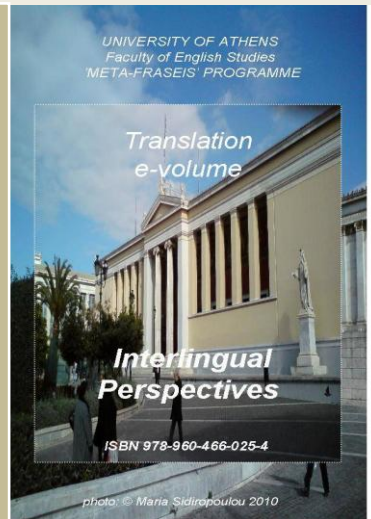


Fioroula Stefanakou 2015

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Oscar Wilde's
*The Ballad of Reading
Gaol*



IMAGES OF PRISON IN OSCAR WILDE'S *THE BALLAD OF READING GAOL*

Fioroula Stefanakou

Abstract

This study examines representation of the penal system as constructed in two Greek translations of Oscar Wilde's *The Ballad of Reading Gaol*, which have a temporal distance of approximately 80 years between them. By employing an explanatory theoretical model, I have chosen examples from the poem, which show a difference between TT1 and TT2 in the way the penal paradigm is shaped in the two versions. The findings indicate that the target versions differ in terms of (a) the attitude they maintain towards the penal system, which results in conflicting representations of this institution, and (b) in terms of religiousness of the text: TT2 employs a more legally-aware perspective of the penal system than TT1 does, whereas TT1 more eloquently enhances religious awareness than TT2. Analysis of the examples explains why these shifts occur: the translational decisions seem to be affected by the socio-political norms of the time in TT1, and by the ideological orientation of the translator and the publishing house in TT2.

Key words

Prison, religion, ideology, Wilde, Reading

1. Oscar Wilde and the Reading prison

On May 25th 1895, Oscar Wilde was prosecuted and found guilty of sodomy and gross indecency, as a result of the judicial conflict between him and the marquis of Queensbury, father of Lord Alfred Douglas, Wilde's great love. As a result, this sensitive aesthete, so accustomed to luxury and the pleasures of social life, finds himself

imprisoned. At first he is held in Pentonville and is later sent to Wandsworth, prisons located in the suburbs of London. His state of health is rapidly aggravated, thus he is transferred to Reading prison.

As a prisoner, he faces the hideous reality of being a prison inmate. As he distinctively states in *De Profundis*:

The plank bed, the loathsome food, the hard ropes shredded into oakum 'till one's fingertips grow dull with pain, the menial offices with which each day begins and finishes, the harsh orders that routine seems to necessitate, the dreadful dress that makes sorrow grotesque to look at, the silence, the solitude, the shame- (Wilde 1991: 598) .

The inmates worked hard and slept very little. Their nourishment was rudimentary and the hygiene conditions were unacceptable. They walked in circle for an hour a day as exercise, and they were not allowed to have any books or writing paper for the first three months of their imprisonment; after those months they could have one book per week. "Visitors were allowed once every three months for twenty minutes, and the inmates were restricted to writing up to four letters a year" (Poulkou 2009: 42). In prison he also realizes the sordidness of the English penal system. On July 2, 1896, he submits a letter to the prison Governor, concerning the conditions of imprisonment (Holland 2005). Later on, he writes in *De Profundis*:

The prison system is absolutely and entirely wrong. I would give anything to be able to alter it when I go out. I intend to try (Wilde 1991: 623) .

Indeed, a year after his release, in 1897, when *The Ballad of Reading Gaol* has already been published, he sends a letter to the *Daily Chronicle* newspaper publisher, titled *Don't read this if you want to be Happy today* (Goodman 1988), where he denounces the innumerable faults, the inhuman prison conditions as well as the unacceptable practices of the prison staff. Wilde suggests a number of measures to be taken in order for these problems to be solved – a second letter would follow later that year.

Moreover, while in prison Wilde studies religious texts systematically, and especially the Holy Bible. He mentions in *De profundis*: every morning, after I had cleaned my cell and polished my tins, I read a little of the Gospels, a dozen verses taken by chance anywhere. It is a delightful way of opening the day (Wilde 1991: 616).

