

## **THE SPANISH JILT: THE FIRST ENGLISH VERSION OF *LA PICARA JUSTINA***

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López de Ubeda's *La Pícara Justina* was translated into English by Captain John Stevens, and published in 1707, a century after its publication in Spain (1605).

John Stevens, apart from his military career, was an important hispanist of the time who devoted himself to compile and translate works. His profound knowledge of Spanish and Portuguese points at a residence in one of these two countries. Stevens translated works by Quevedo, Herrera and Quintana; revised Shelton's English version of *Don Quijote*, and compiled a collection of voyages written by several Spanish authors: *A New Collection of Voyages and Travels*. Moreover, he prepared an important grammar: *A New Spanish Grammar* and *A New Spanish and English Dictionary*.<sup>163</sup>

In 1707 a group of works translated and adapted by John Stevens were published under the title *The Spanish Libertines*. These works were: *Justina, the Country Jilt, Celestina, the Bawd of Madrid; The Comical Scoundrel or Estevanillo González* and D' Avila's comedy *An Evening's Intrigue*. All of them, very popular and successful in their own language, are in accordance with the horatian precept of *delectare prodesse* ("delight and

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<sup>163</sup> Bibliography on J. Stevens: *The Dictionary of National Biography* (Oxford Univ. Press, 1973) vol. XVIII; W.T. Lowndes, *The Bibliographer's manual of English Literature* (London: H.G. Bohn, 1863) Part I; *British Museum General Catalogue of Printed Books* (N.Y.: Readex Micropint Corporation, 1967) vol.24; A. Palau y Dulcet, *Manual del librero hispanoamericano* (Barcelona: Palau y Dulcet, 1970) vol.XII.

instruct"<sup>164</sup>), states the translator in The Preface. Were this double purpose not to be accomplished, they would still be, at least, enjoyable, as they are works full of wit.<sup>165</sup>

### "THE RAPE COMMITTED ON JUSTINA BY THE SCHOLLARS"

This passage is one of the most important and relevant parts of the English translation since it provides the clues to understand the change of the title of the book and the nature of the main character: Justina.

*La Pícaro Justina* is structured in four books, each of them is divided into chapters, which have special divisions called "Números". The passage we are going to centre on corresponds to "Número" four of Chapter one and to the three first "Números" of Chapter two in "La Pícaro Romera", title of Book two, and it is summarized as follows:

The Feast under the Cart. The Rape committed on Justina by the Schollars; and how She worsted them All . (p.26)

But, in fact, this "rape" is not committed and so says Stevens in The Preface:

She has hitherto kept herself Honest as to her body. (p. 3)

And we can find several references in accordance with the translator's forecast along the passage:

I stood my Ground like an Amazon. (p. 32)

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<sup>164</sup> J. Stevens, *The Spanish Jilt*, in *The Spanish Libertines* (London, 1707), The Preface, 2.

<sup>165</sup> *La Pícaro Justina* is not a didactic novel at all. As J.M. Oltra points out, "López de Ubeda escribe una novela contra el 'prodesse', cargandola tintas en el 'delectare'". (*La parodia como referente en La Pícaro Justina* (León: Institución Fray Bernardino de Sahagún / CSIC, 1985) 104. López de Ubeda, far from moralizing, criticizes and parodies.

To secure my reputation, I related the whole Adventure.  
(p. 32)

They declar'd that my Honour was unspotted. (p. 33)

Therefore, there is not such a "rape" and Justina outdoes the scholars in wit, ("She worsted them all"). The word "robo" should have been translated as "abduction".<sup>166</sup>

## THE PROCESS OF TRANSLATION

Translating involves a series of changes such as word additions or suppressions and several explanations in order to help a better understanding of the work rendered; nevertheless, according to P. Newmark,

(the aim of a translation) should be to achieve "equivalent effect", i.e., to produce the same effect (or one as close as possible) on the readership of the translation as was obtained on the readership of the original.<sup>167</sup>

