

- . "Romance as Masque". *Shakespeare's Romances Reconsidered*. Eds. Carol McGinnis Kay and Henry E. Jacobs. Lincoln: University of Nebraska Press, 1978.
- . *Northrop Frye on Shakespeare*. New Haven: Yale University Press, 1986.
- GRADY, Wayne. "The Educated Imagination of Northrop Frye". *Saturday Night* 96 (October 1981): 19-24.
- HAMILTON, A.C. *Northrop Frye. Anatomy of his Criticism*. University of Toronto Press, 1990.
- HOUGH, Graham. *An Essay on Criticism*. London: Duckworth, 1966.
- MERRILL, Robert. "The Generic Approach in Recent Criticism of Shakespeare's Comedies and Romances: A Review Essay" *Texas Studies in Literature and Language* 20 (Fall 1978): 474-87.
- POLANSKY, Steve. "A Family Romance-Northrop Frye and Harold Bloom: A Study of Critical Influence", *Boundary 2*, 9 (Winter 1981): 226-45.
- REBHORN, Wayne A. "After Frye: A Review-Article on the Interpretation of Shakespearean Comedy and Romance" *Texas Studies in Literature and Language* 21 (Winter 1979): 553-82.
- SANDERS, Norman. "An Overview of Critical Approaches to the Romances". *Shakespeare's Romances Reconsidered*. Eds. Carol McGinnis Kay and Henry E. Jacobs. Lincoln: University of Nebraska Press, 1978.
- WELLS, Stanley. "Shakespeare and Romance". *Shakespeare's Later Comedies*. Ed. D.J. Palmer. Harmondsworth: Penguin, 1971.

REDEFINING CHARACTERS IN TRANSLATION: A CASE

Ana M^a Murillo Murillo
Zaragoza

This paper focuses on the process of translation of the characters in *The Spanish Jilt*, the English translation carried out by Captain John Stevens of the Spanish novel *La Pícaro Justina* in 1707. Captain Stevens' accomplished his translation by suppressing and changing many elements of this Spanish novel, and by adding others; as a consequence of this, *The Spanish Jilt* turns out to be rather different from its original.

As A. Lefevere asserts,

translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation¹.

and Captain Stevens' translation of *La Pícaro Justina* certainly is, as he clearly states in the preface to the book:

The Country Jilt, in Spanish, call'd *La Pícaro Justina*, is not a Translation, but rather an Extract of all that is Diverting and good in the original, which is swell'd up with so much Cant and Reflection...²

The treatment the characters undergo is not very different from that of the translated text. The most outstanding features as far as characters are concerned are reduction, simplification and forwardness. On one hand we shall study the giving of a collective identity to individual members of a group, the blending and the suppression of characters; and on the other, the free rendering of the names, nicknames and epithets that characterize them, which have different connotations in English that suggest a certain kind of behaviour, and then

¹ Lefevere, A., *Translation, Rewriting, and the Manipulation of Literary Fame*. London: Routledge, 1992. Preface, p. 7.

² J. Stevens, *The Spanish Jilt*, in *The Spanish Libertines: The Spanish Jilt, The Bawd of Madrid, Estevanillo Gonzales and An Evenings Intrigue*. (London: Printed for Samuel Bunchley, 1707) 1-65. Preface, p. 3

finally we will put these approaches in the general context of other Spanish books in English translation.

Due to the translator's desire for conciseness and simplification already expressed in the preface to the book, there is a systematic simplification of the number and name of the characters, who are called, as we shall see, by their profession. Picaresque novels, because of their variety of incidents and general idea of travel, were populated with a large number of characters, some of them being totally irrelevant to the general outline of the novel in question. The rogue meets a great many people in the course of his or her outings and an easy way to simplify the novel would consist of either blending or suppressing characters, as is shown in the examples of the scholar Pintado and the barber Bertol Araujo. Both of them are from Mansilla, Justina's village, and each of them is Justina's counterpart in a different adventure. She is on a pilgrimage and a young man—Pintado—approaches her. To get rid of him, Justina asks Pintado to go to the inn which she had left without having paid the bill in order to fetch a honey-pot that she had supposedly forgotten there. Here we have the fragments of the blending:

... *un bachillerejo* algo mi pariente que aunque me pesó, se me pegó al tornarme de la romería a León³.

A Barber of our Town... would needs bear me Company, and I was not sorry for it because he took care of my Ass.