He obtains Mass every morning, and twice on Sunday. Wilde is released from prison on May 19, 1897. Ten days after his release he starts writing *The Ballad of Reading Gaol*. In a letter he sent to his close friend Robert Ross on May 31, 1897, he mentions: “I have begun something that I think will be very good” (Wilde 1991: 655). The poem is being published in its final form on February 13, 1898. Instead of his name, he uses as a signature C.3.3, his cell number in prison. The poem made a great impression; it was greeted with enthusiasm, and was therefore translated into almost every European language. The two main points of the poem are the denouncement of the penal system as inhumane and cruel, and the provocation of sympathy for the imprisoned, which are treated with tremendous injustice. Kohl claims that

[a]s the poem moves from an individual fate to broad social criticism, its strategic aim becomes clear: the individual case is to symbolize social injustice (Kohl 1989: 299).

2. The target versions of the poem

I have chosen two translation versions of Oscar Wilde’s *The Ballad of Reading Gaol*, which show the contribution of the literary norms to shaping target discourse, as well as the translator’s ideological stance in highlighting ideological priorities. The first translation is by Kostas Karthaios, dated in 1917, while the second is by Nikos Alexiou (pen name of Giorgos Garbis, publisher of *Eleftheros Typos* publications). The chosen translations have a temporal distance of approximately eighty years.

ST Wilde, Oscar. 1991. *Plays, Prose, Writings and Poems. The Ballad of Reading Gaol*. Random House: London [1897].

TT1 Ουάλντ, Όσκαρ. 1997. *Η Μπαλάδα της Φυλακής του Ρέντιγγ*,

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- Αθήνα: Εριφύλη (1^η έκδοση: 1917, μετάφραση: Κώστα Καρθαίου)
- TT2 Ουάιλντ, Οσκαρ. 1995. *Η Μπαλάντα της Φυλακής του Ρέντιγκ*, Αθήνα: Ελευθέρος Τύπος (μετάφραση: Νίκος Β. Αλεξίου)

I will examine the different representations of the penal system as well as the contradicting approaches to the religious element observed in the two translations. I shall then attempt to suggest reasons which have motivated these different approaches in the two versions.

3. The translation shifts

As already mentioned in the first section, Oscar Wilde composed this poem in order to represent the experiences he underwent in prison, and to denounce and condemn the ghastliness of the penal system. The oppression, the terrible conditions and also the authorities' behaviour are reoccurring issues in the poem. The search for translational shifts and interventions is focused on two thematic axes: the representation of the prison's reality and the religious element.

3.1 Representations of prison reality

A basic and reoccurring motif in *The Ballad of Reading Gaol* is the **prisoners**, and the misery which they find themselves in, physically and psychologically. It is quite obvious here that Wilde participates in and experiences this misery. As Eagleton notes,

Wilde has finally effected the shift from 'I' to 'we', from personal impression to social solidarity [...] the focus of the poem is not on Wilde himself, but on the condemned convict and on the body of prisoners in general (Eagleton 1991: xxvi).

He "never distanced himself from his fellow inmates as being intellectually superior to them, and in fact he corresponded with certain of them after his release" (Goodman 1988: 144). Semantically, the lexical choices in TT2 are more emotionally charged than those of TT1. In example 1, the writer along with the other prisoners watches his fellow inmate who is about to be executed by hanging. TT2 item

βασανισμένα πλάσματα (tortured creatures) vs. θλιβερή συντροφιά (sad company), rendering ST item of souls in pain, enhances connotations of inner suffering as intended by Wilde.

