuality is produced as a natural, unproblematic, taken-for-granted, ordinary phenomenon" (Kitzinger, 478). Thus, lesbian, gay, bisexual and transgendered people are considered as deviant and abnormal. Their identities are viewed as pathological and thus "queer" since they do not fit in the heterosexual category. The modus operandi of heteronormativity is exclusion, violence and domination, the splitting and maintaining of gender binaries such as husband/wife, man/woman, daughter/son, boy/girl, and brother/sister. In Jane Ward's words, "heteronormativity functioned in the service of sustaining a patriarchal gender binary" (Ward 433) and heteronormativity, itself, tends to impose social norms of constructions of family and also imposes behaviours, ideological beliefs and conventions on human beings. Heteronormativity takes for granted the nuclear family as the only possible form of family and "socially excludes or marginalizes non-heterosexuals" (Kitzinger 478). LGBT identities become 'queer' as a result of prescribed beliefs and preconceptions of families as uniquely heterosexual. In this sense, 'queerness' results from gender inequalities, a distinction of sexes, sexual orientations and gender binary.

Queer studies and gender studies are writings about forgotten identities categorized as "queer" because of sexual orientations and the unsuitability of LGBT identities within their societies. As Kay Turner and Pauline Greenhill remark in their seminal volume *Transgressive Tales*, "queer theory's defining principles problematize sex, gender, and sexuality. They refigure the possibilities of relationality along lines that challenge fixed or normative categories but also address concerns about marginalization, oddity, and not fitting into society generally" (Turner and Greenhill 11).⁶ These are writings for people forgotten by history, whose bodies have been defiled and identities destroyed because of sexual orientations. Recent queer fairy tales' rewritings introduce the reader to queer desires, same-sex desires and "various unspeakable and unspoken desires" as Turner and Greenhill notice (Turner and Greenhill, 11). However, 'queerness' does not only stem from sexual orientation and marginalization. Lewis C. Seifert is very precise when he offers a more challenging and thought-provoking delineation of the term. Seifert writes that "queerness necessarily involves reading against the grain so as to pick up signs and meanings neglected or obscured by heteronormative interpretations" (Seifert 16). For Seifert, queering the fairy tale is altering predictions at the end of the tale such as heterosexual love and marriage in order to allow the reader to experience unexpectedness and unfamiliarity within the process of reading. As Seifert maintains, "queer reading practices work against the expected, the familiar, the predictable—exposing their unexpected, unfamiliar, and predictable sides" (Seifert 17). For instance, Donoghue renders 'queer' the tale of "Beauty and the Beast" by not ending it with the traditional denouement of marriage between a young prince and a young virgin girl as it is the case in Beaumont's version of the story. In Donoghue's queer rewriting of "Beauty and the Beast", the reader is confronted with queer desires and "nonnormative desires" (Seifert 17). As Hennard Dutheil de la Rochère puts it, Donoghue, "explores the 'deviant' or 'perverse' alternatives to the tales, which challenge stereotypical representations of sexual roles and desire and derail the straight path of female destiny encoded in the tales" (14). Donoghue's literary agenda in *Kissing the Witch* is to question preconceptions of femininity and heteronormativity, that is to say the privilege determined by sexual identities and heterosexuality.

In rewriting and re-adapting "Beauty and the Beast" for a late twentieth-century reader, Donoghue's "The Tale of the Rose" clearly invites us to reconsider assumptions of family, romance, and sexual identities. For instance, Angela Carter's 'rewriting' of the fairy tale "Beauty and the Beast" no queer and lesbian subjectivities are represented. In Carter's version, it seems that