In this section we are going to deal with these three phenomena as they occur in *The Spanish Jilt*:

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<sup>166</sup> This episode of the abduction of Justina has been studied from different points of view: Marcel Bataillon, *Picaros y Picaresca* (Madrid: Taurus, 1982) 189, as a "masquerade-fiction". Bruno Damiani, in *Francisco López de Ubeda* (Boston: Twayne Publishers, 1977) has analysed its classical references (p. 31-2), biblical (p. 36), medieval (p. 39) and renaissance and baroque (p. 47). J.M. Oltra (*La Parodia...*, p.48) studies the folk motif of abduction and its inversion in the also folk motif of the abductor abducted. U. Stadler, in "Parodistisches in der Justina Dietzin Picara", *Arcadia*, VII (1972) 161, sees a hagiological parody of the martyrdom of St. Justina.

<sup>167</sup> P. Newmark, *A Textbook of Translation* (Prentice Hall International, 1988) 48.

## 1. SUPPRESSION AND CONCISENESS

Suppression is the most outstanding feature of John Stevens' translation, who, as he writes in The Preface, does not render the work as a whole; on the contrary, it is

An Extract of all that is Diverting and Good in the Original, which is swell'd up with so much Cant and Reflection, as really renders it tedious and unpleasant ; for which reason all that unsavoury part is omitted ... (Preface, p. 3)

Everything considered cant (thieves' slang, e. g. example number three in a lexical level) or reflection (López de Ubeda's philosophical or deep thoughts and commentaries made by Justina) is omitted for the sake of enjoyment in reading. Apart from the translator's own taste, suppression is a must if we are aware of the fact that Stevens gathered "four pieces full of wit" in one book; thus the selection of what was to be translated was necessary.

In *The Spanish Jilt*, the General Introduction Justina does prior to the narration of her adventures, as well as the little poems at the beginning of the "Números", glosses and several inner passages have been omitted and López de Ubeda's structural organization in Books, Chapters and "Números" disappears. Nevertheless, the gist remains and, for instance, we can find the eleven sequences J.M. Oltra<sup>168</sup> divides the episode of the abduction of Justina in the Spanish novel .

Conciseness, then, is carried out linguistically as follows:

### a) Lexical Level:

Entre burlas y juego, siempre yo muy cuidadosa con que bebiese el obispo y fuese arreo. Hizolo él atan buen son, que, por decirles daos mucha prisa, hermanos, decía: - Daos murria

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<sup>168</sup> J.M. Oltra, *La Parodia ...*, 113.

perra, hernandos."<sup>169</sup> "And at every bit I played them with a Health, till I perceived my Bishop lisped and clipped his words. (p. 31)

"Lisped and clipped" replaces the Bishop's speech. We are just told that the drunk Bishop mispronounced sounds and abbreviated words. Here we have another example of lexical conciseness and "other implements" stands in for the other elements in the enumeration:

... sin sombreros, sin capas, sin cuellos, sin ligas, sin ceñidores". (p.328)

"had left their Cloaks, Hats and other implements. (p. 32)

Next we have a case of lexical-semantic conciseness: "so big" replaces summarizing Justina's cant speech, which has no adequate English equivalence: "...Como el bellacon oyó que yo le hablaba a lo de venta y mote,y que yo había tomado el adobo de la lampa que él practicaba ..." (p.301) "...The Knave observing I talked so big..." (p.30)

#### b) Semantic Level:

The translation is carried out through the brevity of an idiom or saying or by simplifying the rhetoric of the original and aiming at the meaning:

La apretura y la estrechez en que se ve un entendimiento es la rueda en que cobra filos. (p. 299)

Necessity is the mother of Ingenuity. (p. 30)<sup>170</sup>

... me pagase muy buen hallazgo, pues, por mi industria había sido librada del poder de la Bigornia. (p. 335)

<sup>169</sup> F. López de Ubeda, *La Pícaro Justina*, ed. A. Rey Hazas (Ed. Nacional: 1977) 1: 321.