Example 1

- ST I walked, with other *souls in pain*,
Within another ring (p. 659)
- TT1 Σ' έναν άλλο εγώ κύκλο περπατούσα,
σε μια άλλη συντροφιά ήμουν θλιβερή (p. 10)
In another circle I was walking,
In another sad company I was in
- TT2 Και 'γώ σε άλλη συντροφιά σεργιανούσα
με βασανισμένα πλάσματα άλλα (p. 14)
And I was wandering in another company
With other tortured creatures

In fact, the prisoners' identity is constructed by various other interventions in the text, some of which are summarized in the appendix: see for instance *νιος (young man)* (TT1) vs. *δόστωχος (poor man)* (TT2), *νόμος (law)* (TT1) vs. *δικαιοσύνη σκληρή (grim Justice)* (TT2), *ξεροδίψα (drying thirst)* (TT1) vs. *φορικτή δίψα (horrible thirst)* (TT2) and more. TT2 seems to highlight the human suffering narrative more eloquently. Likewise ST item *startled soul* is neutralized in TT1, by excluding *startled*, as *ψυχή (soul)*, while in TT2 it is rendered as *έντρομη ψυχή (fearful soul)*, stressing the fear in the soul of the moribund prisoner; TT2 translator is thus intervening to construct stronger feelings.

Example 2

- ST Rest to his *startled soul* (p. 674)
- TT1 που θα μπορούσαν στην *ψυχή* του να 'φερναν (p. 39)
that could have brought to his soul
- TT2 που γαλήνη ίσως να 'φερναν στην *έντρομη ψυχή* του (p. 48)
that peace they might have brought to his fearful soul

In the next example we are again presented with depiction of the inmates' psychology. The prisoner who faces capital punishment is left with only three weeks of life, in which he has to accept the awful reality. In TT1, the phrase *soul's strife* is again neutralized as *ψυχή* (*soul*), excluding depiction of the concept of *strife* completely, whereas in TT2 it is enforced even more than in the ST, as *την οδύνη της ψυχής την τρομερή* (*the tremendous pain of the soul*). The structure of the TT2 item makes an allusion to the Greek notional anthem activating heroic overtones.

Example 3

ST	three little weeks in which <i>to heal</i> His soul of his soul's <i>strife</i> (p. 677)
TT1	τρεις βδομάδες μικρές μόνο του αφήσανε, Να φέρη στην ψυχή του την ειρήνη (p. 46) <i>Only three little weeks they left him</i> <i>To bring peace to his soul</i>
TT2	τρεις βδομαδούλες μόνο για να γιάνει Την οδύνη της ψυχής την τρομερή (p. 57) <i>Three little weeks only to heal</i> <i>The tremendous pain of the soul</i>

Wilde places himself against the prison staff, especially those in higher positions, making direct accusations. In the letter he sent to *Daily Chronicle*, he condemns not only the wands, which only inactively watch the inmates, but also specific prison officers: the governor, the doctor and the chaplain, for their criminal indifference, their provocative attitude and their hypocrisy.

The prison governor, a person considered to be ruthless and inhumane (Holland 2005), is translated as *ο Διεθθοντής μας* (*Our Governor*) in TT1, a lexical choice which would most probably give the reader the impression that the writer recognizes his authority and prestige regarding the position he occupies, which however is not consistent with the writer's intentions. In TT2, *Governor* is translated verbatim.

Example 4

- ST The *Governor* was strong upon (p. 664)
TT1 Ο Διευθυντής μας, αυστηρός κι αμίλητος (p. 21)
Our Governor, stern and silent
TT2 ...ο Διευθυντής τους κανονισμούς (p. 29)
...the Governor the rules

The prison chaplain is directly accused by Wilde, as being God's representative only in appearance, acting merely on the grounds of formality, to the point where his actions are characterized as hypocritical. In the second letter to the *Daily Chronicle*, he states:

The prison chaplains are entirely useless. They are, as class, well-meaning, but foolish, indeed silly men. They are of no help to any prisoner. Once every six weeks or so, a key turns in the lock of one's cell door, and the chaplain enters. One stands, of course, at attention. He asks whether one has been reading the Bible. One answers 'yes' or 'no', as the case may be. He then quotes a few texts and goes out and locks the door. Sometimes he leaves a tract (Kohl 1989: 302).

In the following example, TT2 imprints the hypocrisy of the chaplain's visit to the inmates' cells, more accurately, perhaps even more clearly than the original text does: *left a little tract* is translated as *λόγια απ' τις γραφές αναμασούσε* (*words from the scripts he was regurgitating*), where *αναμασώ* (*regurgitate*) bears negative connotations as it refers to a mere procedure of repetition without personal involvement. In TT1 though, the translator alters the meaning of that phrase, *λόγια θεία* (*holy words*), implying honesty and righteousness in the chaplain's act.