throughout the entire tale, heterosexuality and heteropatriarchy are seen as the norms though Carter approaches the text from a feminist point of view. From the onset of the fairy-tale “The Tale of the Rose”, the main character has no intention to get married or be contrived within any kind of cultural institution: “I had suitors aplenty but wanted none of them; their doggish devotion seemed too easily won” (Donoghue 27). Beauty’s attitude differs markedly from her sisters’ who “just sat outside the door, in case a prince should ride by” (Donoghue 29). Her refusal to adhere to the heteropatriarchal norm is illustrated by her yearning to take full responsibility and action for her future as a woman: “I listened, fitting the jagged pieces of my future” (Donoghue 30) despite her position as a woman and her lack of autonomy: “but in my last it was my fate to be a woman” (Donoghue 27). Beauty intends to construct her own identity and future, although she knows a dark future is awaiting her: “For a red rose and his life and a box of gold, my father had promised the beast the first thing he saw when he reached home” (Donoghue 30). Beauty’s powerlessness is reinforced by her father’s cowardice; the latter has sold her to the beast to save his life. After his encounter with the Beast, he tells Beauty without ceremony: “Daughter, I have sold” (Donoghue 30). She is probably doomed to accept her father’s decision and bargain with the Beast. Up to this moment, the reader does not know what the Beast is like, whether he is male or female, human or animal. In previous versions of the tale in which the Beast is rendered through horrible descriptions, in Donoghue’s tale, the Beast is just wearing a mask when Beauty perceives her: “I strained to see the contours of the mask. I imagined a different deformity for every layer of black cloth” (Donoghue 33). There is no certainty of what lays behind the mask except the Beast’s gentleness and kindness. As the extra-diegetic narrator reveals: “The beast was always courteous; ...The beast was always gentle” (Donoghue 34-35) in spite of the Beast’s rough voice: “The voice came out muffled and scratchy from behind the mask” (Donoghue 34). The Beast might appear physically repulsive but what causes her ostracization is her rejection of socially accepted norms such as marriage and heteronormativity.

In Villeneuve’s version of the fairy tale, the queen accepts the social norms imposed on her and is forced to marry a ruthless man to save her daughter. Here, Donoghue’s queen rejects an identity to be defined by prescribed beliefs and values and intends to lead her life according to her own prerogatives. Her marginalization and social degradation are due to her denial of heteronormativity. By the end of the tale, Beauty reveals the reasons for the Beast’s loneliness in the castle:

It took me days to learn there was nothing about monstrous this woman who had lived alone in the castle, setting all her suitors riddles they could make no sense of, refusing to do things queens are supposed to do, until the day when, knowing no one who could see her true face, she made a mask and from then on showed her face to no one. It took me weeks to understand why the faceless mask and the name of a beast might be chosen over all the great world had to offer (Donoghue 39-40).

The reader is yanked to the isolation and remoteness of the house—a literary device that can also recall Gothic texts— to enhance the woman’s ostracization, the harsh conditions and the violence of a heteropatriarchal society because she refuses to fulfil prescribed roles. What we comprehend for sure is that the woman in this tale is neither a villain nor monster; nor can she become a heroine because her life is already threatened and excluded. She is wearing a mask because no one is willing or able to recognize “her true face”. Subsequently, her personal and sexual identities remain largely invisible and excluded. She is forced to lead a life of a pariah at the edge of her community because

of homophobic societal beliefs and sexual prejudices. The mask becomes a metaphor for her inflicted pain, violence and oppression. The mask, as a recurrent trope in children literature and in folktales among different cultures, attempts to express notions of threats and danger. Lara Sumera asserts, it “is worn to gain authority, or power, or respect, but underneath all that, a set of patriarchal codes remain unmasked” (Sumera 41). Here, Donoghue utilizes it to probe the woman’s invisibility in the eyes of her community due to her sexual orientation and the strict maintenance of heteronormativity. The concealment of her true identity behind the mask does not symbolize her hiding of a fake character; rather, it embodies the sanction and control of her sexualized body by a hetero-patriarchal system that fails/or refuses to acknowledge her personal suffering.

She is objectified by a male (and societal) gaze that identifies her as a power of subversion that seeks determinacy outside the patriarchal model. Here, the phrase ‘refusing to things are supposed to do’ possibly alludes to patriarchal dominance, societal norms and manners queens have to adopt. The queen’s rejection of such norms has resulted in her marginalization because she refuses to endorse the social model of heteropatriarchy. Subsequently, she is labelled a monster, deemed as beast and evil and is reported as missing. Beauty confesses: “Though I explored the castle from top to bottom over the first few days, I found no trace of the missing queen” (Donoghue 33). The missing queen is also another variation of the missing mother, a trope common in fairy tales and which expresses the hardships and (self-) effacement women have endured in patriarchal societies. As Marina Warner concedes, the absence of the mother “inadvertently reproduces the weight of male power in the wonder tale, and the consequent alliances which set women against women; the tension erupts within the stories as female dissension and strife” (Warner 238)⁷. The absence of the mother in fairy tales means the young girl/princess is cut out from a figure of identification and that to reach maturity and womanhood, she has to start her individuation process, alone. She, therefore, needs to seek her own sense of empowerment out of the bonds a mother-love and maternal affection.