<sup>170</sup> Stevens modifies the saying "Necessity is mother of invention". *Vide Dictionary of English Idioms* (Longman, 1979) 230.

... should give a good reward for bringing her home. (p. 33)

... no podía sentenciarse de remate su pleito en tan breve término como él pensaba. (p. 301)

... he expected such an easie conquest. (p. 30)

**c) Morphosyntactic level:**

Obviously, to translate into another language involves many phrasal and syntactic changes (e.g. somenoun phrases become prepositional phrases and vice versa ) as in the following examples:

La Boneta tenía un buen tiple mudado. (p. 287)

he sang in a falset. (p. 28)

haciendo ademán como que la robaban ... (p. 287)

... pretending ... (p. 28)

Asomaban a querer tornar al carro a sacar su hacienda. (p. 328)

... to return for them. (p. 32)

**d) Lexical, semantic and morphosyntactic levels:**

Conciseness is accomplished in these levels whenever a dialogue in the Spanish work is replaced with a narration in the English translation. Several examples illustrate it:

Yo con un vaso de cuerno decía -*Brindis quoties*. Beba el obispo y vaya arreo. El obispo se excusaba de beber con una gracia (..) y era decir

- De vino, poco, que soy patriarcha de Jerusalén. (p. 319)

... and making my Mock Bishop pledge me, tho' against his will. (p. 31)

Another example is the Bishop's speech to the "Jilting crew" (the scholars, also called "la Bigornia" in the Spanish novel), which is summarized in free indirect speech and told in third person singular:

- Charos infanzones míos (...) y quiero que os extendáis por los lugares desta región (...) y no dejéis pollo, ni ganso, ni palomino a vida (...) A vueltas desto, no cesaréis de hacer perpetua demostración de la alegría que en vosotros causan mis esperanzas (...) (pp. 311-312)

... ordering them to disperse into the Neighbouring Villages, and there to steal all the Hens, Geese, Turkeys, Wine, and Bread they could meet with, to Celebrate the Festival of the Conquest he was like to gain over Justina, who as yet, he declared was untouch'd as She came into the world. (p. 31)

Or, finally, the ship allegory, which is left out in the English translation:

... cada cual comenzó a enderezar el norte de los ojos y el timón de su carreta al puerto de su pueblo. (...) Y ya los recios vientos de mi importuno baile habían ondeado (...) el flaco navío de mi cansado cuerpo, fuéme forzoso descansar un poco sobre una blanda arena adornada de oloroso tomillo, donde para mi descanso recliné y amarré mi navichuelo. (p. 289)

... every Gang began to make homewards, but I, who (...) was no less weary'd than the rest, step'd aside, and sat me down to rest on a Bank of Thyme, and other sweet Herbs. (p. 29)

Emblems had a main didactic purpose; they tried to "move" the reader. By using them, López de Ubeda parodies the emblematic literature<sup>171</sup>, so fashionable in Spain during the sixteenth and seventeenth

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<sup>171</sup> According to M. Bataillon (1982: 70), *La Pícaro Justina* was the book of hieroglyphics par excellence for the reader avid of fresh matter and López de Ubeda " is satirizing the popularity of hieroglyphics among fashionable pulpit

centuries. Stevens skipped the emblem, perhaps, because this kind of literature had "ceased to be a significant form of art in England in the second half of the seventeenth century"<sup>172</sup>, till its revival in the Victorian times; or owing to the fact that Stevens, missing its parodic function, considered it to the service of *prodesse* and not to the *delectare*.