Example 5

- ST And twice a day the Chaplain called,
And left a little tract (p. 664)
TT1 Πρωί βράδυ ο παπάς κοντά του πήγαινε
Και άρχιζε λόγια θεία να του μιλεί (p. 21)
Day and night the chaplain went by him
And started to tell him holy words

TT2 κι ο Παπάς πρωί κι απόβραδο ερχόταν
 Και λόγια απ' τις γραφές αναμασούσε (p. 29)
and the chaplain came day and night
And words from the scriptures he was regurgitating

The study further examines how the inmates perceive their confinement to the penal institution, by presenting images of the institution itself and the emotions that it induces to them, and how the two translators have chosen to construct that.

In example 6, the ST item *black Despair* is translated fairly accurately by both translators. The word *cave* though is omitted in TT1, while in TT2 a more intense construction is chosen than the one in the ST, *το υποχθόνιο βασίλειο (infernal kingdom)*, creating implications of Hades, the kingdom of death. The connotation following from ST item *cave of black Despair* is enhanced in TT2 through the item *της Μαύρης Απελπισιάς το υποχθόνιο βασίλειο (the Black Despair's infernal kingdom)* creating further implications of Hades, the kingdom of death, vs. TT1 option *στην τρισκότεινη μεσ' Απελπισιά (inside the pitch-black Despair)*.

Example 6

ST In the *cave* of black Despair (p. 662)
 TT1 στην τρισκότεινη μεσ' Απελπισιά (p. 16)
inside the pitch-black Despair
 TT2 μέσα απ' της Μαύρης Απελπισιάς το υποχθόνιο βασίλειο (p. 21)
inside the Black Despair's infernal kingdom

Implications of Hades are reinforced in TT2 by additional lexical shifts such as *βραχνάς (pain in the neck)* (TT1) vs. *χάροντας (death)* (TT2), as shown in the appendix.

ST7 item *hideous prison-wall* is rendered as *άκρη της αυλής (side of the yard)* in TT1, excluding the adjective *hideous*, which characterizes the feelings that the prison wall arises to the inmates. In TT2 the rendition is closer to the source text, showing how appalling the walls

were for them, as a means of confinement (μισητά τείχη [*hateful walls*]).

Example 7

ST By the hideous prison-wall (p. 672)

TT1 μόνο σε μια άκρη της αυλής παράμερη (p. 36)
only on a side of the yard secluded

TT2 Μόνο στις φυλακής τα μισητά τα τείχη δίπλα (p. 45)
only next to the prison's hateful walls

There seems to be an intention in TT2 for highlighting the human suffering aspect of the confinement experience, which is not as obvious in TT1.

3.2 Religiousness and Christian-centered perspective

The Ballad of Reading Gaol is full of religious references. As already stated, Wilde was often occupied with religion while in prison; he read the Bible on a daily basis, he would obtain Mass regularly, and he found a source of mental strength in it. The image of prisoners praying constantly is typical and reoccurring throughout the poem. Redemption images, what would follow after death, the beautiful world created by god are evident in many instances in the poem, thus transfusing it with an intense religiousness.

In the following examples it is notable that the two translations have adopted a different approach to the religious element and to the sense of religiousness emerging from it. In TT1 religious awareness is more prominent, and there is a general tendency of referring to religious images and phrases, whereas in TT2 the translator 'undervalues' in a sense the religious element. In these cases, TT1 is conceptually closer to the original text, while TT2 deviates from it.

Regarding the religious images and their representation, we can see in the original text that Wilde makes frequent references to the passion of Christ, as a parallel to the experience of prison. Example 8 offers an instance where the writer explains how the prisoners experience remorse; the ST item *bitter wine upon a sponge* which makes an allusion to the passion of Christ, is translated in TT2 rather closely –

χολή την ψυχή μας γέμιζε, λες και με κρασί πικρό μας πότιζε το στόμα (it filled our soul with gall/As if watering our mouth with bitter wine). By contrast, the rendering in TT1 invokes the distinctive image of Christ – *Μ' ένα σφουγγάρι ξόδι και χολή* (with a sponge of vinegar and gall). Besides, TT1 item *το στόμα μας φαρμάκωνε* (was poisoning our mouth) vs. TT2 *μας πότιζε το στόμα* (watering our mouth) pairs with the intention of TT1 to highlight the passion of Christ.

