

**“Boscovos tromuldo boscovos”:
a case study in the translation of William Shakespeare’s
*All’s Well that Ends Well****

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ABSTRACT

The presence of an artificial language in *All’s Well that Ends Well* 4.1 and 4.3, being an extraordinary instance in William Shakespeare’s literary production, is a key device both for the humor of the play and for the depiction of one of its most memorable characters, Parolles. The purpose of this paper, therefore, is to present a translation that aims to transmit the linguistic interaction established between the characters of the drum-plot and the audience to a modern Spanish-speaking context. In order to do so, first, I will examine the approaches of Luis Astrana and José María Valverde in their translations. Then, I will analyse the most representative examples of rhetorical iteration in this language that are relevant for the orality of the play, so as to describe the adaptations considered in the final copy of the forthcoming translation by the *Instituto Shakespeare*.

KEYWORDS: parolles, drum-plot, language, translation, rhetorics

1. Preliminaries. Parolles and the drum-plot

In Peter Brook’s outstanding work, *The Empty Space* (1968), the author states, referring to Shakespearean drama that “A word does not start as a word – it is an end product which begins as an impulse, stimulated by attitude and behavior which dictates the need for expression. This process occurs inside the dramatist; it is repeated inside the actor” (15). It is universally acknowledged that the success of any play relies not only on the creation and transmission of such a word, but also on the ability of the artistic director to convey that creative impulse to its audience. When it comes to deal with

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translations,¹ the responsibility of rendering such an impulse also falls on the figure of the translator, who acquires a particular relevance as a liaison between the cultures of the source and the target language. The complexity of that task increases when the original text is written in an artificial language.

In *All's Well that Ends Well* 4.1, Parolles is tantalized by Bertram, the Count of Rossillion, and a group of soldiers of his own regiment in his attempt to retrieve the drum he has lost at the battle against the army of Siena. In an ambush prepared to reveal the cowardly nature of the character, the soldiers pretend to be members of a foreign enemy army and improvise an artificial language which Parolles cannot recognize. The plot of the scene, known as the drum-plot, will continue in 4.3 where Parolles, blindfolded, betrays the Florentines answering to every question posed by this pretended army. In the end, the plot is revealed and Parolles is left alone on stage where he recites the verses of the soliloquy that best depicts his nature (4.3.333-343).²

The two scenes parody the usual king topos where the ruler as judge learns the truth about a plot or a character by hiding his identity. The main parodical element of this plot lies on the moral reputation of the persons in the role of the judge, which also deepens into a large factor in the background of *All's Well that Ends Well*: honour. The truth that Bertram and his army are going to learn through the answers of the fool will bring to light the dishonourable features that portray their actions. An added issue along the lines of the discredit of their honour lies in the structure of the play in which the drum-plot is embedded. The second sub-plot developed in act four is Bertram's seduction of Diana, which finds its climax in 4.2, between the scenes of the unmasking of Parolles. As the lineation of the character shows, Bertram is a capricious and insolent lad who believes in honour by birth and not by actions or virtue, that is the reason why he rejects Helena in 2.3.13-19 and plans to seduce Diana in 4.2. Little we know regarding his subordinates in the army, but Parolles' descriptions along 4.3 provide revealing hints about their nature: "the troops are all scattered and the commanders very poor rogues" (4.3.134-135). It is also noticeable the parallelism established

¹ As this study is based on an invented language and its transmission to an audience different from its original one, I will not make a distinction here between the terms 'adaptation', 'version', and 'translation'.

² All references to the play are from W. Shakespeare 1993. *All's Well that Ends Well*. Ed. Susan Snyder. Oxford: Oxford University Press.

between the treachery comments of these soldiers in 4.3.1-81 and Parolles' revelations at the ambush, which give little credit to their reprobation of the fool. On the other hand, Parolles is depicted both by Lafew and Helena as a cad and pretentious servant whose flamboyant garments and language match the disposition of his character; a chatty soldier that will not hesitate to betray his master in a situation of danger. Neither Parolles nor Bertram or his lords are schooled at the end of the play, however, Parolles' soliloquy in 4.3.333-343 gives voice to the most sincere and honourable statements of the two scenes:

Yet am I thankful. If my heart were great,
 'Twould burst at this. Captain I'll be no more,
 But I will eat and drink and sleep as soft
 As captain shall. Simply the thing I am
 Shall make me live. Who knows himself a braggart,
 Let him fear this, for it will come to pass
 That every braggart shall be found an ass.
 Rust sword, cool blushes, and Parolles live
 Safest in shame; being fooled, by foolery thrive.
 There's place and means for every man alive.
 I'll after them.