(Stevens 43)

after the expostulation with the honey:

El estudiante despachado salió como una vira a buscarme, pero por ahora no te daré cuenta del suceso del encuentro, porque tengo que despachar otros mejores cuentos...

(p. 518)

The Barber thus sham'd flew away like Lightning to find me out; but before I tell you our Greeting, I must inform you what I did in the mean while.

(p. 46)

Just after the incident of the honey and the scholar comes the episode with the barber, and Stevens, consequently, makes an addition (underlined) to link both incidents coherently:

I now met again with my Cousin the Barber, who, after some Expostulation about the Honey, was glad to put up the wrong; and ask'd me if I would not see the King's Garden?

(p. 47)

3 F. López de Úbeda, *La Pícaro Justina*. Madrid: Editora Nacional (Ed. Antonio Rey Hazas), 1977, p. 508.

There is a passage in the Spanish novel in which Justina meets both the Barber Bertol and the scholar Pintado; this passage (belonging to Número 2 "Del desenojo astuto" of chapter IV of the third part of Book 2 of "La pícaro romera") is left out in the translation. At other times, Stevens suppresses many of the characters, as in the case of the soldier that Justina meets in la huerta del rey (the King's Gardens) in León, but this passage is not relevant to the novel stricto sensu, since it is intended to show Justina's ability and ingeniousness to retort once more; therefore, it is left out of the translation, and, with it, the character of the "soldadillo". What happens to the characters of Bárbara Sánchez and Brígida Román in the incident wherein they compliment Justina's face is a different case, because although this episode is present in the translation, the two characters have been suppressed and the whole episode is summarized in the following way:

Fui en compañía de una Bárbara Sánchez, gran amiga mía, y aún no quería yo tanta amistad como ella me ofrecía. Iban también conmigo otras mozueltas que alababan poco por mirarme mucho... me dijo:

– Señora Justina, muy sonrosada vas...

– Señora Brígida Román, no es lo que piensa.

(pp. 363-364)

Some Country Wenches, my Companions, began to Rally me, upon the Plaistering of my Face, which I endeavour'd to defend as if it had been natural.

(p. 35)

Conciseness is also achieved by giving a collective identity to a group of characters where the Spanish original introduces them one by one through their nicknames, as in the episode of "la Bigornia":

Eran siete de camarada, famosos bellacos que por excelencia se intitulaban la Bigornia, y por ese nombre eran conocidos en todo Campos, y por eso solían también nombrarse los Campeones. Estos traían por capitán a un mozo alto y seco, a quien ellos llamaban el obispo don Pero Grullo... Esté venía en hábito de obispo de la Picaranzona. Traía al lado otro estudiante vestido de picarona piltrafa a quien ellos llamaban la Boneta, y cuadraba bien el nombre con el traje, porque venía toda vestida de bonetes viejos, que parecía pelota de cuarterones. Los otros cinco venían disfrazados de canónigos y arcedianos, a lo picaral. El uno se llamaba el arcedianio Mameluco, el otro Alacrán, el otro Birlo, otro Pulpo, el otro el Draque, y las posturas y talles decían bien con sus nombres.

(p. 286)

The translation simplifies it by saying:

...a Gang of seven Scholars in a Ridiculous Disguise, Dancing and Singing. They were known all the Country about for a parcel of the Rankest Knaves, within many Miles of them, and therefore call'd themselves the Champions. The Chief of them was a long thin Fellow, whom they call'd the Bishop, and his Dress represented it in a Comical manner, as the others did, those of Arch-Deacons and Prebends. By the Bishops side was another Scholar clad like a Scoundrel Strumpet.

(p. 28)

As we can see, the nicknames which define the other five scholars disappear from the translation, and all of them are given a collective identity as members of the Bishop's group. These nicknames are highly representative in Spanish since they connote the kind of person they refer to: 'mameluco' is an idiot, 'alacrán' is a scorpion, dangerous because of its sting, 'birlo' comes from the verb 'birlar', the Spanish slang for to steal; 'pulpo' –octopus– also has the same connotation in Spanish, as it is the case of the privateer Drake, well known in Spain because of his assaults on the Spanish vessels which returned from the Indies in order to steal the gold. All these nicknames define the five scholars, Drake being a sort of English devil, and the worst one of all for a Spanish reader.