Donoghue seems to suggest this is the consequence and fate of queer identities have to endure when they do not fit in the prescribed ideals of heterosexual culture. The queen prefers to assert her own identity and self-affirmation rather than to be subjugated to a heterosexist culture that would negate her identity as woman and lesbian. The castle she lives in is a remote place and far from the rest of her community in order to better illustrate her social exclusion and abandonment. It is feared and despised by the village community nearby and seems to be a haunted castle and an endangered place for women. The uncanniness of the castle suggests Donoghue’s possible reappropriation of a trope common to horror literature to convey women’ unease in their domestic sphere, the imprisoning structure of patriarchy and the confinement women have endured in their houses and by extension lesbians’ inability and unease to find a social and domestic space. On their (Beauty and her father) way to the castle, Beauty narrates:

The castle was in the middle of a forest where the sun never shone. Every villager we stopped to ask the way spat when they heard our destination. There had been no wedding or christening in that castle for a whole generation. The young queen had been exiled, imprisoned, devoured (here the stories diverged by a hooded beast who could be seen at sunset walking on the battlements. No one had ever seen the monster’s face and lived to describe it (Donoghue 32).

The villagers’ points of views of the castle vary from one another. Their fears are just nourished by their repulsion of bodies and identities that do not fit their preconceived ideologies. Although

nobody has visited the castle in years, rumours spread about the castle's evil nature. The adjectives 'exiled', 'imprisoned' and 'devoured' illustrate the villagers' uncertainties of the real events in the castle. More significantly, they express the physical horrors the queen has endured in her castle. The only certainty the reader is faced with by the end of the tale is the villagers' abhorrence and disdain of the castle. These adjectives can allude to the disciplining and punishing of deviant and abject bodies, sexualities and subjects that need to remain in enclosed spaces and shunned from public spheres.

Additionally, the adjective 'devoured', I would suggest, does not refer to the literal sense of the term but rather to the psychological entrapment, cruelties, and horrors the queen has experienced. Moreover, it expresses the queen's suffocation in the heteropatriarchal system and her lack of authenticity and potentiality to reclaim her own identity. Though the castle appears to be a haunted and endangered place, Beauty is regaining her integrity and freedom. She feels freer in this house than in her father's house in which she has to endure her sisters' jealousy and hypocrisy. On the day of her departure towards the Beast's castle, her "sisters, onion eyed, watched us leave at dawn" (Donoghue 32) to apparently feel pity for her. Their tears, strange and unnatural, are not sincere and are not genuine markers of sympathy, but rather of and cynicism. Their voluntary exposure of motifs of sensibility and emotionality does not express their love and friendship, neither their sorrow nor sadness. Here, I would intimate that their tears embody a continuing act of identification within patriarchal values. More important, they display and demonstrate the sisters' obedience, submission and silent resignation to the values of a bourgeois class and privileges. This clearly exemplifies the hostile relationships and tensions between women in fairy tales.

Despite the unlikely evil aspect of the castle, Beauty is not dejected to leave her father's house. Rather, she feels happy and relieved to do so. Her departure from the parental household is experienced as a true moment of bliss and joy in which she can reclaim self-possession and selfhood over herself and body. Beauty tells: "Now you may tell me that I should have felt betrayed, but I was shaking with excitement. I should have felt like a possession, but for the first time in my life I seemed to own myself. I went as a hostage, but it seemed as if I was riding into battle" (Donoghue 31). In the Beast's house, Beauty is able to refine her education since she has plenty of books at her disposal and she spends all day long reading to awaken her curiosity and develop her intellectual capacities: "by day I sat by the fire in my white-satin room readings tales of wonder. There were so many books on so many shelves I knew I could live to old without coming to the end of them" (Donoghue 35-6). She is experiencing her metamorphosis, renewal, liberation in the Beast's house as she "felt young again, as if nothing had happened, as if there had never been a door with [her] name on it" (38). Her transformation and rejuvenation start even somehow at her father's cottage though not completely because his abode is devoid of harmony and gardens: "There were weeds and grasses but no roses ... I found a kind of peace... I was washing my old self away; by midsummer I was almost ready" (Donoghue 28-9). Her inner change reflects her willingness to reclaim her true selfhood and her sexual preferences since she is also discovering her own identity through the Beast. No longer does she feel a hostage because she sees herself through the Beast. Even though the Beast reveals her gender before Beauty's departure to visit her dying father: "I must tell you before you go: I am not a man" (Donoghue 37), Beauty returns to live and marry the Beast. Whereas in Carter's version or in the Lang's version, transformation happens through magic, in Donoghue's tale, it occurs through personal commitment and the Beast and Beauty's union.