Even though Parolles is sometimes regarded as a coward and shabby flatterer, he wins the approval of the audience in this final soliloquy, where he openly admits to prefer dishonour to death for the sake of an old drum. As stated in Fraser's introduction to his edition of the play (1989: 14), the limits between good and evil furnished by Prudentius' *Psychomachia* are blurred on the depiction of the characters of *All's Well that Ends Well*, and the case of Parolles is particularly significant on this matter. In 4.1 and 4.3, the humanity and, one could even say candour of the fool, together with the compassion and sympathy that he inspires as the victim of a troop of soldiers in thirst of action, increases the audience's favour towards the character.

The artificial language of the drum-plot plays an important role in the creation of that scenario, where the spectators are aware of the treachery of the fool but also pity his misfortunes. Nonsensical though it may seem, it is structured through a number of rhetorical devices that, as I will demonstrate below, are essential for the description of the setting of the ambush and also heighten the comical effect of the scenes. An added key element for the humorous

development of this “choughs’ language” (4.1.19-20) embedded on the parody of the masked king/judge lies in Parolles’ belief that he, the character named after words, is going to die “for want of language” (4.1.71). Except for the First French Lord and the Interpreter,³ it stands to reason that all the characters involved in the scenes, including the spectators of the play, are unfamiliar with those invented words. However, some of them echo a number of lexical items that herald the soldier’s interpreting and can be recognized, at the same time, by the theatregoers. This fact increases the audience’s empathy towards the fool and also arouses its interest and participation in the conflict.

In view of the importance of the reception of this invented language in a performance of *All’s Well that Ends Well*, the purpose of this paper is to present a translation that aims to transmit the linguistic interaction developed between the characters of the drum-plot and its audience to a modern Spanish-speaking context. In this sense, special emphasis will be placed on reproducing the illocutive force of the rhetorical patterns that lie in the structures of this language. The next section of the paper is devoted to an overview of the Spanish translations of *All’s Well That Ends Well* 4.1, 4.3, focusing on the approaches of Luis Astrana and José María Valverde. Then, I will examine the most representative examples of the figures of speech underlying the structure of this language, in order to describe the criteria that ground the final copy of the forthcoming translation by the *Instituto Shakespeare*.

2. Spanish Translations of *All’s Well that Ends Well*: Luis Astrana Marín and José María Valverde

The first Spanish translation of *AWW* dates back to the late nineteenth century. In 1872,⁴ Francisco Nacente published *Bien está lo que bien acaba* on the first volume of his collection of William Shakespeare’s plays, *Los grandes dramas de Shakespeare en España*. The next translation in chronological order is Rafael Martínez Lafuente’s *Bien está lo que bien acaba* that, under the same title as Nacente, was to come out in 1915. The first Spanish version of the play whose direct source was the Shakespearean English text itself was Luis Astrana’s

³ There are considerable variations of the speech-prefix designations in the Folio text of *AWW* regarding these two characters. I use here the emendations of the *Instituto Shakespeare* of the forthcoming edition of the play, First French Lord and Interpreter.

⁴ For a detailed account of the history of the Nacente collection see Portillo and Salvador (1997).

A buen fin no hay mal principio, published in *Obras Completas de William Shakespeare* (1929). In general, the translations of Luis Astrana, being the first complete works of the dramatist in Spanish, became a landmark for Shakespearean studies in Spain along the twentieth century. Forty years later, in 1968, another version of the whole literary production of William Shakespeare was published: José María Valverde's *Teatro Completo* (1968), which included in its second volume *Bien está lo que bien acaba*.⁵

Regarding the forthcoming translation of the Instituto Shakespeare, *Bien está lo que bien acaba*, the criteria underlying the text are accurately explained and summarized in Conejero (1991). As far as the translation of the invented language of 4.1 and 4.3 is concerned, the need to retain the phonosyntactic resemblances between some of the words of this language and the translations of the Interpreter take priority over other principles. Thus, taking into account that both in Nacente and Martínez Lafuente the domestic remainder (Venuti 2002) of a French version might have had an influence on their final copies,⁶ the following description of the translating background of the drum-plot of *All's Well That Ends Well* will only consider the versions of Astrana and Valverde.

Despite the known divergences between the translating criteria that lie in the texts of these two scholars, their linguistic choices in the translation of the invented language of 4.1 and 4.3 differ very little one from the other. In general, the most striking feature of their approach is that both translators decide not to intervene in the transmission of these artificial words. As it might be learnt from the excerpts of the play shown in figs. 1 and 2, only two variations are included in their texts: for the Folio "O pray, pray, pray! *Manka reuania dulce*" 4.1.79-80, Astrana reads "¡Oh! ¡Reza, reza, reza. *Mank revania dulce!*" and in 4.3.120 both scholars coincide in their adaptation of the Folio '*Portotartarossa*' into '*Porto tartarrosa*'. Little we know about the reasons underlying these interventions; however, as I will demonstrate below, whether they were motivated or not, it is clear that they do not respond to an intentional attempt to

⁵ For a detailed account of Shakespeare's translations and performances in Spain see González Fernández de Sevilla (1993) and Campillo (2005).