The chief of the scholars is named Obispo don Pero Grullo, a legendary character from the fifteenth or sixteenth century, well known for his silly proverbs called methonymically "perogrulladas". Stevens omits the real name and only retains the first part: Bishop. Up to this point, we can say that the scholars have two characteristics in common: their lack of intelligence and their desire to rob; but both of them are absent in the English translation, which simply shows a group of scholars in disguise led by a chief whom they call 'bishop', because he acts as the "spiritual guide" of the group. Both characteristics constitute the basis of the episode in which Justina is abducted: the scholars not only take Justina with them in the cart, but they also go to the village to grasp everything they can for their celebration. In the end, Justina outdoes them all thanks to her ingeniousness and the scholars prove to be as silly as thieves.

This passage also reveals the changing of the conception of the names, for the only scholar who gets a name in the English translation is called 'la Boneta' in the Spanish original, because he wears a dress made of "bonetes" (the hat used by the seminarists or the clergy); but Stevens changes this name and chooses another one belonging to the sexual semantic field: 'Scoundrel Strumpet', the old word for "whore". One may wonder why the translator acted in such a way, since he was sure to know what the Spanish word meant, as his *A New*

*Dictionary*⁴ proves. The fact is that this changing of the name has nothing to do with the scholar in question but with Justina, since the 'scoundrel strumpet' was to represent her in her abduction.

There is a change in the conception of the main female character in the novel: Justina. Whereas the Spanish writer, López de Úbeda, keeps her honour in ambiguity and never says explicitly that she is a whore, as is the case of other female rogues such as Lozana Andaluza (by Francisco Delicado), who becomes the most renowned prostitute in Italy, or la hija de Celestina (by Alonso de Salas Barbadillo), Stevens changes the Spanish text in an attempt to attract the readers' attention and turns Justina into a whore not only in the book title: *The Spanish Jilt* –another old word for 'whore'– but also in several passages, as we shall see.

First of all, when Justina as the narrator of her own adventures 'gives an account of her pedigree', she writes that her father's great grandmother was

a Tumbler and a Vaulter, a Woman Excelently Skill'd in all sorts of Vaulting, and would play her part with any Man.

(p. 3)

The underlined addition in the above quotation clearly shows the condition of Justina's ancestor, which was ambiguously outlined in the original. Blood heritage determines and shapes the rogue's character; therefore, just as Justina's great grand-mother behaves in a certain way, so will the great grand-daughter. In this respect, Justina writes:

My Father would not open his Inn till his Daughters were grown up Lusty Wenches and fit for service.

(p. 7)

But the original simply says 'buenas mozas y recias para servir' (p. 193), meaning grown and stark. Captain Stevens continues this tendency and translates 'Del robo de Justina' (p. 285) as 'the rape committed on Justina by the scholars' (p. 26) in the general title of chapter IV, but such a rape does not take place and the word 'robo' should have been translated as "abduction". Nevertheless, Stevens keeps the pretence of a rape throughout the chapter therefore changing the original. Moreover, the scholars get everything ready to celebrate the union of Justina and their Bishop, or, as they say, "the Nuptials of a Whore and a Rogue" (p. 31), as a translation of "era boda de pícaro y pícaro". The Spanish original equals Justina and the false bishop in rank, since both are rogues and play tricks; but this is not the case in the English translation.

⁴ J. Stevens, *A New Dictionary, English and Spanish, Spanish and English...* (London: J. Darby, 1726).

As far as the translation of the characters' names is concerned, we can say that the Spanish names usually disappear in the translation, owing to the fact that they mean nothing to an English reader and would make the translation more difficult for them to understand. Accordingly, Stevens renders them by calling them by their profession, thus: El tocinero Juan Pancorvo becomes 'a fellow that sold bacon'; Sancha Gómez, the innkeeper of León, is never called by her own name, and she is always referred to as 'the hostess'; Martín Pavón, el ermitaño hipócrita, becomes 'the hypocritical hermit'; Marcos Méndez Pavón, the scholar whom Justina tricked with the 'agnus' is always called 'sharper' as a translation of 'fullero'; 'The Barber' blends A. Pintado and Bertol Araujo, as we have already seen.