## 2. ADDITION

Additions, due to expressive needs of the translator and the English language, provide a kind of information which is not in the original and, although it is not really relevant, helps a better understanding of the text and embellishes the translation, making it linguistically richer, as in the following examples:

leaving me alone with their infernal Monarch. (p. 31)

Dejáronme con él. (p. 315)

... told abundance of country tales, and all the Stories I had heard out of old Romances. (p. 31)

... comencé a contar cuentos, los más de risa que se me ofrecieron. (p. 315)

My Bishop had twenty falls before he got to it. (p. 31)

... de los muchos traspies que a cada paso daba. (p. 323)

Let them e'en Talk on, the Case is now alter'd and I am well improv'd. All the Country call'd me . (p. 33)

... lluevan dichos, que ya ahora no me sabían en mi pueblo con otro nombre sino. (p. 335)

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orators". ( J.R. Jones, "Hieroglyphics in *La Pícaro Justina* ", *Estudios Literarios de Hispanistas Norteamericanos dedicados a Helmut Hatzfeld con motivo de su 80 aniversario*, (Barcelona: Ediciones Hispam, 1974) 418.

<sup>172</sup> K.J.Höltgen, *Aspects of the Emblem. Studies in the English Emblem Tradition* (Ed. Reichenberger: 1986) 141.

In our last example, Justina boasts her social condition improvement, but, paradoxically, this improvement points at the highest level of ignominy in the Picaresque Literature.

### 3. CHANGE

In the English translation of *La Pícaro Justina* we can find two different types of change: that which makes the work closer to the English reader and that produced by the own translator's variation wish. First of all, we shall deal with

#### a) Changes motivated by a variation wish:

These changes frequently involve a commentary or opinion on the part of Stevens. Some of the examples included in this section are related to the change of meaning of the title of the chapter; that is to say, to the translation of "robo" as "rape":

Yo soy palma de danzantes, Y hoy me llevan los  
estudiantes. (p. 287)

I've gain'd the Prize of Dancing all this Day, And now,  
alas, the Scholars force me away. (p. 28)

"Force me away" has the double meaning of withdrawal and rape.

... Unas veces decía hoy, hoy, y otras decía ay, ay, con  
unos quejidos tales, que parecía que real y verdaderamente la  
hurtaban. (p. 287)

Then the Chorus repeated the same, in such dismal manner  
as if a woman had really been Ravished. (p. 29)

... Y aunque yo no era la primera robada ni forzada del  
mundo. (p. 291)

... I wasn't the first Woman that a Rape had been  
committed upon. (p. 29)

Los principales de mi pueblo me miraban con otros ojos,  
ya me llamaban de merced y las gorras bajaban. (p. 334)

The Topping men of the Town began to take Notice of  
me; they gave me the Title of Mistress and lower'd their Caps.  
(p. 33)

"Mistress" is a honourable female title but also designates a woman who has a continuing illicit relationship. Stevens puts special emphasis, we can see, on Justina's sexual features; even though where López de Ubeda does not or keeps them in ambiguity<sup>173</sup>. Our next instance is in accordance with the book title:

... la mesonera burlona, aunque algunos me llamaban la  
villana de las burlas. (p. 335)

All the Country then call'd me The Tricking Maid of the  
Inn; or, The Jilting Country Wench. (p. 33)

We face again two possible meanings: Justina, tricking maid, not only makes Grullo believe she shall be his "bishopess", but she also makes people believe that her honour is kept intact. Justina is called "The Jilting Country Wench" either, and it refers to her condition of having been left by the "Jilting crew" of the scholars. There is a certain ambiguity about who jilts whom; on the one hand, there is the "Jilting crew"; on the other, the "Jilting Country Wench". But she had a proposal on the part of the Bishop to become

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<sup>173</sup> "Justina fue entendida siempre como un dechado de honestidad sexual" writes A. Rey Hazas ("La compleja faz de una pícaro: hacia una interpretación de *La Pícaro Justina*", *Revista de Literatura*, (Madrid: C.S.I.C., 1983) XLV, 90: 87) in accordance with other scholars such as Menéndez Pelayo, Puyol y Alonso, Chandler or G. Sobejano. On the contrary, other scholars as B. Damiani (1977) have the opposite opinion. There are conciliatory positions and love duality of eroticism and chastity is one of the eight features P.J. Ronquillo (*Retrato de la pícaro: la protagonista de la picaresca española del siglo XVII* (Madrid: Playor, 1980) ascribes to the "pícaras".

