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STUDIES IN THE WORDPLAY IN SOME  
GERMAN TRANSLATIONS OF SHAKESPEARE

by Kyösti Itkonen

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CHAPTER I:  
INTRODUCTION

Any translator who ventures on translating Shakespeare will soon become aware of the numerous difficulties he or she must try to overcome. There are several problems which must be taken into consideration: problems arising from metre and rhyme or problems due to such special features of Shakespeare's language and style as the frequent use of metaphors, proverbs, and technical terms, the luxuriance of imagery, his unusual, often new-coined compound words,<sup>1</sup> or his liberty of digressing from conventional rules of syntax.<sup>2</sup>

Shakespeare's plays are works of consummate and conscious artistry in which each detail is significant and indispensable. Form, style, tone, and atmosphere are, as A. W. Schlegel affirmed,<sup>3</sup> integral parts of the original and should be accurately reproduced. As J. J. Eschenburg noted in the

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<sup>1</sup> To give some examples: 'the cub-drawn bear ... and the belly-pinched wolf' (Lear, III i 12), 'to-and-fro-conflicting wind' (Lear, III i 11), 'lack-love, kill-courtesy' (MND, II ii 76), 'the always-wind-obeying deep' (The Com. of Err., I i 64); cf. F. Kilian, Shakespeares Nominalkomposita, Diss. Masch., Münster, 1953, H. Voitl, Neubildungswert und Stilistik der Komposita bei Sh., Diss. Masch., Freiburg im B., 1955, H. Stahl, Studien zum Problem der sprachlichen Neuschöpfung bei Sh., Diss. Masch., Freiburg im B., 1953, and H. Koziol, "Shakespeares Komposita in deutschen Übersetzungen", Die Neueren Sprachen, 1957, pp. 457-463.

<sup>2</sup> This can be illustrated with such syntactic deviations as 'Smile you my speeches' (Lear, II ii 78) and 'To knee his throne' (Lear, II iv 254) or by Shakespeare's frequent use of conversion; cf. K. F. Veuhoff, Shakespeares Funktionsverschiebungen, Diss. Masch., Münster, 1954.

<sup>3</sup> Cf. M. E. Atkinson, August Wilhelm Schlegel as a Translator of Shakespeare, Oxford, 1958, p. 2.

Preface to his translation,<sup>1</sup> a translation should be faithful and accurate "so viel es das Genie beyder Sprachen nur immer verträge," and a translator should always make efforts "das eigenthümliche Gepräge des grossen Originals aufs möglichste beyzubehalten" - these statements can be regarded as guiding principles of first importance even to-day. But despite all endeavours to evince a faithful consideration and appreciation of the original, a translator must of necessity come to the conclusion that "the genius and character of languages is confessedly very different,"<sup>2</sup> from which follows that an adequate translation is by far not always possible. S. Korninger observes to the point that the translator's work is at best an art of compromise, his achievement at best only an approximation: "Absolut gesehen ist es nicht möglich, ein Kunstwerk in seiner Gesamtheit, in der Einheit von Form, Sprache, Erlebnis und Idee, in einer anderen Sprache zu erfassen. Es kann sich jeweils nur um Annäherungsversuche an das Original handeln, die in ihrer Art und Absicht zeitlich bedingt sind und nur in historischer Betrachtung begriffen werden können."<sup>3</sup> These statements can especially be applied to Shakespeare's puns, which at first sight seem to offer insuperable difficulties to the translator.

Shakespeare's inclination for punning reflects the spirit of his age. To the Elizabethans wordplay was a source of gay entertainment and, at the same time, a welcome intellectual exercise. To quote Dover Wilson: "stage-quibbling was indeed a kind of game; like the modern crossword puzzle or the problems with which writers of detective stories pose their readers."<sup>4</sup> But Shakespeare's wordplay is seldom a mere embellishment of style; it usually has some deeper significance. In the

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<sup>1</sup> Vol. I, p. 6.

<sup>2</sup> A. Tytler, Essay on Principles of Translation, first published in 1791, London, Everyman's Library, n.d., p. 7.

<sup>3</sup> S. Korninger, "Shakespeare und seine deutschen Übersetzer", ShJ 92, 1956, p. 20.

<sup>4</sup> In the Introduction to his New Cambridge Edition of Hamlet, 1957, p. XL.

early comedies his punning practices reflect closely the conventions of his age: the battles of wit, the masterful tricks of language, and the sudden twistings of words may appear as merely a courtly diversion, a game practised for its own sake. But even this "quibble of wit and repartee" (as Dover Wilson terms it<sup>1</sup>) was of great significance for the dialogue. As W. H. Clemen notes "the pun was of real importance in the development of <sup>the</sup> quick and witty dialogue [by means of which the stiffness of the encounters of the characters on the stage was overcome]"<sup>2</sup>. In the comedies of the "middle period" and in the great tragedies and histories wordplay develops into one of Shakespeare's major poetic devices with varied stylistic and dramatic functions: among others, the fusion of complicated clusters of ideas and images, its part in the revelation of a character and his attitudes, or its power to bring out governing ideas and themes of the play.<sup>3</sup> The "poetic quibbles or conceits"<sup>4</sup> are often important clues and connecting links in the structure of the dramatic action.

The fullest treatment of Shakespeare's wordplay in existence is the study by Leopold Wurth, Das Wortspiel bei Shakespeare, published seventy years ago. Modern discussions of the subject which are particularly interesting are: Helge Kökeritz, Shakespeare's Pronunciation (1953), a thorough study by an <sup>authority on</sup> expert in Shakespearean phonology - it is mainly concerned with the pun as an aid in establishing Shakespeare's pronunciation and gives a comprehensive list of his homonymic puns; M. M. Mahood, Shakespeare's Wordplay (1957) discusses Shakespeare's punning practices in terms of literary criticism and provides a detailed picture of the stylistic and dramatic

1 Introduction to Hamlet, p. XXXIX.

2 W. H. Clemen, The Development of Shakespeare's Imagery, London, 1961, p. 32.

3 See M. M. Mahood, Shakespeare's Wordplay, London, 1957, pp. 20ff., 29ff., and 45ff.

4 Dover Wilson, ibid., p. XXXV.

functions of his wordplay. Shakespeare's Bawdy by Eric Partridge (1947, revised 1955) deals with obscene allusions in Shakespeare's plays, a characteristic of his punning which was rooted in the spirit of his time. Shakespeare's Use of the Arts of Language (1947) by Sister Miriam Joseph includes a brief discussion of Shakespeare's punning practices in terms of Renaissance rhetoric (pp. 165-173). The two famous books by W. Empson, Seven Types of Ambiguity (1930, third, revised ed. 1953) and The Structure of Complex Words (1951) contain a number of examples from Shakespeare. Also the two important works on Shakespeare's imagery (C. Spurgeon, Shakespeare's Imagery, 1935, and W. C. Clemen, The Development of Shakespeare's Imagery, 1951) give some references to his wordplay.

A discussion of the wordplay in German translations of Shakespeare seemed to me interesting for several reasons. As far as I know, no study of this subject has as yet been undertaken.<sup>1</sup> Shakespeare's wordplay is often a real touchstone of the translator's skill, and a comparison of various attempts can give some justification for our verdict about the translations as a whole. Furthermore, a comparison of the different means of expression by which two languages follow the same purpose - the achievement of the several functions<sup>2</sup> of wordplay - is of special interest.

The aim of this paper is to outline a short sketch of the main categories of Shakespearean wordplay and to adduce a number of examples from the German translations to illustrate the different means by which the translators have tried to overcome their problems. The material discussed in this study is based on six plays of Shakespeare,<sup>2</sup> and the German

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<sup>1</sup> B. Assmann, "Studien zur A. W. Schlegelschen Shakespeare-Übersetzung", Programm der Drei-König-Schule Dresden, 1906, gives merely a brief list of puns compiled from a couple of translations by Schlegel.

<sup>2</sup> See Bibliography. The choice of plays for analysis was made in accordance with the order of plays in Wieland's translation,

translations consulted illustrate attempts from the first German translation of Shakespeare's complete works to those of our time. As Mahood observes<sup>1</sup> every attempt to count the number of puns in a particular play would give a different total and probably no two people would entirely agree as to the number of puns to be found. Therefore, no exhaustive survey of all Shakespeare's puns in those plays was attempted. On the one hand, I have only chosen puns commonly recognized as instances of Shakespearean wordplay. On the other hand, another important restriction has decided the selection of the puns discussed: the degree of "translatability". I have mainly chosen instances where the translators have been at least to some degree successful and given only a few examples of "untranslatable" puns.

The German translations consulted were, in chronological order, those by Wieland, Eschenburg, Schlegel, Voss, Gundolf, Rothe, Flatter, and Schröder.<sup>2</sup> Most references are to the translations by Wieland, Schlegel, and the three outstanding new versions by Rothe, Flatter and Schröder. These translations represent important phases in the history of the German

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 which I had studied for other purposes. I am aware that another selection could better illustrate Shakespeare's punning practices, but I hope that the plays considered also may serve to represent the different aspects of Shakespearean wordplay and to illustrate the wide range of problems which challenge the translator.