Regarding Justina's suitors and husband, we can say that they are never called by their name: the first of them is Maximino de Umenos and the Spanish writer makes puns with this name, but Maximino is a turner by trade, and in the translation he is always called 'Turner'. The second suitor's name is Machín, but since he presents himself before Justina dressed and dancing like a 'Morrice-Dancer', he is always referred to by this name. The last suitor and future husband is Lozano, meaning vigorous and lively in Spanish, which leads the narrator Justina to make puns with his name. Lozano is referred to as 'he', 'bridegroom', 'spouse', and 'husband'. Even the main character Justina is never called by her surname, as the following instance shows:

Mis hermanos, cuando vieron nombrar Justina Díez, hija de Fulano Díez, con Fulano Lozano, embarazaron: mirábanse unos a otros, y luego todos me miraban a mí.

(p. 727)

We all went to Church on Sunday, where the Bans were bid, and my Brothers fix'd their Eyes on me, as if they would have star'd me thro'.

(p. 62)

As we can see, characters, instead of being called by their own name, are called according to their trade or profession. Thus, there is a 'fellow that sold bacon', a 'hermit', a 'barber', a 'hostess', a 'turner', a 'sharper', a 'bishop', a 'morrice dancer', a 'spouse', as a translation of 'el tocinero Juan Pancorvo, A. A. Pavón el ermitaño, Bertol Araujo and A. Pintado, Sancha Gómez, Maximino de Umenos, Marcos Méndez Pavón, Pero Grullo, Machado el disciplinante, and Lozano'; only Justina, the main character, keeps her Spanish name throughout the translation. Characters are thus individualized by their trade, like in folk tales, for it is easier to remember them than their Spanish names, and this is in line with the general outline of the translation, for Captain Stevens intends to make

an English Tale out of the Spanish novel, as he writes in one of his manuscripts:

Of the first (La Pícara Justina) I have made an English Tale, call'd, The Spanish country Jilt, & printed in the Book Entitl'd, The Spanish Libertines⁵.

This way of rendering the name of the characters is peculiar to Stevens in this translation. Other Stevens' translations such as *The Bawd of Madrid*⁶ keep the Spanish names of all the characters and none of them is omitted. In his rendering of *El Buscón as Paul, the Spanish Sharper*⁷, Stevens also keeps the names of the characters, thus we have Pontio de Aguirre, Don Diego, Don Alonso Coronel de Zunniga or Cabra, whereas other translations of this Spanish work, for instance John Davis' of 1657, change them, and for example, Pablos' uncle, the executioner Alonso Ramplón, is called Uncle Grimpant, and the schoolmaster Dómine Cabra, Ragot. Moreover, the name of Pablos' father is Ysidore, and his mother is called Roguille, instead of the Spanish Clemente Pablo (Clement Paul, as Stevens renders it) or Aldonza Saturno de Rebollo⁸.

A striking case is Stevens' translation of *Estevanillo Gonzales*, in which he retains the names of a large amount of characters, most of whom are military officers, constables or governors such as 'Prince Emanuel Philibert of Savoy, our Generalissimo', 'the Constable Colonna', 'Juana de Austria, daughter to the famous Don Juan de Austria, who gain'd the great victory at Lepanto', 'Don Pedro de Caravajal, his Lieutenant Colonel', 'Colonel Don Melchor de Bracamonte' etc., present in the original to confer an impression of historicism and veracity to the novel, and being therefore completely different from the conception of the names of the characters in *The Spanish Jilt*, which are full of allusions and susceptible to witty linguistic puns intended to have special connotations for a Spanish reader. Stevens, aware of this fact, simplifies them in an attempt to make his translation more understandable and enjoyable for his readers.

5 J. Stevens, MSS 3093, Sloane Collection of the British Museum Library, fol. 9.

6 Vid. J. Stevens, *The Bawd of Madrid* and *Estevanillo Gonzales* in *The Spanish Libertines*, op. cit., 67-160 and 255-528 respectively.

7 *The Life of Paul, The Spanish Sharper*, in *The Comical Works of Don Francisco de Quevedo...* 2nd ed. London: Printed for J. Woodward, in St. Christopher's Church-Yard, Threadneedle Street, 1709.

8 Stevens follows the first edition of this Spanish masterpiece: *Historia de la vida del Buscón, llamado Don Pablos...* En Zaragoza, por Pedro Verges, 1626. The Spanish text changed in other editions and the name of Aldonza Saturno de Rebollo, intended to give Pablos' mother a Roman triumvirate filiation, changes to Aldonza de San Pedro, which has a connotation of newly converted christians.