Others such as J. M. Oltra (1985) or U. Stadler (1972) deem that Justina's sexual behaviour is rather ambiguous since she sometimes presents herself as an untouched-by-any-man maid and, other times, as bold, out of syphilis; (contrast between the heroin and the narrator of her own adventures).

her a "bishopess" and, as U. Stadler<sup>174</sup> points out, it is her that starts the nuptial banquet which will finish up with a drunk bridegroom unable to fulfil his proposal because of too much drink. Besides, she is called *The Spanish Jilt* in the book title, so, it would not be too risky to conclude that it is Justina that has been jilted.

Moreover, the word "jilt" was formerly used to designate "a woman who had lost her chastity, a harlot or strumpet"<sup>175</sup>; and if we take into account that nobody paid attention to Justina, while being abducted, because she was thought to be the "scoundrel strumpet" of "La Boneta" (the scholar in disguise), we discover a sexually-defined Justina, as the next example pictures:

Era boda de pícara y pícaro. (p. 317)

The Nuptials of a Whore and a Rogue. (p. 31)

"Pícara" is translated as "whore" and "pícaro" as "rogue". Both should have been rendered as "rogue" (mischievous, dishonest or unprincipled person).

Other times, Stevens provides his opinion or commentary about the characters or a situation and, in our next example, "facción" becomes fraudulent people in "sharppers":

The Sharppers vanish'd leaving me ... (p. 31)

Los de su facción ... (p. 313)

Or, within the limits of a literal translation, he changes something in an attempt to improve the original:

... todo el pueblo y muchachos se llegó al ruido. (p. 329)

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<sup>174</sup> U. Stadler, "Parodistisches in der Justina Dietzin Picara", 161.

<sup>175</sup> *The Oxford English Dictionary*, 2nd ed. (Oxford, Clarendon Press, 1989) VIII: 238.

... All the Boys and Mob of our Town. (p. 32)

where the word order proposed by Stevens seems more logical. Finally, and proving his great irony, the translator changes the destiny of Pero Grullo (The chief of the scholars), and instead of sending the Bishop to the imaginary Mandinga or Zape, leaves him making profit in Geneva:

... se fue de aquella tierra. Yo no dudo sino que no paró hasta Ginebra (...) se debió de ir a Mandinga o a Zape. (p. 332)

... made clear away, as I suppose, to Geneva, where he might safely Rail at all Bishops, till he could get himself into a good Fat See, and then prove as Orthodox as another. (p. 32)

**b) Change to help understanding:**

Generally there are two kinds of changes: those which point at making the original clearer (*La Pícaro Justina* is a very complex and enigmatic book) and those pointing at making it closer to the English reader of the time.

**b.1) To make the original clearer:**

¡Qué Faltiel para Muchol!, ¡Qué Absalón en guarda de Tamar!, sino un obispo de la Bigornia y capataz de la Bellecada!. (p. 299)

A special Guard of Eunuchs ... (p. 30)

The first half (Faltiel, Absalón) is omitted and a special emphasis is put on the second half, where "un obispo de la bigornia" becomes "a special Guard of Eunuchs" in the translation. Justina, ironically, compares the students to eunuchs because none of them is a menace for women, owing to the clerical condition of the former, exemplified in the following instance:

Viva el obispo y su bigornia. (p. 307)

Long live the Bishop and his clergy. (p. 30)

"clergy" is a better designation for those under the bishop's authority.