<sup>1</sup> Op. cit., p. 165.

<sup>2</sup> On the history of Shakespeare translation in general cf. L. M. Price, Die Aufnahme englischer Literatur in Deutschland, Bern, 1961, pp. 221-304, S. Korninger, "Shakespeare und seine deutschen Übersetzer", ShJ 92, 1956, pp. 19-44, K. Stricker, "Deutsche Shakespeare-Übersetzungen im letzten Jahrhundert", ShJ 92, 1956, pp. 45-89, and the bibliography compiled by H. G. Heun, "Probleme der Shakespeare-Übersetzung", ShJ 92, 1956 and ShJ 95, 1959; on individual translators cf. E. Stadler, Wielands Shakespeare, Strassburg, 1910, F. M. Meismest, "Wieland's Translation of Shakespeare", MLR IX, 1914, H. Schrader, Eschenburg und Shakespeare, Diss. Marburg 1911, M. Bernays, Zur Entstehungsgeschichte des Schlegelschen Sh., Leipzig, 1872, M. E. Atkinson, August Wilhelm Schlegel as a Translator of Sh., Oxford, 1958, H. Rothe, Der Kampf um Shakespeare, Baden-Baden, 1956, R. Flatter, "Zum Problem der Sh.-Übersetzung", Zeitsch. f. Angl. u. Amerikan. 4, pp. 157-167.

Shakespeare: Wieland's translation is the first attempt to make Shakespeare accessible to the general reader in Germany; the "classic" Schlegel-Tieck-Baudissin version<sup>1</sup> - superseded, it would seem, by no other translation<sup>2</sup> - has become an integral part of the German literary heritage; the new versions with their modernized diction illustrate the latest endeavours to solve the problems of Shakespeare translation.

A translator may aim at the closest fidelity to the original, but, nevertheless, he cannot eliminate his own personality. In accordance with his own conception of Shakespeare's works and the art of translation, <sup>d</sup>owing to his personal gifts and limitations, he is compelled to concentrate on the reproduction of certain aspects at the expense of others. Furthermore, the conception of Shakespeare's art has always been, as Korninger terms it, "zeitlich bedingt",<sup>3</sup> and, accordingly, the prejudices and predilections of the age have affected the translator's work. This is also reflected in his attitudes to the appreciation of Shakespeare's wordplay.

Wieland's and Eschenburg's translations belonged to the age of the Aufklärung, when critics viewed Shakespeare with condescension rather than reverence, or at best with somewhat grudging admiration. As Price notes "Die deutsche Shakespeare-Kritik vor Lessing wurde hauptsächlich durch Dryden, Voltaire und Pope bestimmt und besonders auch durch die moralisierenden Wochenschriften Addisons und Steeles."<sup>4</sup> Addison, the arbiter of good taste, had condemned the use of puns as a kind of

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<sup>1</sup> Schlegel's translation was completed by Baudissin and Tieck's daughter Dorothea.

<sup>2</sup> Cf. A. Schlösser, "Besser als Baudissin?", Zeitsch. f. Angl. u. Amerikan. 4, 1956, pp. 172ff. ("Obwohl es an Versuchen wahrlich nicht gefehlt hat, ist es bisher niemandem gelungen, Schlegel-Tieck-Baudissin zu verdrängen", p. 173)

<sup>3</sup> Cf. the quotation on p. 4.

<sup>4</sup> Op. cit., p. 223.

"false wit"<sup>1</sup> and Dr. Johnson's oft-quoted verdict that "A quibble was to him (Shakespeare) the fatal Cleopatra for which he lost the world and was content to lose it" reflects the change in taste that had occurred since Shakespeare's day. Wieland's opinions in this respect were in accord with ~~the~~ the predilections of the enlightened age, which emerges clearly from his comments and footnotes on Shakespeare's puns.<sup>2</sup> Many puns he did not consider worth translating because they were "spizfündig", "albern", "frostig", and "abgeschmakt" and on several occasions he pointed out that Shakespeare's inclination for punning should only be regarded as "Mode-Seuche der Zeit".<sup>3</sup> Accordingly, his aim was to tone down the exuberance of Shakespeare's quibbles to make the plays more appropriate for an enlightened reader. Eschenburg continued the work in the same spirit. For the most part he adopted Wieland's translation, only revising, correcting and improving some passages and filling in the gaps that Wieland had left.

Schlegel, on the other hand, deserves our praise for his quick response to Shakespearean wordplay instead of the blame he sometimes gets for failing to appreciate it. It is clear from his theoretical utterances that he attached great importance to this aspect<sup>4</sup> and in many cases we can only marvel at his verbal ingenuity in the rendering of wordplay.

In accordance with modern Shakespeare criticism the new translators (Rothe, Flatter, Schröder) also recognize wordplay as a major poetic device and aim at fidelity to the original.

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<sup>1</sup> Kökeritz, op. cit., p. 53. Cf. also W.G. Cram, *Wit and Rhetoric in the Renaissance*, New York, 1937, pp. 13 ff.

<sup>2</sup> Cf. Wieland's footnotes below.

<sup>3</sup> Cf. Stadler, op. cit., p. 58.

<sup>4</sup> Cf. Assmann, op. cit., p. 6: "Ihre beste Würdigung wurde den Wortspielen von Schlegel zuteil, der sich auch hierin als echter Kenner des Dichters erwies."

## CHAPTER II:

## THE MAIN CATEGORIES OF SHAKESPEARE'S PUNS

Kökeritz (p. 57) divides Shakespeare's puns into three groups: (1) semantic puns (2) homonymic puns (3) jingles. I follow here his classification.

## 1. Semantic puns

The semantic pun is based upon a play on two or more meanings of the same word.<sup>1</sup> The wealth of synonyms, which is a characteristic feature of English, encourages and supports tendencies to punning. It can be claimed, as Dover Wilson does, that when Shakespeare used a word all possible meanings and connotations were present to his mind.<sup>2</sup>

Sometimes the different meanings of a word may be present, although the word is not repeated,<sup>3</sup> as for instance in the passage of King Lear where the Fool tells the King, who is preparing for departure to Regan:

Shalt see thy other daughter will use thee kindly (I V 13)<sup>4</sup> where 'kindly' has two meanings: (1) affectionately (2) after her kind or nature, i.e. cruelly.

In other instances a word may shift from one of its meanings to another when it is repeated or referred to by another speaker who uses the word deliberately in another sense.<sup>5</sup> When Gloucester replies to Kent's "I cannot conceive

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<sup>1</sup> Wurth, op. cit., pp. 29ff., has devoted one chapter on semantic puns or "auf Doppelsinn beruhende Wortspiele" as he terms them.

<sup>2</sup> Introduction to Hamlet, p. XXXV.

<sup>3</sup> This figure of speech was known to Renaissance rhetoricians as "syllepsis", cf. Sister Miriam Joseph, op. cit., p. 166.

<sup>4</sup> References to the Arden Shakespeare.

<sup>5</sup> In the terminology of Renaissance rhetoric this figure of



you" (Lear, I i 11) with "Sir, this young fellow's mother could" he takes up Kent's 'conceive' (to understand) in the connotation 'to become pregnant', thus referring frivolously to the 'breeding' (l. 9) of his illegitimate son.

In both cases mentioned above the context in which the word appears must be adjusted to fit the two (or more) meanings in question. Kökeritz compares this technique to the optional illusion "created by certain geometrical designs which the mind of the viewer can at will arrange in two different patterns."<sup>1</sup> The apprehension of such passages of speech with two interchangeable sets of meaning is dependent on a momentary change in point of view on the part of the reader or the listener.

In many instances the key-word of the quibble is suppressed altogether, i.e. the word the various meanings offer the possibility for wordplay itself remains unexpressed.<sup>2</sup>

These main principles of punning technique followed by Shakespeare are, of course, modified and intermingled with many variations depending on the specific situation.<sup>3</sup>

After these preliminary remarks on Shakespeare's punning practices I adduce a number of examples to illustrate the means by which the German translators have attempted to solve their problems.

When Rosalind, Celia, and Touchstone in AYLI (II iv 8ff.)

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 speech was known as "antanaclasis" (Sister Miriam Joseph, p. 165). "Antanaclasis" is not clearly distinguishable from "asteismus": "Asteismus is a figure of speech in which the answerer catches a certain word and throws it back to the first speaker with an unexpected twist, an unlooked for meaning" (ibid., p. 167). Cf. also A. H. King, "Some Notes on Ambiguity in Henry IV, Part I", Studia Neophilologica, vol. XIV, 1941, p. 164.

<sup>1</sup> Op. cit., p. 58.

<sup>2</sup> For examples see Mahood, pp. 24ff.

<sup>3</sup> Kökeritz, p. 58.

enter the Forest of Arden, the fainting Celia complains of fatigue:

I pray you, bear with me; I cannot go no further.