⁶ "Translating creates effects that vary to some extent the semantic and formal dimensions of a foreign text. I shall call these effects the domestic 'remainder' in a translation because they exceed the communication of a univocal meaning and reflect the linguistic and cultural conditions of the receptors. (cf. Lecercle, 1990)" (Venuti 2002: 7-8).

bring the linguistic patterns of the invented language to a Spanish audience.

First, should we consider 'mank' a typographical error, no substantial modifications would be recorded in Astrana's translation of the invented language of 4.1. In my opinion, though such a translation would result in a text more consistent with the Folio, it would also imply a considerable loss of the puns created between some of the artificial words of the Interpreter that sound as the cue-lines of his own translations. On the other hand, if 'mank' was a conscious lexical reduction of 'Manka', it would be the sole variation from the original source introduced in Astrana's version. In that case, the whole translation of this artificial language in 4.1 would be inconsistent with itself for it will assume that only this word, and not the others, was due to be modified. A similar approach is followed by the two translators regarding 4.3.120. If the adaptation of 'Portotartarossa' (4.3.120) into 'Porto tartarosa' represents an attempt to bring the morphosyntax of the invented language closer to the patterns of the audience's mother tongue, the question arising such a translation is: why these words and not the others?

A buen fin no hay mal principio
Luis Astrana Marín

4.1

SEÑOR 1º:

Throca movousus, cargo, cargo, cargo.

TODOS:

Cargo, cargo, cargo, villianda par corbo, cargo ...

SOLDADO 1º:

Boskos thromuldo boskos.

PAROLLES:

Veo que sois del regimiento de Musko, y voy a morir por no saber vuestro idioma. Si hay aquí un alemán, un danés, un holandés un italiano o un francés, que me hable. Le haré revelaciones que perderán a los florentinos.

SOLDADO 1º:

Boskos vauvado. Te entiendo y puedo hablar tu lengua. *Kerelybonto.* Señor, medita tu religión; diecisiete puñales amenazan tu pecho ...

SOLDADO 1º: ¡Oh! ¡Reza, reza, reza. *Mank*

Bien está todo lo que bien acaba
José María Valverde

4.1

NOBLE SEGUNDO [E]:

Throca movousus, cargo, cargo, cargo.

TODOS:

Cargo, cargo, cargo, villianda par corbo, cargo ...

INTÉRPRETE [SOLDADO PRIMERO]:

Boskos thromuldo boskos.

PAROLLES: Sé que sois del regimiento de los Muscos y perderé la vida por faltarme idioma. Si hay aquí un alemán o danés o flamenco o italiano o francés, que hable conmigo, y yo le revelaré algo que deshará a los florentinos.

INTÉRPRETE:

Boskos vauvado, yo te entiendo y sé hablar tu lengua. *Kerelybonto,* señor, encomiéndate a tú fe pues tienes siete puñales al pecho ...

INTÉRPRETE: Ah reza, reza, reza:

revania dulce!

SEÑOR 1º: *Oscorbidulchos volivorco.*

SOLDADO 1º: El general consiente en perdonarte por ahora; y, con los ojos vendados como estás, te conducirá a fin de interrogarte. Si, por fortuna, puedes hacernos revelaciones de importancia, tienes probabilidades de salvar la vida ...

SOLDADO 1º: *Acordo linta.* Vamos, se te concede una tregua.

AWW. 4.1. Astrana (1929) and Valverde (1968)

manka revania dulce

NOBLE SEGUNDO [E]: *Oscorbidulchos volivorco.*

INTÉRPRETE: Al general le parece bien dejarte por ahora vivo y, con los ojos vendados como estás, te llevará allá para saber más cosas de ti. A lo mejor le puedes informar de algo que te salve la vida ...

INTÉRPRETE: *Acordo linta.* Vamos allá, se te concede un respiro.

A buen fin no hay mal principio

Luis Astrana Marín

4.3.122-132

SEÑOR 1º: ¡Acércate gallina ciega! *Porto tartarrossa.*

SOLDADO 1º: Pide el tormento. ¿Qué revelaciones queréis hacer para que no se os aplique?

PAROLLES: Confesaré cuanto sepa, sin violencias. Si me reducís a masa nada podré decir.

SOLDADO 1º: *Bosko chimurcho*

SEÑOR 1º: *Boblibindo chicurmurco.*

SOLDADO 1º: Sois un general piadoso.