Ea, picarón de sobremarca, obispo de trasgos y trasgo de obispo; él no debe de haber medido los puntos del humor que calzo, (...) Amanse el trote y el trato, que el que por ahora usa es para motolitas que no saben de carro y todabroza, que las de mi calimbo saben hacer de una cara dos. (p. 300)

Hands off, Good Mr. Raking Bishop, I thought you had known me better. Fair and softly goes far with me, you must not think to catch old Birds with Chaff. (p. 30)

Justina is less aggressive in the English version. She simply says she already knows all these tricks; "An old bird is not caught with chaff", says the English proverb.

... comieron como unos leones. (p. 320)

... and fed like so many cormorants. (p. 31)

To feed like cormorants is much more despective, it connotes wastes or offals and refers metaphorically to rapacious or greedy people in colloquial English. Next, "Aquí la justicia" is rendered as "help", the usual way to ask for assistant or support in English:

- Aquí la justicia, que estos bellacos robaron la mula.  
(p.327)

Help, help, here are the thieves that. (p. 32)

In the coming instance, *The Spanish Jilt*, we shall see, misses one of the essential parts of the hagiological parody: when the believers touch their saints in order to gain strength and virtue.<sup>176</sup>

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<sup>176</sup> U. Stadler, "Parodistisches in der Justina ..." , 162 : "Die Gläubigen berühren den Heiligen, um dadurch der Tugend und der Kraft, die ihn wundertätig werden liess, teilhaftig zu werden."

La gente (...) me tenían despalmada a puros abrazos, aunque no muy puros, que algunos me pellizcaban, que es uso de la tierra. (p. 334)

I was quite tir'd with Visits and Congratulations. (p. 33)

**b.2) To make the original closer:**

... más yo juraré pormis hermanos, que sila burla viniera a colmo, perdonaran la sangre por una banasta de sardinas. (p.293)

... my Brothers would have put up the wrong for a Buthel of Oats. (p. 29)

The buthel of oats is commoner and nearer than a "banasta de sardinas" for a peasant society; ale and alehouses played an important part in the economy in the preindustrial rural England<sup>177</sup>. Still, It is worth noticing that oats is connected with the death of Justina's father; although it's barley that is mixed with chaff in the translation (p. 17) because, as Stevens explains in a footnote:

The Cattle there (in Spain) eat Barley instead of oats. (p. 8)

Her family does not accuse the murderer of the father because of the money they get from him. Her brothers, she thinks, would act again the same way they did.

... dio un silbo como de cazador o ladrón (...) y al reclamo acudió la Bigornia. (p. 307)

... Whistled like a Highway-Man, at which his Gang came about him. (p. 30)

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<sup>177</sup> Vid. K.Wrightson, "Alehouses, Order & Reformation in Rural England, 1590-1660", *Popular Culture & Class Conflict 1590-1914. Explorations in the history of Labour and leisure*, Ed. E.& S.Yeo (Brighton: The harvester Press ltd, 1981) 1-27.

"Highway-Man" was a man on horseback who stole travellers in former times.

La justicia, sabido el caso, me adjudicó el despojo. (p.355)

Our Court of Aldermen adjudg'd me all the Booty. (p. 33)

"Court of Aldermen" was the council formed by the elderly members of a district or city in England and Ireland. Its rank was immediately inferior to the Mayor's.

### RHETORIC, IRONY AND PARODY

The most striking and significant feature is the disappearance of most of López de Ubeda's ironic rhetoric in the course of translation. One should keep in mind that *La Pícaro Justina*, because of its complex satire that aims at the Spanish society in general and, in particular, at the political authority (D. Rodrigo Calderón, the favourite of the Duque of Lerma), or at literature (*El Guzmán de Alfarache* etc.), was really far from the English reader. Even further if we consider it was translated a century after its publication in Spain and that the Spanish writer proposes, according to J.M. Oltra<sup>178</sup> a historical-allegorical reading of this "court novel". Therefore, it is small wonder the translator dropped everything that only the contemporaries (some contemporaries) or nearer the author were able to understand completely. Still today

ni mucho menos queda aprehendido en su dimensión auténtica todo cuanto senos narra en torno a la Bigornia, en que el fuerte expresionismo del chocarrero médico queda supeditado a "un ajuste de cuentas" literio y deseado con algún círculo desconcido (...) <sup>179</sup>

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<sup>178</sup> J. M. Oltra, "Casuística estructural en *La Pícaro Justina* de Francisco López de Ubeda", *Estudios Humanísticos* (1982) V: 57.