Touchstone takes up 'bear' as a clue for punning:

For my part, I would rather bear with you than bear you; yet I should bear no cross if I did bear you, for I think you have no money in your purse.

The primary pun on 'bear' (to support or carry)<sup>1</sup> and 'bear with' (to be indulgent towards someone) is emphasized through the subsidiary pun on the two meanings of 'cross': (1) trouble, hindrance, mischance (2) money stamped with the figure of a cross. The former pun can be expressed in German by 'tragen' (to carry) and 'ertragen' (to tolerate, to put up with)<sup>2</sup>, but the latter pun offers greater difficulties. WIELAND (vol. II, p. 51f.) translates the passage as follows: "Ich bitte euch, ertragt meine Schwäche, ich kan nicht weiter. --- Was mich betrifft so wollte ich euch lieber ertragen als tragen; und doch würd ich kein Creuz tragen, wenn ich euch trüge, denn ich denke, ihr werdet schwerlich Geld in euerm Beutel haben," missing the pun on 'cross'. ESCHENBURG (IV.36) has adopted Wieland's translation and explained the wordplay in a footnote. Later translators have been more successful. SCHLEGEL (IV.198) translates the latter quibble by 'Kreuz' (cross, trouble) and 'Kreuzer' (a small coin): "Ich bitte dich, ertrage mich, ich kann nicht weiter. --- Ich für mein Teil wollte Euch lieber ertragen als tragen. Und doch trüge ich kein Kreuz, wenn ich Euch trüge, denn ich bilde mir ein, Ihr habt keinen Kreuzer in Eurem Beutel," VOSS (III.44f.) by 'Kreuz' and 'Kreuzpfennig': "Gleichwohl trüg' ich kein Kreuz, wenn ich euch trüge, denn ich denk', ihr habt keinen Kreuzpfennig in eurem Beutel." ROTHE (I.250) and SCHRÖDER (VII.153) follow Schlegel's translation, but FLATTER (IV.536) has invented a skilful set of wordplays different from those of his pre-

1 Explanations, unless otherwise stated, according to Schmidt, Shakespeare-Lexicon, Berlin, 1962.

2 Explanations of the German meanings according to Wildhagen-Héraucourt, German-English Dictionary, Wiesbaden, 1954.

decessors: "Ich bitte dich, hab Nachsicht mit mir; ich kann keinen Schritt weiter! --- Nachsicht haben! Mir's wär's lieber, Ihr hättet mehr Vorsicht gehabt: denn die Nachsicht in Eurem Beutel hat mich zur Einsicht gebracht, dass Ihr keinen Batzen drin habt." The wordplay consists in the three derivatives from the same root: 'Nachsicht haben' (to be indulgent towards); the second instance of 'Nachsicht' involves at the same time the meaning of 'nachsehen' (to look into, to examine), 'Vorsicht' (prudence, caution), and 'zur Einsicht bringen' (to bring a p to reason). The juxtaposition of 'Vorsicht' and 'Nachsicht' at the same time implies a reference to the proverb: "Vorsicht ist besser als Nachsicht."

In MND (IV i 220ff.) Bottom refers to his amazing dream:

I will get  
Peter Quince to write a ballad of this dream  
It shall be call'd 'Bottom's dream',  
because it hath no bottom.

Bottom's name has reference to his occupation as a weaver ('bottom' = 'a skein of thread or yarn'<sup>1</sup>), and Bottom uses it here as an obvious pun on 'to have no bottom' (in the figurative sense 'to be unfathomable, inexhaustive, etc.'<sup>2</sup>). WIELAND (I.103) ignores the possibility for punning and translates: "Er soll Zettels Traum genennet werden". SCHLEGEL (I. 98) succeeds in introducing a verbal quibble which, though not an exact reproduction of the original one, yet skilfully produces a similar effect and fits the context: "Sie soll Zettels Traum heissen, weil sie so seltsam angezettelt ist" ('Zettel' has the meaning 'warp' in the terminology of weaving; 'anzetteln' means 'to plot, originate, brew; to hatch, to contrive, to trump up'). Also SCHRÖDER (VII.303) avails himself

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<sup>1</sup> Stokes, A Dictionary of Characters and Proper Names in the Works of Shakespeare, Gloucester Mass., 1960, p. 43; cf. also OED s.v. bottom 15. On the multiple meanings of 'bottom' played upon in Henry IV, Part 1 cf. Mahood, p.23.

<sup>2</sup> OED s.v. bottom 2b.

of the possibility for wordplay: "Das soll heissen 'Zettels Traum', weil ohnehin kein Weber derlei auch nur im Traum zetteln kann ('zetteln'= 'anzetteln')."

In MV (V i 134ff) Bassanio asks Portia to welcome his friend Antonio:

this is Antonio  
To whom I am so infinitely bound,

using the word 'bound' in the sense 'obliged to one, owing him gratitude'. The rich multiplicity of meaning makes 'bound' one of Shakespeare's most played-upon words,<sup>1</sup> and Portia, in a characteristic way, shows her predilection for wordplay as she answers:

You should in all sense be much bound to him,  
For, as I hear, he was much bound for you

(the latter instance of 'bound' in the sense 'engaged by a legal tie, liable to payment').<sup>2</sup> The semantic quibble is emphasized by the explicit comment "in all sense". WIELAND (III,144) is able to reproduce the wordplay by means of variations on 'verpflichtet' (obliged to a p) and 'sich für jmdn verpflichten' (to bind, engage oneself to): "hier ist Antonio, dem ich unendlich verpflichtet bin --- Ihr sollt es billig in jeder Bedeutung dieses Wortes seyn, denn wie ich höre, hatte er sich höchlich für euch verpflichtet." ESCHENBURG (III.157) and FLATTER (IV.123) ~~also~~ use the same wordplay in their translations. Also SCHLEGEL (IV.150) has adopted Wieland's pun on 'verpflichtet': "dies ist Antonio, dem ich so grenzenlos verpflichtet bin. --- Ihr müsst in allem ihm verpflichtet sein; Ich hör', er hat sich sehr für Euch verpflichtet." ROTHE (I,394) renders the passage as follows: "dem ich so grenzenlos verschuldet bin. --- In manchem Sinn bist du in seiner Schuld, ich höre du hast viel an ihm verschuldet." The wordplay here consists in the derivatives from the same root: 'jmdm verschuldet sein' (to be indebted to a p), 'in jmds Schuld sein oder stehen' (to owe a p for a thing), and 'an jdm verschulden' (to be involved in debt).

1 Cf. Mahood, pp. 23, 43, 51, 61-2.

2 Cf. OED s.v. bound, ppl.a.<sup>2</sup>, 7 and 7b.

In MM (I ii 87) the clown Pompey quibbles upon an obscene sense of 'do',<sup>1</sup> when he replies to Mrs. Overdone's "What has he done?" with "A woman". This kind of obscene ambiguity of 'do' occurs frequently in Shakespeare.<sup>2</sup> The pun can be expressed in German by a literal translation, since 'machen' has a similar obscene connotation.<sup>3</sup> WIELAND (III.160), ESCHENBURG (II,130), and VOSS (II.139) translate the passage as follows: "Was hat er denn gemacht? --- Eine Frau". SCHLEGEL'S version (XII,155) of the passage runs: "Und was hat er vorgehabt? --- Ein Mädchen," where the pun is based on a similar ambiguity in the sense of 'vorhaben'.<sup>4</sup> FLATTER (II.150) makes the quibble explicit when he translates the passage by "aber was hat er gemacht? ---- Aus einer Jungfer eine Frau."

In MV (V i 244f.) Portia observes:

In both my eyes he doubly sees himself:  
In each eye one, - swear by your double self,  
And there's an oath of credit.

In the last instance 'double' may mean either 'two-fold' or 'deceitful'.<sup>5</sup> In German a similar effect of ambiguity can be achieved by means of 'doppelt', which also has the corresponding connotation 'deceitful'.<sup>6</sup> WIELAND (III.150) translates as follows: "In meinen beyden Augen sieht er sich doppelt, in jedem Auge, einmal; schwört bey euerm zweyfachen<sup>7</sup> Selbst."

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<sup>1</sup> Cf. Partridge, A Dictionary of Slang and Unconventional English, London, 1961, pp.226ff. and Partridge, Sh.'s Bawdy, p. 103.

<sup>2</sup> On the rich variety of meaning 'done' has in Macbeth cf. Mahood, pp. 136-8.

<sup>3</sup> Küpper, Wörterbuch der deutschen Umgangssprache, Hamburg, 1963, I, 338: 'machen' = 'schwängern'.

<sup>4</sup> See DWb XII, 2, 1128ff.

<sup>5</sup> Wurth, op. cit., p. 82 explains: "Double self = Euer doppeltes Selbst 1. mit Bezug auf das erste 'doubly' und 2. doppelzünftig, doppelsichtig, falsch." Cf. OED s.v. double a. 1 and 5.

<sup>6</sup> DWb II, 1272ff.

<sup>7</sup> Cf. DWb XVI, 993.