Nuestro general os ordena que respondáis a las preguntas que voy a haceros según este escrito.

PAROLLES: Y con suma verdad, como espero vivir.

AWW. 4.3. Astrana (1929) and Valverde (1968)

Bien está todo lo que bien acaba

José María Valverde

4.3.122-132

NOBLE PRIMERO [G]: Llega la gallina ciega. *Porto tartarrossa.*

INTÉRPRETE: Manda el tormento. ¿Qué vais a decir sin eso?

PAROLLES: Confesaré lo que sé sin violencia. Aunque me hagáis picadillo como a una empanada no puedo decir más.

INTÉRPRETE: *Bosko chimurcho*

NOBLE PRIMERO [G]:

Boblibindo chicurmurco.

INTÉRPRETE: Sois misericordioso ...

general. Nuestro general manda que respondáis a lo que os voy a preguntar siguiendo una lista.

PAROLLES: Y responderé con verdad, como... espero vivir.

Regarding the rest of the lines of the plot, a single instance is enough to illustrate the methods followed by the two scholars. Consider 4.1.69-74:

Inter. Boskos thromuldo boskos.

Par. I know you are the *Muskos* Regiment,
And I shall loose my life for want of language.
If there be here German or Dane, Low Dutch,
Italian, or French, let him speake to me,
Ile discouer that, which shal vndo the Florentine.

It is clear that the phonological and orthographical similarities between 'Boskos' and 'Muskos', together with the contrast between Parolles' gift of speech and the misunderstanding of the words of the soldiers are the two comical devices of these lines. Any Spanish audience exposed to either Astrana's or Valverde's translations would be able to recognise the phonological parallels between the two words in their proposals, 'regimiento del Musko' and 'los Muscos.' In both cases, however, some significant information regarding the original 'Muskos' is missing. As a variation of musk, the OED incorporates the Latin form in ablative 'musco' which, as a compound (e.g.: in musk-animal, musk-colour or musk-trade) refers to something "flavoured or scented with musk."⁷ On the other hand, the proximity of 'Muskos' to another lexical item, 'muscovite', and the pragmatic context in which the word is being used, brings into discussion some other networks of possible meanings underlying the choice of 'Muskos'. Whether in one direction or the other, few will dispute that none of these connotations are considered in either Astrana's or Valverde's translations. Moreover, as far as the readers of the text are concerned, although in this context the spellings <c> and <k> refer to the same phonetic transcription, /k/, its representation with different signs, as it happens in Valverde, also implies a certain disequivalence that deepens into the misreception of the puns between 'boskos' and 'Muskos'.

A collation of Astrana's and Valverde's contribution to the translation of the invented language of *AWW* 4.1 and 4.3 goes to show that, in general, little regard was given in their texts to the transmission and adaptation of the rhetorical patterns of this language to Spanish theatregoers. The two scholars sense a possible modification in 'Portotartarossa' (4.3.120), but only Valverde – being to a certain extent more concerned than Astrana with this topic – records a second attempt in 4.1.70 with his translation of 'Muskos' into 'de los Muscos.' Hence, notwithstanding the unquestionable acknowledgment that the work of the two translators deserve with regard to the transmission of the play in Spain, a thorough analysis of the rhetoric underlying the episode reveals a number of forceful devices that were not measured in their texts and are essential for the reception of the play by a Spanish audience.

⁷ OED, s.v. Musk *sb*⁴

3. A 'not-so-invented' language

Despite the major interest that different aspects of Shakespeare's language have raised among the critics, the invented words of *All's Well that Ends Well* have never been a recurrent topic in this field of research. Following Patricia Parker's (1996) assessment of the play, one can get a rough idea of the general disregard of the scholarly work towards this language:⁸

The scene of the ambush in Act IV – and its deflation of Parolles, the play's 'manifold linguist' (IV.iii.236) – depends once again on a foregrounding of language, or 'parolles'. The 'choughs' language: "gabble enough and good enough" (IV.i.19-20) that the ambushers conspire to speak is parodically both empty sound or nonsensical 'nothings' and the prattle of the 'chough' or chatterer Parolles. (202)

Contrary to Parker's appreciation, the plot hatched to unmask Parolles in 4.1 and 4.3 and the language employed by the playwright bear much more significance than mere 'prattle' or 'nonsensical things'. William Hazlitt, referring to the character of Parolles and the 'drum-plot' scenes asserts in his well-known book *Characters of Shakespeare's Plays* (1817) that:

The comic part of the play turns on the folly, boasting, and cowardice of Parolles, a parasite and hanger-on of Bertram's, the detection of whose false pretensions to bravery and honour forms a very amusing episode ... The adventure of 'the bringing off of his drum' has become proverbial as a satire on all ridiculous and blustering undertakings which the person never means to perform. (227)

As stated above, some of the most important comical aspects of 4.1 and 4.3 lie both in Paroles and the audience's reception of the dialogue between the First French Lord and the Interpreter. There is little that is novel in emphasizing the way in which the intervention of rhetoric shapes the works of this playwright. However, with regards to the application of those rhetorical studies to a Spanish translation of *AWW* 4.1 and 4.3, there are still some issues that should be reexamined.