Example 8

- ST And *bitter wine* upon a sponge
 Was the savour of Remorse (p. 667)
- TT1 Και το στόμα η Μετάνοια μας φαρμάκωνε
 Μ' ένα σφουγγάρι ξόδι και χολή (p. 26)
 And our mouth Remorse was poisoning
 With a sponge of vinegar and gall
- TT2 κι η Μετάνοια χολή την ψυχή μας γέμιζε
 Λες και με κρασί πικρό μας πότιζε το στόμα. (p. 33)
 and Remorse filled our soul with gall
 As if watering our mouth with bitter wine

In many cases throughout the poem, the world is referred to as *God's world*, and as already noted, the image of prisoners praying is a reoccurring one. In the following example, TT1 enhances religious connotations, by attempting an even more Christian-centered approach. By contrast, TT2 tends to blur any religious references, thus ultimately neutralizing religious awareness. The following example is a distinctive one, as in TT1 the translator does not translate the adjectives *fool* and *knave* but the supposed noun to which they refer to, which is omitted in the ST (*τον χριστιανό*). The item *χριστιανός* (*Christian*) is favoured, instead of the semantically neutral *άνθρωπος* (*man*), which once again indicates a more Christian-centered approach. In TT2 the lexical choices are closer to the ST.

Example 9

- ST and we forgot the bitter lot
 That waits for *fool* and *knave* (p. 666)

- TT1 και ποια παραμονεύει λησμονούσαμε
Τύχη σκληρή τον κάθε χριστιανό (p. 23)
And what lurks we were forgetting
Harsh luck for every Christian
- TT2 και την πικρή μας μοίρα λησμονούσαμε
Και των μωρών και άθλιων εμάς το κρίμα (p. 31)
And our bitter faith we were forgetting
And our, fools and wretched, fault.

Returning to the image of the moribund prisoner, it is interesting for us to examine the two depictions of how Wilde perceives the prisoner's imminent death. In the ST, as seen in example 10, the writer presents the world as the creation of God, and the man's death is perceived as the image of his face not seen again in this creation. The line *God's sweet world* is translated verbatim – στον κόσμο του θεού τον έμορφο (TT1), again approaching the world in a religious-centred way, as Wilde himself does in the original text. In TT2 this phrase is entirely omitted, neutralising religious connotations – ποτέ πια δε θα ξανάβλεπα (*I would never see again*). Instead, the focus is turned to the prisoner's face, and how it is misshaped by the prison confinement: τ' αυλακωμένο και θλιμμένο πρόσωπό του (*his streaked and sad face*).

Example 10

- ST And that never *would I see his face*
In God 's sweet world again (p. 663)
- TT1 και πως στον κόσμο του Θεού τον έμορφο
Την όψη του δε θα 'βλεπα ξανά (p. 18)
And that in the beautiful world of god
His face I would never see again
- TT2 και πως ποτέ πια δε θα ξανάβλεπα
τ' αυλακωμένο και θλιμμένο πρόσωπό του (p. 23)
and that I would never see again
his streaked and sad face

5. Results

As a general remark on the examples listed above, it is apparent that the translator in TT2 adopts a more critical and judgmental stance towards the penal foundation, as opposed to the translator of TT1. On a conceptual level, TT2 is probably closer to the ST, even though TT1 preserves the poetic essence of the text more. This is apparent through the choice of words and adjectival qualifiers bearing intensely negative connotations in TT2, which realize a more critical approach to the penal system and the prison conditions, and also presents the prisoners' suffering and tragic psychological state in a sharper way. For more examples on prison representations, see the appendix.

As far as religiousness is concerned, TT1 attempts a more Christian-centered approach to the poem, which although at some points is in accordance to the general religious perspective of the ST, in other instances it tends to overemphasize the religious element. TT2 tends to blur the religious connotations of the ST, by neutralizing any religious references and religion-centered images. The following table summarizes the tendencies in the two versions. "+" shows the version which enhances the relevant feature.