SCHLEGEL (IV.146): "In meinen Augen sieht er selbst sich doppelt --- beruft euch nur Auf euer doppelt Selbst..."

FLATTER (IV.128): "In jedem meiner Augen sieht er sich, Sieht sich verdoppelt? darauf will er schwören!"

In MM (II i 205ff) Escalus advises Froth, "a foolish gentleman", not to associate with tapsters:

Master Froth, I would not have  
you acquainted with tapsters: they will  
draw you, Master Froth, and you will hang them.

This complicated chain of quibbles is based, in the first place, on the different meanings of 'draw'. As it refers to the tapster, it means 'to tap, to broach, to drain; to swindle out of the money';<sup>1</sup> as it is related to 'hang', it signifies 'to drag a criminal to the place of execution'.<sup>2</sup> The passage contains some further obscure quibbles which have baffled the commentators.<sup>3</sup> The German translations must, of necessity, miss several aspects of this elaborate quibbling. WIELAND (II.188) has "Junker Schaum, ich sehe gerne dass ihr mit Bierzapfern so wohl bekannt seydt; sie zapfen euch euer Geld ab, Junker Schaum, und ihr bringt sie an den Galgen". Wieland plays here successfully on the two derivatives from the same root 'Zapfer' (tapster) and 'abzapfen' (to tap, to fleece a p for a thing). ESCHENBURG (II.149), VOSS (II.163), and FLATTER (II.175) have adopted the same pun. SCHLEGEL (XII.174) has invented another wordplay: "ich dächte, Ihr liesst Euch nicht mit Zapfern ein, sie ziehen Euch nur aus, Junker Schaum, und Ihr bringt sie an den Galgen." Schlegel uses the verb 'sich einlassen mit' in the sense 'to associate with, to mix with'; 'ausziehen' occurs here in the figurative sense 'to fleece, to pillage'.

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<sup>1</sup> Cf. OED s.v. draw v., 45.

<sup>2</sup> OED s.v. draw v., 4: "to drag (a criminal) at a horse's tail, or on a hurdle or the like, to the place of execution".

<sup>3</sup> Cf. The Arden Shakespeare. MM, p. 35 fn.

In MV (III i 31) Shylock, referring to his daughter Jessica, exclaims:

My own flesh and blood to rebel!

As Shylock uses 'flesh and blood', it means his own child, but Solanio chooses to misunderstand Shylock, as if he had spoken of his own sensual passions as unruly,<sup>1</sup> and quibbles:

Out upon it, old carrion! Rebels it at these years?

According to Partridge (Shakespeare's Bawdy) Shakespeare often uses 'flesh' in the sense 'man's carnal nature'<sup>2</sup>, 'blood' in the sense 'the blood as affected by sensual passion',<sup>3</sup> and 'to rebel' in the meaning '(of the passion, the appetite, of love) to stir, in one, against oneself'.<sup>4</sup> WIELAND'S translation (III,73) runs as follows: "Mein eigen Fleisch und Blut soll sich wider mich empören! --- Pfui, schämt euch, altes Raben-aass, in euern Jahren sich empören!" The wordplay consists in the similar sensual connotations of 'Fleisch und Blut' (flesh and blood) and 'sich empören' (to rebel, revolt, rise). ESCHENBURG (III.276), SCHLEGEL (IV.74, and VOSS (II.62) have adopted the same quibbles. ROTHE (I.51) has "Dass sich mein eigen Fleisch und Blut auflehnt! --- Pfui, altes Vieh, in deinen Jahren sich auflehnt! (sich auflehnen = to rebel, to be opposed).

Rosalind in AYLI is a typical representative of Shakespeare's punning heroines. In V ii 36ff. she refers to Celia's and Oliver's marriage and quibbles on the two meanings of 'incontinent' (1. forthwith 2. unchaste):<sup>5</sup>

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<sup>1</sup> Cf. Wurth, p. 71: "Solanio fasst die Worte 'flesh' und 'rebel' in derb-sinnlicher Weise auf, indem er sie auf Shylock selbst bezieht."

<sup>2</sup> Op. cit., p. 114.

<sup>3</sup> Op. cit., p. 75. According to Mahood (pp.52-3) Sh. often plays on the different meanings of 'blood'. In the figurative usage it may mean, among other things, 'high birth and parentage' (cf. OED s.v. blood sb. 12), 'disposition' (cf. OED blood 5), 'lust' (cf. OED blood 6).

<sup>4</sup> Op. cit., p. 178.

<sup>5</sup> The Arden Sh.: AYLI, p. 102 fn.

and in these degrees have they  
made a pair of stairs to marriage, which  
they will climb incontinent, or else be incontinent  
before marriage.

WIELAND (II,112) and ESCHENBURG (IV.317) have rendered the pun rather unsatisfactorily and interpolated an explanatory phrase to make the passage easier to understand: "Und diese Treppe zum Ehestand sind sie so schnell mit einander hinaufgestiegen, dass man sie nun recht schnell zu einem Paar machen muss, wenn nicht ein Unglück begegnen soll." SCHLEGEL (IV.321) reproduces the punning with great felicity by means of variations on the same root: "und vermittelst dieser Stufen haben sie eine Treppe zum Ehestande gebaut, die sie unaufhaltsam hinaufsteigen, oder unenthaltssam vor dem Ehestande sein werden" ('unaufhaltsam' = in one continuous course, without intermission; 'unenthaltssam' = intemperate, incontinent). FLATTER (IV.617) plays on the words 'zurückhalten' (to hold, keep back; to prevent a p from doing) and 'sich zurückhalten' (to contain, restrain oneself; to refrain from doing): "Man darf sie nicht zurückhalten, sonst halten sie sich selbst nicht zurück." ROTHE'S translation (I.239) runs as follows: "wenn man sie nicht anstandslos hinauf lässt, werden sie vor der Heirat sich anstandslos betragen." 'Anstandslos' in the first instance has the meaning 'unhesitatingly, without hesitation', in the second instance the implication 'unanständig' (indecently) is present.

In MM (V i 184ff) Mariana confesses:

I am no maid.  
I have known my husband, yet my husband  
Knows not that ever he knew me.

The quibble here is based on the different meanings of the verb 'know': 1. to be acquainted with<sup>1</sup> 2. to have carnal acquaintance.<sup>2</sup> WIELAND (II.297) and ESCHENBURG (II.227)

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<sup>1</sup> OED s.v. know v., 5.

<sup>2</sup> OED know 7. The same quibble occurs in Henry IV, Part 1; cf. A. H. King, Studia Neophilologica, XIV, p. 179.



translate only one layer of meaning, disregarding latent implications: "ich habe meinen Gemahl gekannt, aber mein Gemahl weiss nicht, dass er mich jemals gekannt hat." SCHLEGEL (XII.250), FLATTER (II.268), and ROTHE (II.299) make the pun more explicit: "Ich hab' erkannt ihn, doch mein Mann erkennt nicht, dass er mich je erkannt" ('erkennen' has in the biblical usage the connotation 'to have carnal acquaintance of'.<sup>1</sup> GUNDOLF (IV.425) plays on the derivatives from the same stem: "ich bekenne auch, ich bin kein Mädchen. Ich kenne meinen Mann, doch unbekannt ist ihm, dass er mich je erkannt."

In AYLI (V iv 176f.) the Duke invites the several pairs of lovers to a dance:

Play, music! and you brides and bridegrooms all,  
With measure heap'd in joy, to the measures fall.

The first 'measure' implies both moderation and its reverse (the sort of measure which is pressed down and running over)<sup>2</sup>; the second instance of 'measure' suggests 'a grave and solemn dance'.<sup>3</sup> By comparison with the original WIELAND'S (II.146) and ESCHENBURG'S (IV.336) version seems subdued and prosaic, giving merely the sense of the passage: "Fangt den fröhlichen Tanz an". SCHLEGEL (IV.331) shows verbal ingenuity and sensitiveness to the sound of words: "Schwingt euch zum Tanz im Überschwang der Freude" ('sich schwingen' = to jump, to vault; 'im Überschwang' = in the excess, exuberance). ROTHE (I.253) has adopted Schlegel's wordplay with a slight modification: "Ihr Liebesleute, wenn Musik erklingt, dass ihr im Überschwang zum Tanz von neuem schwingt!" SCHRÖDER (VII.234) plays on the two idioms with the verb 'hüpfen': "Und wie das Herz euch hüpft, so hüpft im Tanz".

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<sup>1</sup> Cf. DWb III, 866.

<sup>2</sup> Cf. OED s.v. measure sb. 7b and 13.

<sup>3</sup> OED measure 20. On a similar use of 'measure' in MV (III ii 111f.) cf. Mahood, p. 36.

In the exquisite scene at the end of MV when Lorenzo and Jessica are awaiting the return of their mistress Jessica tells Lorenzo (V i 23) that she would beat him in their contest of comparisons, beginning 'In such a night':

I would out-night you did nobody come.