<sup>179</sup> J.M. Oltra, *La Parodia...*, 98.

López de Ubeda's novel "is a lexicographical museum of jargon, slang, technical vocabulary, proverbs and dialect -not to mention imitations of the pronunciation of drunkards-, and a textbook of the figures of speech (...) and of thought"<sup>180</sup>. Many of these puns and elaborate similes disappear when translated as the following instances show:

... y por este nombre eran conocidos en todos los Campos, y por esosolían también nombrarse los Campeones. (p. 286)

These were well known allthe Country about (...) and therefore call'd themselves the Champions. (p. 28)

... se recogieron todos derechamente al carro, aunque no tan directamente ni tan por nivel que no hicieran algunas digresiones de cabeza, paréntesis de cuerpo y equis de pies. (p. 322)

... made towards the Cart, not in a direct Line, for they reel'd and stagg'd that the broadest Street would scarce have held them. (p. 31)

On the contrary, there are occasions the translations presents puns and conceits which are not in *La Pícaro Justina*:

... Homewards, but I, who had lost my Cart and Carters, and was no less weary'd than the rest. (p. 29)

... los recios vientos de mi importuno baile habían ondeado (...) mi cansado cuerpo. (p. 289)

It is frequent, on the other hand, the use of proverbs, sayings and expressions in both works. Whenever there is an English equivalence, it is used. Other times, the saying or expression is missed or, as the third of the coming examples, appears in the translation despite not being in the original:

... había encontrado la horma de su zapato. (p. 301)

... he had met his Match. (p. 30)

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<sup>180</sup> J.R. Jones, "Hieroglyphics in *La Pícaro Justina*", 415.

Más vale carnero en paz, que no pollo con agraz. (p. 303)

... there can be no pleasure where there is force. (p. 30)

... Amanse el trote y el trato, que el que por ahora usa es para motolitas que no saben de carro y toda broza. (p. 300)

you must not think to catch old Birds with Chaff. (p. 30)

In the second instance, the two expressions offer different implications; the former deals with food in a realistic way, whereas the latter has sexual connotations.

## THE NAMES OF THE CHARACTERS

The nature of names is symbolic; thus, the name given to a person is relevant because it stands in for the person and designates them. In this section we shall discuss about the names and nicknames of the main characters of the passage: Justina, the Bishop and the scholars.

### Justina

We are not dealing with the meaning of the name Justina, which has already been studied from a triple standpoint based on different traditions such as the hagiological, mythological, and popular by J. M. Oltra<sup>181</sup>.

Justina, due to the fact that she is the first-person-narrator, is the less named character as she refers to herself as "I". The only names and nicknames she gets are

Counterfeit Wench (p. 29)

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<sup>181</sup> J.M. Oltra, *La Parodia ...*, 83

Whore (p. 31) in the expression "The Nuptials of a Whore and Rogue"

Mistress (p.33)

The Tricking Maid of the Inn (p. 33)

The Jilting Country Wench (p. 33)

These five nicknames qualify Justina negatively. It is important to remember that misogyny is a necessary component in the picaresque novel with female main character<sup>182</sup>. They are respectively translation of:

la Boneta (p. 290)

pícaro (p.317) in "era boda de pícaro y pícaro."

merced (p. 334)

la mesonera burlona (p. 335)

la villana de las burlas (p. 335)

As they have already been dealt with, suffice is to add that none of them has been literally translated, but, on the contrary, have sexual connotations in English, either explicit as in "whore" or "Jilting Country Wench" or implicit, due to ambiguity, in the other examples.