Donoghue's "The Tale of the Rose" ends up with ambiguities and uncertainties at the final stage of the tale. Whereas many fairy tales end up with the union of the main protagonists, in Donoghue's version, there is no marriage to enable the female characters to enter a secure and safe

world. They prefer to live outside the fold of an intolerant society or at least on its margins. The tale closes with the villagers' different points of views of Beauty and the Beast and both lesbian characters are excluded from the village community. As the external narrator reveals: "And as the years flowed by, some villagers told travelers of a beast and a beauty who lived in the castle and could be seen walking on the battlements, and others told of two beauties, and others, of two beasts" (Donoghue 40). A number of critics have read the end of the tale as a means to enable the reader to have access to the story and to perform a participatory reading. For instance, de la Rochère has argued Donoghue's tales "insist on the need to refashion ... in order to represent painful intimate dilemmas ... [and] ... stress the creative potential of reading and reinterpretation from every point of view" (de la Rochère 27). For her, "Donoghue challenges the reader's assumptions about what fairy are and mean by emphasizing the uniqueness of each retelling and uncovering their equally underestimated or forgotten social critique" (de la Rochère 14).

The tale encourages and invites the reader to proceed actively and compassionately and to make her/his own reading of the text so as to fill in the gaps. The reader has to decode and translate the text for her/his personal reading and to piece the story together. Similarly, Jennifer Orme, using queer theories insists that Donoghue's tales raise an interrogation about our acceptance of socially accepted norms such as heteronormativity. Orme concurs, the closing of the tale "becomes an extended queer moment that awakens the narrator to the subversion of not only heteronormative desire and naturalized feminine behavioral codes that insist on the search for happiness in a husband, but also of a reading practice that takes these discourses of desire as natural, normal, and inevitable" (Orme 126). In the same vein, Elisabeth W. Harries points out that "the ending of the tale is an invitation to the reader to tell her own story" (Harries 133). Though I do subscribe to these readings, I would add that by ending her tale, Donoghue questions heteronormative behaviours and the reaction of today's culture towards lesbian figures. Due to their union, Beauty and the Beast are perceived as liminal figures meaning beast and not beast, human and not animal. This clearly shows how lesbian figures are depicted in today's culture as both presence and absence.

In *The Apparitional Lesbian: Female Homosexuality and Modern Culture*, Terry Castle, claims that "The lesbian is never with us, it seems, but always somewhere else: in the shadows, in the margins, hidden from history, out of sight, out of mind, a wanderer in the dusk, a lost soul, a tragic mistake, a pale denizen of the night. She is far away and she is dire" (Castle 2). For Castle, the lesbian does not exist because she is refuted her true identity due to her reluctance to fit in a heteronormative norm. She is not recognized because she is considered as a deviant body and her identity has, thus, to be nullified in the patriarchal system. In my view, the village community's reaction to Beauty and Beast illustrates better the position of liminality that lesbian bodies are called. In addition, the fact the village people names both female protagonists as "beasts" illustrates their exclusion, social ostracism and marginalization from their community, society, kingdom, and nation. In "Not Just (Any) Can Be a Citizen", Jacqui Alexander notes that lesbians are defined outside the parameters of citizenship because heterosexuality and heteropatriarchy are imposed as normal institutions. She writes:

Not just (any) *body* can be a citizen any more, for *some* bodies have been marked by the state as non-procreative, in pursuit for sex only for pleasure, a sex that is non productive of babies and of no economic gain. Having refused the heterosexual imperative of citizenship, *these* bodies, according to the state, pose a threat to the survival of the nation (Alexander, 6; emphasis in original).