According to Wurth the verb 'outnight' has two implications: "1. durch Aufzählung solcher Nächte und 2. im Wachen über-treffen."<sup>1</sup> WIELAND (III.137) tries to reproduce the quibble by "Ich wollte euch gewiss über-nachten, wenn nicht jemand käme," where the verb 'übernachten' implies the ordinary sense 'to harbour or accommodate a p for the night' and the new-coined sense in this context 'to excel in mentioning memorable nights'. ESCHENBURG (III.322), SCHLEGEL (IV.134), and FLATTER (IV.118) also have 'übernachten'. VOSS (III.114) has coined a new verb 'herabnachten':<sup>2</sup> "Ich nachtet' euch herab."

In MND (V i 167f.), after Snout has explained that he will act the part of Wall in the following interlude, Demetrius, one of the audience, comments:

It is the wittiest partition that ever  
I heard discourse, my lord.

The pun consists in the play on the two meanings of 'partition'.<sup>3</sup> As it refers to Snout's part in the interlude, it has the concrete meaning 'something that separates',<sup>4</sup> 'a party-wall';<sup>5</sup> as it refers to his speech, it signifies the division of a whole into its parts.<sup>6</sup> WIELAND (I.115) and ESCHENBURG (I.272) discard the pun altogether, translating only one layer of meaning and disregarding other implications: "es ist die sinnreichste Erfindung, von der ich jemals gehört habe." SCHLEGEL'S translation (I.62) runs as follows: "Es ist die witzigste Abteilung, die ich jemals vortragen"

<sup>3</sup> Cf. Assmann, op. cit., p. 10: "1. Scheidewand 2. Zerlegung".

<sup>4</sup> OED s.v. partition 3.

<sup>5</sup> Schmidt, Sh.-Lex., II, 839.

<sup>6</sup> OED partition 6. Logical division of a whole into its parts was known to the rhetoricians of Sh.'s day as the figure 'partitio' or 'merismus'; Sister M. Joseph, p. 112.

<sup>1</sup> Op. cit. p. 49.

<sup>2</sup> Not registered by DWB.

hörte." Schlegel is skilful in rendering 'partition' by an equally ambiguous term 'Abteilung', which has both the concrete meaning 'partition' and the abstract sense 'division'. Also SCHRÖDER (VII.312) introduces a skilful verbal quibble which, though not an exact reproduction of the original pun, yet produces a similar effect and fits the context: "Eine wohlgesetzte Wand. So weise wie weiss."

In Tp. (III ii 14f.) Stephano tells Caliban:

thou shalt be my lieutenant,  
monster, or my standard

('standard' in the military sense 'standard-bearer').<sup>1</sup>

Trinculo takes up 'standard' as a clue for punning and - referring to the fact that Caliban is reeling drunk and cannot stand - quibbles on 'standard':

Your lieutenant, if you list; he is no standard  
('standard' in the sense 'supporting pillar, prop').<sup>2</sup>  
WIELAND (II.396) and SCHLEGEL (III.82) have discarded the pun altogether, translating only the first 'standard' by 'Fahnen-Junker' and omitting the second instance of 'standard'. ESCHENBURG (I,86) translates the passage as follows: "du sollst mein Leutnant seyn --- oder meine Standarte. --- Euer Leutnant, wenns euch beliebt; er ist keine Standarte" explaining the pun in a footnote: "er ist keine Standarte, d.i. er kann nicht stehen, weil er betrunken ist." ROTHE (II.60f.) reproduces the pun by "du farfst mein Leutnant werden, oder mein Leibsoldat (body-guard) --- wieso Leibsoldat? hast schon einen Seelensoldaten gesehen?" FLATTER

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<sup>1</sup> OED s.v. standard sb. 3.

<sup>2</sup> OED standard 20b. According to Steevens 'standard' meant a fruit-tree that grows without support; cf. The Arden Sh. The Tempest, p. 77 fn. Schmidt, Sh.-Lex., II, 1115 explains the passage as a pun between 'standard' (standard-bearer) and 'stander', one who stands.

(III.451) has "oder mein Fahnenträger (standard-bearer) --- Euer Leutnant, wenn Ihr auf mich hört: ausser die Fahnen-stange (flagpole) hält\_i\_h\_n!" In SCHRÖDER'S translation (VII.378) the pun is based on the derivatives from the same root: "mein Leutnant, Monstrum, oder mein Fähnrich. --- Die Fahne kann er nicht mehr halten."

In Lear (I ii 135ff.) Edmund, the bastard son of Gloucester, referring to his birth, observes:

My father compounded with my mother  
under the Dragon's tail ....  
so that it follows I am rough and lecherous.

In astronomy 'Dragon's tail' means 'the descending node of the moon's orbit with the ecliptic',<sup>1</sup> but in this context 'tail' obviously has an obscene connotation to emphasize the irony of the passage. In German the same implications can be expressed by 'Drachenschwanz', owing to the obscene connotation of 'Schwanz'.<sup>2</sup> ESCHENBURG (XI.304) "Mein Vater hielt mit meiner Mutter ~~einig~~ unterm Drachenschwanz zu"; SCHLEGEL (XV.20) "Mein Vater ward mit meiner Mutter enig unterm Drachenschwanz"; FLATTER (II.482) "die wurden handels-eins unterm Drachenschwanz."

In AYLI (V iii 35ff.) we meet with a pun on the different meanings of 'time'.<sup>3</sup> The Page uses the word in the sense 'musical measure'<sup>4</sup> as he observes:

You are deceived sir: we kept our time, we lost not our time.

Touchstone, deliberately, uses the word in the general sense 'measure of duration':

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<sup>1</sup> OED s.v. dragon's tail l. Wurth, p. 39f.: "Nach Delius ist 'tail' geflissentlich gewählt, um die Ironie zu heben, und 'lecherous' steht damit in engem Zusammenhang. 'Tail' ist doppelsinnig: 1. Drachenschwanz und 2. Hint~~er~~theil (arse) zur Andeutung des Obscönen"; cf. also Partridge, Sh.'s Bawdy, p.200.

<sup>2</sup> See Küpper, I, 442.

<sup>3</sup> On Sh.'s time imagery cf. Spurgeon, pp. 172ff.

<sup>4</sup> OED s.v. time sb. 12.

By my troth, yes; I count it but time lost to hear  
such a foolish song.<sup>1</sup>

WIELAND (II.137) has omitted the whole passage because he regarded it as "untranslatable": "Hier folgt im Original eine kleine unübersehbare Zwischen-Szene, zwischen dem Narren, seiner Liebsten, und zween Pagen, die ein Liedlein singen." ESCHENBURG (IV.324) attempts to render the punning by "wir hielten das Zeitmaass ganz richtig; wir verloren es nicht. --- Wahrhaftig ja! ich halt' es doch für verlorne Zeit ---" and explains in a footnote: "Im Englischen ist das Wortspiel auffallender, da beydes die Zeit und das ~~das~~ musikalische Zeitmaass durch das Wort 'time' bezeichnet wird." SCHLEGEL (IV.325) translates as follows: "wir hielten das Tempo, wir haben die Zeit genau in acht genommen. --- Ich könnte die Zeit auch besser in acht nehmen, als ein solch albernes Lied anzuhören." In the first instance the word 'Zeit' occurs in the sense 'musical measure', which is made explicit by 'Tempo'; the second example of 'Zeit' suggests the general meaning of the word as a measure of duration. ROTHE (I.317) plays skilfully on the derivatives from the same stem: "wir waren nicht so taktlos den Takt zu verlieren. --- Doch, so wahr ich lebe; denn ich nenne es taktlos, mit einem so albernen Lied aufzuwarten." The pun consists in the first place on the different meanings of 'Takt' (1. in music: time, measure 2. figuratively: tact, delicacy, consideration), which makes the quibble on 'taktlos' (tactless, injudicious, indiscreet) possible. FLATTER'S version (IV.623) of this passage runs "wir haben uns genau an den Takt gehalten! --- ich hätte mich lieber an was anderes halten sollen, nicht an das dumme Lied!"

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<sup>1</sup> Sister Miriam Joseph (p. 165) gives this passage as an example of "antanaclasis", cf. above p. 10, fn. 5.

In his translation the quibble is based on the different meanings of 'sich halten an etw.': 'sich an den Takt halten' means 'to keep time':, the second instance of 'sich halten an etw.' has the meaning 'to prefer something'. SCHRÖDER (VII.226) has invented a different kind of wordplay: "wir hielten Takt, wir waren immer zur gleichen Zeit fertig. --- Meiner Treu, ja. Ich finde, es heisst sehr übel mit der Zeit fertig werden, wenn man ein so törichtes Lied anhören muss" ('zur gleichen Zeit fertig sein' suggests 'Takt halten', 'to keep time'; Touchstone's 'mit der Zeit fertig werden' means 'to pass one's time, to trifle away one's time').