Table 1. Narratives affecting the representation of prison reality.

	<i>Sharper depiction of pain</i>	<i>Religious-centered approach</i>
TT1	-	+
TT2	+	-

6. Conclusion

The socio-cultural background, the era and its literary canon, and the translators' habitus seem to be parameters which explain translator decision-making and translation outcome. In Karthaios' translation (TT1), the text conforms to the norms and the general tendencies dominant in the era regarding its literary and translational production. The *Πύλη για την Ελληνική Γλώσσα* (online) suggests that

poets of symbolism are also chosen [...] precursors or representatives of aestheticism (Poe, Wilde, D' Annunzio).

Oscar Wilde had been particularly popular at that time. The first of his works to have been translated into Greek was *Ο Πιστός Φίλος*, in 1908, and during the 1910-1920 decade, his works were vastly translated: there is a record of approximately 30 translations of his works during this decade (*Πύλη για την Ελληνική Γλώσσα*).

To understand this tendency, it is crucial to look into the movement of aestheticism. Aestheticism was “an English literary and artistic movement culminating in the 1890’s, with Oscar Wilde as its most extravagant exponent” (Childs and Fowler 2006: 2), its essence being ‘Art for art’s sake’. Its major characteristic is the pursuit and appreciation of beauty in general, and the conviction that “the enjoyment of beauty can by itself give value and meaning to life.” (Johnson 1973: 10). Therefore the aesthete, in art and literature, mainly seeks beauty; in aestheticism, art is separated from life, mainly due to the aesthetes’ belief that “art has no reference to life, therefore no moral implications” (Johnson 1973: 13). Oscar Wilde believed that beauty is of utmost importance for the artistic creation.

The end of English aestheticism is marked by the trial of Oscar Wilde in 1896. In Greece, aestheticism blooms from 1893 to 1912, when the first circle of aestheticism closes, and “having already reached maturity, it re-emerges with alterations in the generations of symbolists and post-symbolists of the ‘10s and ‘20s.” (Arabatzidou 2012: 27, author’s translation). As Arabatzidou mentions, the emergence of Greek aestheticism is not only due to the European tendency, but

we must also search for important causes in the financial, social, political and ideological circumstances of the pre-Balkan wars era, which created a general speculation on the hierarchy of social values. (Arabatzidou 2012: 41, author’s translation).

The most important themes in Greek aestheticism, as defined and categorized by Arabatzidou, are morbidity –decay and decadence—the self-value of senses and sensuality, defined by hedonism and swaying between sin and virtue, the juxtaposition of art and nature, and finally the nature of beauty, in a new context that exceeds the established rules, as a combination of sensuality and morbidity

(Arabatzidou 2012). The main similarity of modern Greek to international aestheticism is that “morbidity, as an expression of the individual’s alienation constitutes the preamble of dehumanization, which will define modern art.” (Arabatzidou 2012: 457, author’s translation).

TT1 was produced at a time when aestheticism, an artistic movement that had already reached its peak by 1917, and Oscar Wilde’s work in particular had been extremely popular at the time, which resulted in a vast translation production of that work. Moreover, the thematic of *The Ballad of Reading Gaol*, is in accordance to the general sense of morbidity that characterizes modern Greek aestheticism. The assumption is that the TT1 translator was not ideologically oriented against the penal system, but instead was guided by the general framework of aestheticism.

Likewise, the pro-religion connotations observed in the first translation may be explained by the norms dominant at that period, in this case by drawing on the literary production of the time. Within a framework of “negative psyche, confined personal space and distance from the socio-historical present” (*Πόλη για την Ελληνική Γλώσσα*, online), the poets often draw their thematic from religion, as a way of psychological support. By observing a few poem titles of this era, one can easily detect this particular tendency: «Τα Τραγούδια του Θεού. Τραγούδι Α και Β» [Songs of God. Song A and B], «Προσευχή» [Prayer] (Galateia Kazanzakis), «Τα Σεραφεϊμ» [Seraphim] (Manolis Mangakis), «Ο Θεός μου» [(My God)] (Timos Malanos), «Χριστιανική Προσευχή» [Christian Prayer] (Vasileios Rotas) and many more, as well as multiple religious references within the poems (*Πόλη για την Ελληνική Γλώσσα*, online). Therefore, this tendency reasonably applies in the translation production, which is directly connected to the literary production, as being dependent on it.