⁸ A similar reading is offered in by Russ McDonald when referring to iv.i.69-72 he states that "Paroles in *All's Well* is brutally mocked with gibberish" (2001: 176).

Writing in 1989, Angel-Luis Pujante expressed some basic principles for the translation of literary texts that are of an utmost significance for a Spanish version of the drum-plot scenes of *AWW*:

si la obra literaria es un conjunto de sistemas que se interrelacionan e interpretan, la traducción debe partir de un análisis previo de la estructura en cuestión en el que se muestre la presencia e interrelación de los elementos estructurales. (135)

Considering Pujante's assertion, the following pages will discuss the visible rhetorical patterns of the soldiers' "choughs' language" (4.1.19-20) that give support to a reconsideration of the importance of this episode for the comic background of the play. Some of these structures, as I shall explain in the next section of the paper, can be transferred to the Spanish linguistic patterns, resulting in a translation more concerned with the playability of *AWW* 4.1 and 4.3 in a Spanish context. In *Traducir el teatro de Shakespeare: Figuras retóricas iterativas en Ricardo III* (2002), John D. Sanderson states that:

Dentro de una nomenclatura retórica exhaustiva y, a veces, con una terminología que se entrecruza con numerosas variantes relacionadas entre sí, los elementos que tienen una mayor relevancia fónica para la representación teatral son las figuras iterativas de dicción precisamente porque su reiteración aporta una cadencia ocasional al texto que contribuye a una mayor percepción formal y semántica del hipotético efecto elocutivo del segmento que las incorpora. Su traslación al texto meta facilitaría la descodificación por parte de un receptor que compensaría la distancia contextual en otros aspectos gracias a su familiarización con estos recursos compartidos por ambos códigos. (79)

Bearing in mind these considerations, I will confine myself to an examination of the rhetorical figures of iteration due to their relevance for the reception of the orality of a dramatic text. The theoretical background underlying the procedures of rhetorical analysis will be supplied here by Richard A. Lanham (1991), José Antonio Mayoral (1994) and John D. Sanderson (2002).

First of all, I would like to draw attention to the clear and constant repetition of certain phonemes that recall the cadence of some of the languages that Parolles mentions at the beginning of the drum-plot – German or Danish, for example. Let's take the instance of the most evident ones: /r/ in 'Throca', 'cargo', 'kerelybonto',

'revania', 'volivorco', 'acordo', 'thromuldo', and 'oskorbidulchos', and /k/, or /o/ in 'kerelybonto' 'cargo', 'boskos', 'acordo', 'corbo', or 'oskorbidulchos'. Whether they were originally motivated or not, it is undeniable true that some certain phonosemantic effect is rendered to the repetition of these phonemes that, on some occasions (e.g.: 4.1.66-67), gives a particular military colouring to the setting of the plot. This use of language in order to shape the scenario of 4.1 and 4.3 should be taken into account in a Spanish translation of the text so as to transmit the pragmatic context in which the plot develops.

Another case of phonemic iteration is 'boskos' and 'oskorbidulchos'. Contrary to Mayoral, Lanham refers to the phenomena of 'homoiptoton'⁹ and 'homoioteleuton'¹⁰ separately (1991: 82-83), eliding any allusion to a higher category that would embrace the two figures in a single device. Mayoral, on his part, includes them in what the Spanish terminology labels as 'similicadencia' (1994: 63). Leaving aside the theoretical debate, it is rather utopian to examine whether these two examples correspond to one figure or the other, since they belong to an imaginary language without a rationalized grammar. Such a substantial restriction, however, doesn't prevent us from considering that 'boskos' and 'oskorbidulchos' may generally illustrate a case of 'similicadencia'. Even though the transposition of this figure to a target language entails some significant difficulties, it is important to be acutely aware of its collocation in the text in order to identify the interrelation of this device with other elements of the dialogue.

On the topic of syntactical iterations, a noteworthy example illustrates that what had seemed a series of chaotic answers at first sight is actually a set of well-structured linguistic patterns that highlight some keywords for the transmission of the semantic context of the language. In 4.1.66-67, a conscious use of 'antimetabole'¹¹ organises the two lines as follows: "FIRST LORD:

⁹ "In classical rhetoric, the use in a sentence or verse of various words in the same case and with similar case endings. Lacking a real series of inflections, English uses the term loosely, often making it synonymous with Homoioteleuton, often making it mean simply rhyme" (Lanham 1991: 82-83).