## 2. Homonymic puns

According to Kökeritz (p. 57), the homonymic pun is based upon a play on two different words which are identical in sound.<sup>1</sup> These words are usually not related to each other etymologically but have, as a result of phonetic changes, come to be homophones. In some instances the identity of pronunciation is also reflected in the orthography of the two words (as in bear, noun, and bear, verb), but usually there is a spelling distinction between them which may be quite arbitrary as in son (< OE. sunu) - sun (< OE. sunne) or etymologically but not phonetically justified as in right (adjective, noun) - write (verb).<sup>2</sup>

The wealth of homonyms, one of the most characteristic features of English,<sup>3</sup> is remarkably favourable to the purposes of punning but offers considerable, often insuperable difficulties to the translator.

Considering Shakespeare's homonymic puns we must also remember that Elizabethan homonyms were not always the same as our own because some of them were eliminated by later sound-changes which in turn produced new sets of homonyms.<sup>4</sup>

In the following I give some instances of Shakespeare's homonymic puns with their equivalents in German translations.

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<sup>1</sup> Wurth, p. 105, terms them "Laut- und Klangspiele".

<sup>2</sup> Kökeritz, p. 57.

<sup>3</sup> Cf. Ullmann, Semantics, Oxford, 1964, pp. 176f.

<sup>4</sup> Kökeritz, pp. 54f.

In the interlude of the artisans (MND, V i 304ff.)  
 Pyramus finds his Thisby "deflowered" by the lion and,  
 stabbing himself, exclaims:

Now die, die, die, die, die

This gives the audience an opportunity for punning. Demetrius  
 observes:

No die, but an ace, for him; for he  
 is but one.

And Lysander continues the quibbling:

Less than an ace, man; for he is  
 dead; he is nothing.

Theseus concludes the punning by

With the help of a surgeon he might  
 yet recover and yet prove an ass.

This complicated chain of quibbles is based, in the first  
 place, on the homonymy of 'ace' (a single point on a die)<sup>1</sup>  
 and 'ass'. As Kökeritz notes<sup>2</sup>, in Shakespeare's day 'ace'  
 and 'ass' were homonyms with many speakers because in the  
 16th century words like 'ace', 'grace' etc. could still be  
 pronounced with a short vowel [æ] as a variant of [ɛ:]. The  
 same pun could possibly also have been produced by raising  
 and prolonging the [æ] in 'ass' to [ɛ:]. There is an addition-  
 al pun on 'die' (verb) and 'die' (noun, the singular of 'dice').  
 This passage has offered almost insuperable difficulties  
 to the German translators. WIELAND'S attempt (I.123) does not  
 attain the standard of the original:<sup>3</sup> "Jetzt stirb, stirb,  
 stirb, stirb, stirb. --- So stirb dann, oder ein Aass für  
 ihn, denn er ist doch eines. --- Minder als ein Aass Mann;  
 denn er ist todt; er ist nichts. --- Mit Hülfe eines Bar-  
 biers möchte er vielleicht noch aufkommen, und ein Aass  
 werden. In Wieland's punning the verb 'sterben' (to die)

1 Cf. Wurth, pp. 146f.

2 P. 89.

3 Cf. Stadler, Wielands Shakespeare, p. 67.



is attached to 'Aas' (carrion, carcass), which in the last instance occurs as an abusive epithet (beast, louse).  
 ESHENBURG and SCHLEGEL<sup>1</sup> have omitted the passage altogether. In SCHRÖDER'S version (VII.318) the punning is skilfully reproduced by images from the game of dice: "Was zählt der Würfel, der gefallen ist? Zwei Augen oder eine Eins? ('zwei Augen' and 'eine Eins' suggest pips or points in the game of dice) --- Nicht mal 'ne Eins, Mann; hier stirbt eine Null (cipher, nought). --- Wenn ihr ~~nicht~~ der Wundarzt auf die 0-Beine hilft (= bandy legs; a quibble on the figure 0).

In Ep. (II i 16ff.) we have an obvious quibble on 'dollar' (a silver coin) and 'dolour' (sorrow, grief), both pronounced alike:<sup>2</sup>

Gonzalo. When every grief is entertain'd that's offer'd  
 Comes to th' entertainer -

Sebastian. A dollar.

Gonzalo. Dolour comes to him, indeed: you have spoken  
 truer than you purpos'd.

WIELAND (II.357) has not succeeded in reproducing the <sup>pun</sup> in German: "Wenn einer einem jeden Verdruss der ihm aufstösst, nachhängen will, so hat er nichts davon als - --- Einen Thaler. --- Dolores, in der Tat." The quibble is explained in a footnote: "Der frostige Spass ligt in dem ähnlichen Schall der Worte 'dollar' und 'dolour'." SCHLEGEL (III.245) translates the corresponding passage by "Wenn jeder Gram gepflegt wird, der uns vorkommt, So wird dafür dem Pfleger - --- Die Zehrung. --- Ganz recht, denn er zehrt sich ab," where the pun depends on a play on the different meanings of 'Zehrung' (= 'Zeche' = score; waste consumption) and 'sich abzehren' (to consume, pine away; to waste away). GUNDOLF (V.507) plays adroitly on the multiple meanings of

<sup>1</sup> Cf. M. Bernays, Zur Entstehungsgeschichte des Schlegelschen Shakespeare, p. 177.

<sup>2</sup> Cf. Kökeritz, pp. 102 and 234. The same quibble recurs in MM (I ii 51) and Lear (II iv 54).

'Stüber' (1. a small coin, a stiver 2. inebriation, intoxication 3. fillip): "--- so wird dafür dem Pfleger --- Ein Stüber. --- Ganz recht, ein Stüber." SCHRÖDER'S translation (VII.350) of this passage is also successful: "Wird jedes Leid bewirtet, das sich aufdrängt, Was wird dem Wirt zum Lohn? --- Ein Kreuzer. --- Recht so, sein Kreuz vermehrt sich." His wordplay consists in the like-sounding words 'wird' (auxiliary verb), 'bewirten' (to entertain), and 'Wirt' (host, inn-keeper), with the subsidiary pun on 'Kreuzer' and 'Kreuz'.<sup>1</sup>

In AYLI (III iii 3ff.) Touchstone promises to fetch up Audrey's goats and then asks her:

--- doth my simple feature content you?

'Feature' in this context means 'form' generally, the whole 'make-up' of one's personal appearance.<sup>2</sup> Audrey is probably made to quibble unconsciously on the word:

Your features! Lord warrant us! what features?

Touchstone's reply contains two additional puns:

I am here with thee and thy goats, as the most capricious poet, honest Ovid, was amongst the Goths.

It is not quite clear from the context to tell what associations Touchstone's 'feature' is supposed to evoke in Audrey and the audience. Steevens<sup>3</sup> suggested that 'features' = 'feats'. Kittredge<sup>4</sup> explains that Audrey is "merely staggered by her suitor's elevated diction, which she cannot understand." Kökeritz<sup>5</sup> suggests the possibility of a homonymic pun on 'faitours' (villains), or on 'fettors', adding that

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<sup>1</sup> Cf. above p. 12.

<sup>2</sup> The Kittredge Sh., AYLI (1939), p. 150.

<sup>3</sup> Cf. The Arden Sh., AYLI, p. 71 fn.

<sup>4</sup> Cf. footnote 2.

<sup>5</sup> P. 106.

the singular form 'feature' may have some obscene allusion. According to Kökeritz (pp. 109ff.) the words 'goat' and 'Goth' can be regarded as homonyms in Elizabethan English because instead of the present [θ] in 'Goth', which is a spelling-pronunciation, the Elizabethans had [t] and either 'goat' had the shortened vowel [ɒ] or 'Goth' was pronounced with [o:] (*ibid.*, p. 234). The etymological pun on 'goat' and 'capricious'<sup>1</sup> was intended, as Kökeritz (p. 60) observes, "as a nosegay for the fastidious wits." WIELAND (II.95) has omitted the whole scene with the following comment: "Hier folgt im Original eine Zwischen-Szene von der pöbelhaftesten Art, die des Uebersetzens nicht würdig ist." ESCHENBURG (IV.267) translates the passage as follows: "Komm her, gute Audrey, ich will deine Ziegen schon zusammen halten --- Bist du mit meinen blossen Zügen zufrieden? --- Mit deinen Zügen? Behüte Gott! mit was für Zügen? Here the wordplay depends on the homonymy of 'Ziege' (she-goat) and 'Züge' (features) as a result of the unrounding of ü > i in many German dialects.<sup>2</sup> The pun upon 'goats' and 'Goths' has been regarded as untranslatable: "Im Original setzt er noch ein unübersetzliches Wortspiel hinzu: Ich war hier unter den Ziegen (goats) wie der wunderbarste Poet, der ehrliche Ovid, unter den Gothen (Goths) war." SCHLEGEL (IV.296) renders the passage by "Bist du mit meinen Zügen zufrieden? --- Eure Züge? Gott behüte! Was sind das für Streiche? --- Ich bin hier bei Kätchen<sup>3</sup> und ihren Ziegen, wie der Dichter, der die ärgsten Bocksprünge machte, der ehrliche Ovid, unter den Geten." He

<sup>1</sup> 'Capricious' is associated with lat. 'capra' (goat); cf. C. T. Onions, The Oxford Dictionary of English Etymology, Oxford, 1966, p. 143.