What Alexander considers as bodies that cannot be viewed as citizens are particularly those whose sexual orientations are nonnormative. Thus, they are excluded and marginalized, considered not as equal to the majority because their sexualities are seen as obscene. These identities cannot fit in the heterosexist patriarchal mould and are consistently ruled out and considered as enigmatic within the heteropatriarchal sphere. Certainly, due to her sexual orientation, the queen is seen as a threat to the kingdom because she will not give birth to children. She is considered an outcast despite her social status as ‘queen’. The isolation of the two female protagonists in the castle shows the village community’s repugnance to homosexuality and same-sex desire.

In conclusion, this paper has offered different readings and interpretations of Donoghue’s “The Tale of the Rose” to show how the Irish-Canadian writer poses a critique of heteronormative and masculinist conceptualization of “deviant” bodies and subjects within contemporary society. Such bodies and subjects, as I have shown, are aligned systematically with monstrosity and deviance and are “a source of unruliness and dissent” (García Zarranz 48). She attempts to deconstruct the codes and formula of the so-called patriarchal order and culture, and I must add, to challenge norms of heterosexuality. Despite a number of references to several critics of Donoghue and existing scholarship on the writer, I have stressed the gothic element to take the critique further. Thus, I have also demonstrated how Donoghue’s translation and (as) rewriting and re-adaption is meant to castigate certain socially fixed norms and conceptions of sexuality and gender. This essay is exclusively based on “The Tale of the Rose” and has not brought into discussion Donoghue’s other tales from *Kissing the Witch*. Nevertheless, I have mentioned Carter, Villeneuve, and Beaumont to differentiate Donoghue’s reading from her predecessors’ so as to offer intertextual interpretations. Donoghue invites the reader to revise her/his early assumptions on sexuality and beliefs of physical beauty since “beauty was infinitely various” (Donoghue 40).

Notes

1. A literal (word for word translation) seeks only to transpose the text from the source language to the target language without considering the cultural and linguistic implications and variations between the two languages.
2. Meaning in Translation Studies has been defined by John C. Catford as a “theory of language – a general linguistic theory” (1). Meaning, according to Catford is the “total network of relations entered by any linguistic form” (35). Additionally, Catford views it as “a property of language” (35) and a word can have different meanings and varies from its significance either in the source language text or in the target language text. Also, for Roman Jakobson, meaning is only an aspect of language and the meaning of a word, in his terms, “is definitely a linguistic—or to be more precise and less narrow—a semiotic fact” (1959).
3. Xie Tanzhien has explained the lack of ‘the cultural turn’ in Translation Studies due to the absence of cultural studies research before the 1970s and the delay it took in the development and acceptance of such theories in the 1970s. Tanzhien maintains, “translation research has focused on a few issues related to linguistic transfer, such as translation techniques, translation strategies, translation standards, and translators’ styles, and on slightly broader questions regarding the possibility of translation, or what translation scholars refer to as translatability” (120). She adds that “[n]ew translation theories—the theory of translation action, skopos theory, postcolonial theory etc.—have emerged to fill these needs, and have both injected new life into translation research and greatly broadened the field of inquiry” (125).
4. Jack Zipes writes that “the folk tale as a popular narrative and dramatic form which addressed the needs and dreams of the masses during feudalism was gradually appropriated and reutilized by bourgeois writers who sought to express the interests and conflicts of the rising middle classes during the early capitalist period” (40).
5. Jeremy Munday also captures this idea when he writes that: “A translator/interpreter is an active participant in the communication process, one who ‘intervenes’ not as a transparent conduit of meaning but as an interested representer of the source words of others and in a communicative situation constrained and directed by extratextual factors including commissioner, brief, purpose, audience, expectation and target text function” (Munday, 2012a: 2).

6. Recently a number of studies have focused on analysing the fairy tale from a queer perspective and approach. Kay Turner and Pauline Greenhill's edited volume *Transgressive Tales: Queering the Grimms* is certainly the most compelling work up to present day on the study of queer fairy tale. Also, in Anne E. Duggan's book *Queer Enchantments: Gender, Sexuality, and Class in the Fairy-Tale Cinema of Jacques Demy*, Duggan notices that French filmmaker Jacques Demy has been influenced by fairy tales and how he has reshaped some fairy tales such as *Peau d'âne* and *The Pied Piper* among many others for cinematic purposes inflecting them with "a queer sensitivity" (6).
7. Cf also Rebecca-Anne C. Do Rozario "The Princess and the Magic Kingdom: Beyond Nostalgia, the Function of the Disney Princess" *Women's Studies in Communication*. 27:1. (Spring 2004). 34-59.

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