¹⁰ "In English, the use of similar endings to words, phrases, or sentences" (Lanham 1991: 83).

¹¹ "Commutatio; Counterchange; Permutatio – In English, inverting the order of repeated words (ABBA) to sharpen their sense or to contrast the ideas they convey, or both" (Lanham 1991: 14) or "contraposición, no tanto de pares de unidades léxicas

Throca movousus, cargo, cargo, cargo./ ALL: Cargo, cargo, cargo, villianda par corbo, cargo." The illocutive purpose of the repetition of 'cargo' is to surmount the resonances of this word over the rest of the sequence in order to motivate its association with other lexical segments that again evoke a military setting. 'Cargo' shares the same root as 'charge', which is registered in Onions (1985: 42) as having been used by Shakespeare with the meaning of an "order", "a military post or command" or a "position for attack" of a weapon.¹² The importance of the reception of the idea of 'cargo' as the beginning of a military skirmish stems from the common practice of Elizabethan drama of using dialogue in order to evoke in the audience's mind an impression of the setting.

To a remarkable degree, the figures of lexical iteration are the most difficult to detect in the analysis of the artificial language of *AWW* 4.1, 4.3 because of the hypothetical semantic reconstruction that is implicit in their study. However, it should be highlighted that there are some effective interventions of this kind in *AWW* 4.1 and 4.3 that secure emphasis in a number of words that, like 'cargo', evoke sets of parallel meanings that run and grow through the scenes of the drum-plot. For example, both Schmidt (1902) and Onions (1985) refer to the use of the adjective *bosky* in Shakespeare with the meaning of "woody" and "shrubby or wooded," respectively.¹³ In the context of this scene, the use of 'epanalepsis'¹⁴ in "Boskos thromuldo boskos" and 'antanaclasis'¹⁵ in "boskos thromuldo boskos" and "boskos vauvado" reinforces the perception of the audience of the lexeme of 'bosky', 'bosk-', underlining again

antonimicas en el enunciado ... cuanto del sentido global de las oraciones" (Mayoral 1994: 272).

¹² It is well worth noting at this point Hunter's note on 'Cargo' (4.1.65) in his edition of the play published in *The Arden Shakespeare* (1959, 3rd ed.): "This word, (taken presumably from the Spanish) is used in an exclamation elsewhere." See Wilkins' *Miseries of Enforced Marriage*, sig. F4: "But *Cargo*, my fiddlestick cannot play" (1959: 99). Hunter's presumption of the origin of the word relates it with 'charge' and its exclamative use in Wilkins justifies its position at the beginning of the line in 4.1.67.

¹³ "woody: *my b. acres and my unshrubbed clown*, Tp.IV.81. *you b. hill*, H4A V,1,2 (O. Edd. *Busky*)" (Schmidt 1902: i, 131) and "Shrubby or wooded TMP 4.1.81. *My bosky acres and my unshrub'd clown*." (Onions 1985: 26)

¹⁴ "the repetition at the end of a clause or sentence of the word or phrase with which it began" (Lanham 1994: 124).

¹⁵ "tipo de artificios consistentes en una reiteración, en un espacio discursivo de reducidas dimensiones, de dos o más palabras homonímicas y/o polisémicas, según partamos de la consideración del significante o del significado" (Mayoral 1994: 117).

the setting of the plot – let us remember that is an ambush which takes place at night in a battlefield.¹⁶

The lords and soldiers involved in the unmasking of Parolles define the language that the Interpreter must invent to that purpose as “linsey-woolsey” (4.1.11), “choughs’ language, gabble enough, good enough” (4.1.19-20); as the Second Lord points out:

When you sally upon him, speak what terrible language you will. Though you understand it not yourselves, no matter; for we must not seem to understand him, unless some one among us, whom we must produce for an interpreter. (4.1.2-6)

However, even in some of the lexicon that best illustrates the strangeness of this language, ‘oscorbidulchos’ (4.1.81) or ‘chicurmurco’ (4.3.126) for instance, rhetoric still reminds both Parolles and the audience that they are facing up with well-structured sentences. Considering ‘chicurmurco’ and ‘oscorbidulchos’ examples of ‘polyptoton’,¹⁷ ‘oscorbidulchos’ would be a compound word of the root forms of corb- plus dulch-, which are the lexemes of ‘dulche’ (4.1.80) and ‘corbo’ (4.1.67). The prefix os- and the suffix -os would have been added to those lexemes so as to form the lexical item ‘oscorbidulchos’. A similar process would affect as well the case of ‘chimurco’ and ‘chicurmurco’.