<sup>2</sup> Cf. W. M. Schirmunsky, Deutsche Mundartkunde, Berlin, 1962, pp. 205ff. and R. E. Keller, German Dialects, Manchester, 1961, Index p. 396.

<sup>3</sup> Schlegel has replaced Audrey by the German name Kätchen.

has adopted Eschenburg's quibble on 'Zügel' and 'Ziege', and the second wordplay is based on the approximate identity in sound between 'Kätchen' and 'Geten' (Getae, a tribe in ancient Thrace). 'Bocksprünge' (capers) refers to 'Ziegen'. ROTHE (I.205) has reproduced the quibble on 'features' very skilfully, but omitted the second pun: "behagt dir meine Visage? --- Wieso Asche, Gott sei uns gnädig: was nennst du Asche? --- Ich weile bei dir und deinen Ziegen wie der Freund jeden Getiers, der alte ehrliche Orpheus."

Audrey does not understand Touchstone's 'Visage' (phiz, physiognomy), which sounds in her ears homonymous with 'Wieso Asche'. Also FLATTER (IV.176) shows verbal resourcefulness in inventing a new wordplay: "Wie gefällt dir meine Statur (stature, figure)? --- Eure Stadt-Uhr? O du lieber Gott, habt Ihr denn eine Stadt-Uhr? --- Ich bin da bei dir und deinen Ziegen wie der schwarze Bock unter den Dichtern, der ehrliche Ovid in der Verbannung." The quibble consists in the approximate homonymy of 'Statur' and 'Stadt-Uhr'.

SCHRÖDER'S version (VII.187) of the passage runs: "Bist du mit meiner einfältigen Person zufrieden? --- Eure Person? --- Was für eine Person? --- Hier bin ich unter Geissen und Greten<sup>1</sup>, wie der allerkapriziöseste Dichter, der ehrliche Ovid bei den Geten." The wordplay depends on the juxtaposition of the like-sounding words 'Geissen' (she-goats), 'Greten' (name), and 'Geten' (Getae).

In AYLI (I iii 16ff.) we have the following exchange of witticisms between Rosalind and Celia<sup>2</sup> with reference to the 'burs' in Rosalind's heart:

Rosalind. I could shake them off my coat: these burs  
are in my heart.

Celia. Hem them away.

Ros. I could try, if I could cry hem and have him.

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1 Audrey appears in Schröder's version as Grete.

2 As Spurgeon (Shakespeare's Imagery, p. 276) notes Rosalind's and Celia's dialogue is full of jests which they dexterously catch from each other, "tossing them to and fro like shuttle-cocks."

According to Kökeritz (pp. 186f.) we have numerous cases of i for ME. ě in Shakespeare's plays: "From the jingles and puns we likewise learn that [i] was used in .... hem." Holme<sup>1</sup> suggests that the phrase 'cry hem and have him' was a proverbial expression. Kittredge<sup>2</sup> explains that 'hem' represents merely the indistinct sound one makes in clearing the throat<sup>3</sup> and the whole phrase means "could win him by such a slight effort." WIELAND (II.35) and ESCHENBURG (IV. 201) have not attempted to imitate the wordplay but only give a flat rendering by "Celia. So huste sie weg."<sup>4</sup> --- Ros. Der Versuch würde vergeblich seyn." SCHLEGEL (IV.262) has reproduced the quibble skilfully by "Diese Kletten stecken mir im Herzen. --- Huste sie weg. --- Das wollte ich wohl tun, wenn ich ihn herbeihusten<sup>4</sup> könnte." The pun consists in the juxtaposition of the new-coined verbs 'weghusten' (to hem, cough away) and 'herbeihusten' (to hem, cough hither) ROTHE (I.156) has not considered the possibility for wordplay in rendering the passage by "Huste sie fort."<sup>4</sup> --- Ich würde husten, wenn er sich dann nach mir umdrehte und mich begriffe." FLATTER (IV.523) has adopted Schlegel's punning: "Huste sie weg. --- Ich wollt's versuchen, könnte ich ihn damit herhusten."<sup>4</sup> In Schröder's version (VII.141) the pun consists in the comic sound effect of the recurrent r: "So räuspre sie hinweg<sup>4</sup> --- Ich möcht's versuchen, wenn ich bloss 'Rrrrrr' zu machen brauchte, und 'Errrrr' stünde da." In MV (IIIiii205ff.) Gratiano describes his love for Nerissa:

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<sup>1</sup> The Arden Shakespeare. AYLI, p. 23 fn.

<sup>2</sup> The Kittredge Shakespeare. AYLI, p. 108.

<sup>3</sup> Cf. Schmidt, Sh.-Lex., I, 533: 'to cry hem' = "a sort of voluntary half cough, used 1) by way of encouragement 2) to give a warning".

<sup>4</sup> 'Weghusten', 'herbeihusten', 'forthusten', 'herhusten', and 'hinwegräuspern' are not registered by DWb.

For wooing here until I sweat again,  
 And swearing till my very roof was dry  
 With oaths of love, at last - if promise last -  
 I got a promise of this fair one here.

WIELAND (III.87) has not attempted to reproduce the homonymic pun upon 'at last' (adverb) and 'last' (verb) in translating the passage by "so erhielt ich endlich von dieser Schönen das Versprechen, dass ich ihre Liebe haben sollte" (similarly also ESCHENBURG III.90). SCHLEGEL (IV.92) has reproduced the pun with great felicity by means of variations on the same root: "Denn werbend hier --- ward ich zuletzt --- geletzt Durch ein Versprechen dieser Schönen hier" ('zuletzt' = at last; 'letzen' = to regale, comfort, cheer). In ROTHE'S version (I.80) the wordplay is based on the identity in sound of 'Bestand' (noun) and 'bestand' (the past tense of the verb 'bestehen'): "und schliesslich endlich - hat ein Wort Bestand - bestand sie auf dem Wort mir zu gehören" ('Bestand haben' = to be durable, lasting; auf etw. bestehen' = to insist on, to stick to something). In FLATTER'S translation (IV.78) we meet with a semantic pun on 'versprechen' (to promise) and 'sich versprechen' (to make a mistake in speaking): "Bis sie versprach - wenn sie sich nicht versprochen! - Sie wär' die Meine."

In MND (II ii 51) Lysander tries to convince Hermia of his love with

For lying so, Hermia, I do not lie.

There are numerous examples of puns on the two homonyms 'lie' (< OE. *licgan*) and 'lie' (< OE. *lēogan*) in Shakespeare's plays.<sup>1</sup> The German translators have been compelled to choose the not entirely adequate rendering of the pun by 'liegen' and 'lügen'.<sup>2</sup> As a result of the unrounding of *ü* > *i* 'liegen'

<sup>1</sup> See Mahood, p. 51, Wurth, p. 65.

<sup>2</sup> On the irregular sound-development in OHG. *liogan* > MHG. *liegen* > Mod.HG. *lügen* as a result of a homonymic clash with MHG. *ligen* > Mod.HG. *liegen* cf. E. Öhmann, Über Homonymie und Homonyme im Deutschen, Helsinki, 1934, pp. 50f.

and 'lügen' are homonyms in many dialects.<sup>1</sup> WIELAND (I.42):  
 "O Hermia, denn so ligend lüg ich nicht." SCHLEGEL (I.25):  
 "ich lüge nicht, wenn ich so liege." SCHRÖDER (VII.264):  
 "Wenn ich so lieg, dann, Hermia, lüg ich nicht."

In MV (V i 127ff.) Bassanio compares Portia's luminous beauty with the sun:

We should hold day with the Antipodes  
 If you would walk in absence of the sun,

which gives Portia an opportunity to play on the different meanings of 'light':

Let me give light, but let me not be light  
 For a light wife doth make a heavy husband.

The rich multiplicity of meanings makes 'light' one of Shakespeare's most played-upon words.<sup>2</sup> In this case the quibble consists in a play on 'to give light' (to be luminous, to shine) and the adjective 'light' (luminous, bright),<sup>3</sup> which here in relation to 'a heavy husband' has the meaning 'full of levity, unsteady, frivolous, wanton'.<sup>4</sup> Portia's remark "For a light wife doth make a heavy husband" makes the quibble on the various meanings of 'light' explicit. WIELAND (III.144) omits Portia's reply and only explains the quibble in a footnote: "Portia beantwortete im Original dieses glänzende Compliment mit einem Wortspiel, welches sich um die dreyfache Bedeutung des Worts 'light' drehet, so Licht, leicht und figürlicher Weise auch ungetreu heisst." ESCHENBURG (IV.156) renders the passage as follows: "Ich will gerne licht, aber nicht leicht seyn; denn eine leichte Frau macht einen schweren Ehemann," playing on the words 'licht' (bright, shining) and 'leicht' (fast, frivolous, light-minded). SCHLEGEL (IV.150) translates it by "Gern möchte' ich leuchten, doch nicht leicht erscheinen. Wenn mein Betragen nur das Licht nicht scheut, so mag mein Fuss-

<sup>1</sup> Cf. the pun on 'Ziege' and 'Züge', p. 29.