### **The Bishop**

He is never called by his own name, Pero Grullo, in the translation. It is small wonder Stevens refrains from naming the chief of the students that way, because it meant nothing to the English reader. Pero Grullo is a legendary character said to have lived in Spain during the fifteenth or sixteenth centuries. He is reported to be the origin of certain nonsense sayings and proverbs. Therefore, the proper name -if we can call it so- this

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character gets is Bishop and it designates him as being the "spiritual guide" of the group of scholars. His other names and nicknames are:

the Scoundrel (p. 29)

Mr. Raking Bishop (p. 30)

A special Guard of Eunuchs (p. 30)

The Knave (p. 30)

Mr. Scoundrel (p. 30)

Paris (p. 30)

Infernal Monarch (p. 31)

Rogue (p. 31)

Mock Bishop (p. 31)

"The Scoundrel" (dishonest and unprincipled person) is Stevens' own comment on the character, since the subject of the sentence has been left out in Spanish. "Mr. Raking Bishop" is in place of "Picarón de sobremarca, obispo de trasgos y trasgo de obispos" (p. 300); Stevens, in this case, rather than translate the meaning, interpretes it.

"A special Guard of Eunuchs", as we have already seen, is in place of

!Qué Faltiel para Muchol! (...) sino un obispo de la Bigornia y capitán de la bellecada. (p. 299)

"The Knave" is literal translation of "El bellacon" (p. 301) and "Mr. Scoundrel" of "señor picarón" (p. 302).

"El gobernador de la Bigornia" (p. 310), translated as "My Paris", is a clear parodic allusion to the abduction of Helen of Troy by Paris; but neither the Bishop is the royal lover, nor Justina's abduction will break out any war, because her brothers "would put up the wrong for a Buthel of Oats". (p. 29)

"El" (p. 310) is rendered as "Infernal Monarch" and "Mock Bishop", instead of "obispo" or "obispote" (p.319), is an explanatory clue Stevens gives his readers.

### **The Scholars**

About the scholars, we shall only say that, in contrast with the Spanish work, which introduces them one by one through their nicknames, all of them have the same collective identity in English. For the sake of conciseness, they are always named as a group except for "la Boneta" (Scoundrel Strumpet"). Stevens carries out a free "translation" of this name, which is no more than the four-cornered-hat used by seminarists or the clergy. This hat gives name to the scholar because he wears a disguise made of "bonetes" (the hat). Stevens changes it and chooses another one belonging to the sexual semantic field.

It is noticeable, however, that Stevens treats his characters harder than López de Ubeda. Whereas the Spanish work emphasizes the roguery and the trick, the English seems to put more emphasis on sexual aspects and meanness. As Stevens renders them, the characters are treated more rigorously than in the original.

### **A WAY OF CONCLUSION**

Stevens translates and recreates *La Picara Justina*; thus, *The Spanish Jilt* renders certain passages, abbreviating others, and omitting everything considered "tedious and unpleasant" (Preface, p. 3); in part, perhaps, due to the translator did not completely grasp the irony of López de Ubeda's glosses and digressions, (the "subtext", in Newmark's words).

On the contrary, the chosen passages, except for some changes to help understanding, or those involved in the process of translating, are literal translation of the Spanish work. Surprisingly, the characters are treated in a different way; Stevens makes many ambiguities clear and stresses inner meanness and sexual features.

As a translator, he proves his profound knowledge of the Spanish language and the particular idiolects that appear in the novel. *The Spanish Jilt*, despite not showing, perhaps, López de Ubeda's vocabulary richness, is a good translation and, as such, tries to achieve the same objective as the original: enjoy the reader, and it accomplishes it because the translation is also a work full of wit.