The examples discussed so far illustrate the thoughtful structures in which this apparent meaningless pattern was invented. Due to the large number of rhetorical patterns that lie in the contrived language of the drum-plot, the implication of the audience in 4.1 and 4.3 becomes an essential issue in the reception of the comical aspects of the scenes. In addition, the proximity of some of the phonological clusters of this artificial language with the Spanish linguistic patterns facilitate a translation concerned with rendering that information to its audience. With this regard, in the next section

¹⁶ Another instance of epanalepsis would be “*Cargo, cargo, cargo. Vilianda par corbo cargo.*”

¹⁷ “(po lup TO ton; G. “employment of the same word in various cases”); alt. sp. Polyptiton – Paregmenon; Adnominatio; Traductio (2); Multiclinatum. Repetition of words from the same root but with different endings: ‘Society is no comfort to one not sociable’” (Lanham 1994: 78).

of the paper I will set out the adaptations considered in the translation of the *Instituto Shakespeare*.

3. Results and conclusion

As stated above, the aim of this translation of *AWW* 4.1 and 4.3 is to produce a text focused on the performability of the play in a Spanish speaking context. Hence, I will next examine the processes of actualization and adaptation of the structures of this language that were considered in order to elude the constraints that may hinder a positive reception of the plot on the Spanish scene. Particular emphasis will be placed on the transmission of the common structures of both the source and the target languages, and on the elements that underline the pretended foreignness of the soldiers in the ambush so as to compensate the possible adaptations of other more obscure passages.

As far as the sequence "Throca movousus, cargo, cargo, cargo" (4.1.66) is concerned, the only variation adopted in the line is the modification of the spelling of 'throca' into 'troca' in order to bring the phonetic clusters of the lexical items closer to those of the target language. Thus, with the variation of <thr> into <tr>, the group /er/ becomes /tr/. In 4.1.69 'thromuldo' is also adapted into 'tromuldo'. These orthographical modifications are the only ones grounded on a clear phonetic motivation. The other spelling changes included answer the need of unifying the visual representation of the artificial language merging both a sense of foreignness and proximity that evokes the confusion of the fool. As a result, <k> turns into <c> in 'Manka' (4.1.79), 'boskos' (4.1.69/4.1.75) and 'bosko' (4.3.125) and <y> into <i> in 'Kerelybonto' (4.1.76). For the same reason, but this time only to keep the sense of foreignness, <k> in 'Kerelybonto' (4.1.76) and <ch> in 'dulche' (4.1.80) and 'oscorbidulchos' (4.1.81) remain as they appear in the source text.

Regarding 'oscorbidulchos', (4.1.81) the resemblances of the word with 'corbo' (4.1.67) and 'dulche' (4.1.79-80) are incorporated without any modification, since the linguistic coherence that is perceived by composing 'oscorbidulchos' from items already recognisable in the scene should also be transposed to the audience of the target language. This decision would also affect the case of 'chimurco' and 'chicurmurco' (4.3.125-126).

There are a few words like 'remania' (4.1.79), 'par' (4.1.67), 'Portotartarossa' (4.3.129), 'accordo' (4.1.89) and 'linta' (4.1.89) that possess clear Latin echoes both in their orthography and phonology.

Contrary to the exoticism suggested by this lexicon in the original text, they bring both Parolles and the audience too close to the invented words of the Lords in a Spanish context. However, the group of translators working on this version decided to keep the words as in the source text as there are still other linguistic elements that emphasize the strangeness of the dialogue. In order to reproduce the illocutive force of the original lines in which 'Accordo linta' is the semantic cue line for the Interpreter's "you are granted space" (4.1.89), and 'Portotartarossa' heralds the phonetics of 'tortures' (4.3.121), the *Instituto* opted for the following translations: "*Acordo linta. / Ven, se te concede licencia*" and "*¡Portotartarosa! / INTÉRPRETE.– Dice que de comienzo a la tortura.*"

Finally, following the same criteria as in 4.1.89 and 4.3.120-122, the last modification that I would like to discuss in this section is the morphological variation of 'boskos' (4.1.69/4.1.75) and 'bosko' (4.3.125) respectively into 'boscovos' and 'boscovo'. In 4.1.71 Parolles states "I know you are the *Muskos'* Regiment/ And I shall loose my life for want of language" in answer to the Interpreter's "*Boskos thromuldo boskos.*" It is evident that the humor of this dialogue lies both in the homophony between 'Muskos' (4.1.69) and 'Boskos' and the fact that Parolles, mastering words, believes that he is going to die tormented by them. In order to transmit these comical aspects to the Spanish audience, the first step was to evaluate the possibilities of the translation of the real language, English, through 'Muskos'. The choices were 'Muscos' and 'Moscovita'. In the end, the final version of the scene opted for "Veo que sois del regimiento moscovita/ y que moriré por no conocer vuestro idioma" and, thus, gave priority to the association of 'Muskos' with "muscovites" with the disappearance of 'musk'.