The second translation is dated approximately eighty years later and carries the publisher’s ideological orientation. *Ελεύθερος Τόπος* publications tend to be concerned primarily with the translation and publication of books with a specific ideological orientation. In an interview Giorgos Garbis, founder of the publishing house and a tran-

slator - mostly by the pen name Nikos Alexiou - explains the criteria of selection for publication:

the main intention from the beginning of the publications was to publish books which would promote the idea of freedom, therefore it was irrelevant to me whether the book would be literature or politics, [...] I wanted to try and affect people towards the direction of freedom, so that they can have a broader education and be restless (online, youtube, transcription by the author) .

The publisher's orientation explains why the translation highlights these values and justifies the translator's choices. The context of misery which the prisoners find themselves in, physically and psychologically, the connotations of oppression and confinement are deliberately constructed to serve the purpose of the publication. Toning down religiousness and neutralizing Christianity-centered connotations is justified by the ideological orientation of the publisher. Below I have listed a few exemplary titles of books published by *Eleftheros Typos*, which indicate an intention for subordinating religion, in accordance to the ideological orientation: *Θρησκεία, Αυτονομία, Δημοκρατία* [*Religion, Autonomy, Democracy*] by Takis Fotopoulos, *Η Πραγμάτωση και η Κατάργηση της Θρησκείας* [*The Realization and Suppression of Religion*] by Ken Knubb, *Θεός και Κράτος* [*God and the State*], *Φεντεραλισμός, Σοσιαλισμός, Αντιθεολογισμός* [*Federalism, Socialism, Anti-Theologism*] by Michael Bakunin etc. (*Eleftheros Typos*, biblionet). It seems rather reasonable to conclude that the translator has diminished religious awareness as irrelevant or even opposed to the general philosophy he advocates.

Translation is the final product of a decision-making process. This process is affected by multiple parameters, two of which seem to have drastically affected the two translations: the ideology of the translator and norms of production. The translator's and the publisher's ideological orientation, is not only notably affecting the final product, but it also is the reason why a specific work has been selected for translation. According to Fawcett:

Ideology is an action-oriented set of beliefs, and if we assume those beliefs, even when they call themselves aesthetic,

religious or poetic, to be political in the sense that their application establishes relations of dominance, then we can see how, throughout the centuries, individuals and institutions have applied their particular beliefs to the production of certain effects in translation” (Fawcett 2001: 107)

On the other hand, the translator’s choices in TT1 are justified by taking into consideration the theory of norms. Norms, according to Toury, are “the regularities of translation behaviour within a specific sociocultural situation.” (Baker 2001: 163). According to this definition, the translator is affected by these beliefs and imprints them in translation. Moreover,

Toury further suggests that being a translator involves playing a social role [...] The translator fulfils a function specified by the community and has to do so in a way that is considered appropriate in that community (Baker 2001: 165).

Thus, socio-cultural variables play a crucial part in shaping identities across times and translators can represent social matter in different ways in agreement with intended ideological positions.

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Appendix. Prison representations- additional examples

ST	TT1	TT2
fellow	Νιός (<i>young man</i>)	Δύστυχος (<i>poor man</i>)
man	Εκείνος (<i>that man</i>)	Δύστυχος (<i>poor man</i>)
gloom	Βραχνάς (<i>pain in the neck</i>)	Χάροντας (<i>Death/Hades</i>)
doom	Σκοτεινά (<i>dark</i>)	Καταδικη (<i>doom</i>)
blur	Θαμπώνουνε (<i>blur</i>)	Πνίγουν (<i>drown</i>)
Sickening thirst	Ξεροδίψα (<i>drying thirst</i>)	Φρικτή δίψα (<i>horrible thirst</i>)
Murderer's Hole	Φονιάδων Τρύπα (<i>Murderer's Hole</i>)	Άθλιο κελί (<i>wretched cell</i>)
Grim Justice	Νόμος (<i>Law</i>)	Δικαιοσύνη σκληρή (<i>grim Justice</i>)

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