In his annotated edition of the play, G.K. Hunter illustrates the connection between 'Muskos' and 'muscovites' with the following example: "In *Edward III* a Polonian captain brings troops from 'great Musco, fearfull to the Turke,/ And lofty Poland" (1959: 99). There is still another instance, related to the characters of the plot, that also supported this choice. In *Love's Labours Lost* 4.2, four male suitors, King, Biron, Longaville and Dumaine, present themselves in front of their four ladies disguised as Muscovites. Whether mere coincidence or an intentional reworking of the theme, the analogy between the Dumaine characters and their masquerades dressed up as Muscovites was an added factor in this consideration. In order to compensate the lack of homophony between 'moscovita' and

'boskos' and keep the pun between the two terms, the options were to modify the invented word; the result, 'boscovos'. Although the surrounding lines only motivated this change in 4.1.69, for obvious reasons of consistency 'boscos' in 4.1.75 and 'bosco' in 4.3.125 were also modified into 'boscovos' and 'boscovo'.

All in all, bearing in mind the idea that a play is embedded in the dichotomy of being a written text conceived to be performed orally (Pujante 1989), this proposal aimed to achieve a version of *AWW* 4.1, 4.3 that would fulfil the expectations of a Spanish audience in these two ends of its reception. Although the subject of my research here is the invented language of the drum-plot, this fragment doesn't work in isolation but should be viewed in its context. As a consequence, the variations discussed above also affect some other instances in which decisions founded on the same criteria we required.¹⁸ In the end, the results show a text with certain dramatic gains that opens up new dialogic possibilities between the source and the target languages in a Spanish translation of *AWW*.

Bien está lo que bien acaba
Instituto Shakespeare

4.1

[PRIMER] SEÑOR [FRANCÉS].—*Troca movousus, cargo, cargo, cargo.*
TODOS.—*Cargo, cargo, cargo, villianda par corbo, cargo.*
PAROLES.—¡Socorro! ¡Auxilio! ¡No me vendéis los ojos!
INTÉRPRETE.—*Boscovos tromuldo boscovos.*
PAROLES.—Veo que sois del regimiento moscovita,
y que moriré por no conocer vuestro idioma.
Si alguno de entre vosotros es alemán, danés o de Holanda,
italiano o francés, que me hable.
Os revelaré los secretos de los florentinos.
INTÉRPRETE.—*Boscovos vauvado.* Te entiendo, sé hablar tu lengua. *Kerelibonto.*
Reza tus plegarias, pues hay diecisiete puñales que apuntan a tu corazón.
PAROLES.—¡Ah!
INTÉRPRETE.— Sí, eso es, reza, reza. *Manca revania dulce.*

Bien está lo que bien acaba
Instituto Shakespeare

4.3.122-132

Entra PAROLES con el INTÉRPRETE
BELTRÁN.—¡Maldito sea! Si lleva los ojos vendados... Nada podrá decir de mí.
PRIMER CAPITÁN [FRANCÉS].—Silencio, silencio... Que viene el verdugo... ¡*Portotartaros!*
INTÉRPRETE.—Dice que de comienzo a la tortura. ¿Queréis confesar algo antes?
PAROLES.—Os diré todo lo que yo sé, no os hará falta emplear el suplicio. Aunque me dejarais arrugado como una pasa, nada más os podría revelar.
INTÉRPRETE.—*Boscovo chimurcho.*
[PRIMER] CAPITÁN [FRANCÉS].—*Boblibindo chicurmurco.*
INTÉRPRETE.—Mi general, sois muy compasivo. El general os ordena que respondáis a las preguntas que figuran en este manuscrito.
PAROLES.—Os diré la verdad, por mi vida que sí.

¹⁸ E.g: 'Charbon' and 'Poysam' (1.3. 52) into 'Chuletón' and 'Pescadilla'.

[PRIMER] SEÑOR [FRANCES].-
Oscorbídulchos volivorco.
INTÉRPRETE.-El general está dispuesto a
no matarte, por ahora.
Vendados tus ojos como están, te
llevaremos
donde podamos interrogarte. Tal vez
quieras informar
de algo, lo cual podría salvar tu vida.
PAROLES.-
Os revelaré todos los secretos de nuestro
campo,
nuestro número y proyectos. Os diré
cosas
que os han de asombrar.
INTÉRPRETE.-
PAROLES.-Si no lo hago, condenado sea.
INTÉRPRETE.-
Ven, se te concede licencia.
Sale [con Paroles]
AWW. 4.1 and 4.3. 122-132 . Instituto Shakespeare.

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