<sup>2</sup> Mahood (p. 51) notes that "at least ten meanings of 'light' are brought into play in the wit-combats of Love's Labour's Lost."

<sup>3</sup> Cf. OED s.v. light a<sup>2</sup>, 1.

<sup>4</sup> Cf. OED s.v. light a<sup>1</sup>, 14 and 14 b.

tritt wohl im Dunkeln wandeln," quibbling on the three derivatives from the same stem: 'leuchten' (to shine), 'leicht' (frivolous, light-minded), and 'Licht' (light). ROTHE (I.393) plays on different words: "Gern will ich schei-nen, und ohne falschen Schein: der Schein der Frau ist Wirklichkeit für den Mann," the noun <sup>'Schein'</sup> having several meanings (shine; appearance; delusion). Also FLATTER (IV.123) quibbles skilfully: "Als Leuchte wandeln? Nur nicht leichten Wandels; Ein leichtes Weib macht's ihrem Mann nicht leicht."

In MV (I ii 6ff.) Nerissa observes that it is a great happiness to be placed in moderate circumstances:

It is no mean happiness, therefore,  
to be seated in the mean.

The wordplay consists in the use of 'mean' as an adjective and a noun.<sup>1</sup> In the first instance the adjective 'mean' has the meaning 'trivial, insignificant; low, humble, poor'; in the second instance the noun 'mean' refers to 'the golden mean'.<sup>2</sup> In WIELAND'S translation (III.15) the wordplay is based on the common elements in the compounds 'mittelmässig' (mediocre, middling, moderate) and 'Mittelstand' (middle class, middle station): "deswegen ist es gewiss keine mittelmässige Glückseligkeit sich im Mittelstande zu befinden." Also ESCHENBURG (II.233) and SCHLEGEL (IV.16) have the same pun on 'mittelmässig' and 'Mittelstand'. ROTHE (I.12) translates the passage as follows: "Es ist also kein mässiges Glück in Mässigkeit zu leben" ('mässig' = moderate, reasonable; 'Mässigkeit' = moderation, mediocrity). FLATTER (IV.19)

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<sup>1</sup> Sister Miriam Joseph (p. 168) gives this passage as an example of antanaclasis ("Antanaclasis is a figure which in repeating a word shifts from one of its meanings to another"; p. 165). As Ullmann (Semantics, p. 178) notes it is not always easy to decide "where polysemy ends and where homonymy begins," but in this case I would regard 'mean' (adj.) and 'mean' (noun) as an instance of homonymic rather than of polysemic punning.

<sup>2</sup> Cf. the proverb "In all things the mean is best" (Tilley, A Dict. of the Proverbs in England in the Sixteenth and Seventeenth Centuries, V 80 and Smith, The Oxford Dict. of English Proverbs, p. 85) and its German equivalent: "Der Mittelstand



discards the pun altogether: "Es ist daher gar kein übles Glück, wenn man hübsch in der Mitte sitzt."

In MV (III v 33ff.) we meet with the following exchange of witticisms between Lorenzo and Launcelot, who is a typical specimen of Shakespeare's word-jugglers:

Lorenzo. I shall answer that better to the commonwealth than you can the getting up of the negro's belly; the Moor is with child by you Launcelot!

Launcelot. It is much that the Moor should be more than reason: but if she be less than an honest woman, she is indeed more than I took her for.

The key to these puns is the phonetic identity of 'Moor' and 'more' in Elizabethan English, where both words were pronounced alike: [mɔ:r].<sup>1</sup> WIELAND (III.102) attempts to render the punning by the rough phonetic resemblance of 'Möhrin' (negress) and 'mehr' (more): "Es ist viel, dass die Möhrin mehr seyn soll als Recht ist; aber wenn sie weniger ist als ein ehrliches Mensch, so ist sie in der That mehr als wofür ich sie gehalten habe" (similarly ESCHENBURG III.113). VOSS (II.87) plays adroitly with like-sounding words: "Arg wär' es, wenn das Bisschen Ruh bei dem Mohrenmensch Rumor machte. Was denn mehr, ob eine schwarzborstige Mohr aus der Moorlache ferkelt?" which embodies puns on the approximate identity in sound between 'Ruh' (rest) - 'Mohr' (moor) : 'Rumor' (noise, bustle) and 'mehr' : 'Mohr' : 'Moor' (fen, bog). SCHLEGEL (IV.103) has invented a skilful set of homonymic puns on 'weiss' (white), 'weismachen' (to make believe), 'weise' (prudent), and 'Waise' (orphan): "Da Ihr ein Weisser seid, Lanzelot, hättet Ihr die Schwarze nicht so aufgeblasen machen sollen. --- Es tut mir leid, wenn

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 ist der beste" (Wander, Deutsches Sprichwörter-Lexikon, III, 685). Wahl ("Das parömiologische Sprachgut bei Shakespeare", ShJ XXII, 1887, p. 79) notes that "Das Wortspiel von 'mean' in adj. und subst. Gebrauch erhöht die Schlfertigkeit dieser volkstümlichen Sentenz."

<sup>1</sup> Kökeritz, pp. 130 and 239.

ich ihr etwas weisgemacht habe, aber da das Kind einen weisen Vater hat, wird es doch keine Waise sein." The whole scene is omitted in ROTHE'S translation, but FLATTER (IV.91) equals his predecessors in verbal resourcefulness: "die Mohrin kriegt ein Kind von Euch. --- Wenn das Kind mehr Mohr ist, wird's die Mohren vermehren; wenn's nicht so sehr Mohr ist, wird's die Weissen vermohren" ('vermohren' is a technical term from carpentry, meaning 'to let in, to fit into, to fix in').

In AYLI (I ii 98) Touchstone explains that he must try to maintain his 'rank' as a first-rate jester:

Nay, if I keep not my rank -

Rosalind's punning interruption accords with the taste of the time:

Thou lovest thy old smell.<sup>1</sup>

Touchstone uses 'rank' in reference to his class as a professional jester,<sup>2</sup> but Rosalind chooses to misunderstand the Clown and keeps the ball of wit rolling with the pun on 'Rank' applied to a strong smell.<sup>3</sup> WIELAND (II.22) has omitted the passage and only stated in a footnote: "Wortspiele im Original." SCHLEGEL (IV.256) quibbles skilfully on the derivatives from the same root: "Ja, wenn ich meinen Geschmack nicht behaupte --- So verlierst du deinen alten Beischmack" ('Geschmack' = taste; also fig.; 'Beischmack' = after-taste, tinge). ROTHE (I.147) translates the passage as follows: "wenn ich nicht frische Luft zuführe --- Fängst du an faul zu werden." 'Frische Luft zuführen' (to let some fresh air in) occurs here figuratively; it suggests that

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<sup>1</sup> A similar pun occurs in Cymbeline (II i 17).

<sup>2</sup> Cf. OED s.b. rank, sb.<sup>1</sup> 8.

<sup>3</sup> Cf. OED s.v. rank, a. (sb.<sup>3</sup>) 12.

the Clown must always invent new jokes. The adj. 'faul' may mean either 'lazy' (in reference to Touchstone's occupation) or 'rotten, foul, stale, corrupt' (as it is related to the literal sense of 'frische Luft'). SCHRÖDER (VII.132) renders the passage by "Ja, hielt ich mich nicht auf der Höhe mit faulen Witzzen --- So verlörst du deinen alten Geruch." Here the quibble is based on the several meanings of 'faul'.

In MV (II ii 98ff.) Launcelot tells his father that he would like to leave his master Shylock:

as I have set up my rest to run away,  
so I will not rest till I have  
run some ground.

The phrase 'to set up one's rest' has originated in a card game called Primero, where it signifies 'to venture one's final stake or reserve'.<sup>1</sup> Here it occurs in the figurative sense 'to stake', 'to be resolved, determined',<sup>2</sup> and Touchstone makes the pun on the verb 'rest' explicit.<sup>3</sup> WIELAND (III.40) translates the passage by "weil ich mir zur Ruhe meiner Seelen vorgesezt habe, davon zu lauffen, so will ich nicht ruhen, bis ich ein gut Stük Weges geloffen seyn werde" (similarly ESCHENBURG III.47). The quibble is based on the derivatives from the same stem in the phrase 'sich zur Ruhe seiner Seele vorsetzen' (to intend, to determine to do) and the verb 'ruhen' (to rest). Also SCHLEGEL (IV.49) and FLATTER (IV.40) quibble on derivatives from the same root; Schlegel: "da ich mich darauf gesetzt habe, davonzulaufen, so will ich nicht eher niedersetzen, als bis ich ein Stück Weges gelaufen bin" ('sich auf etw. setzen' = to intend, to undertake to do; 'sich niedersetzen' = to sit down, to settle); Flatter: "da

<sup>1</sup> Cf. OED s.v. rest, sb.2, 6.

<sup>2</sup> Cf. Kökeritz, p. 140.

<sup>3</sup> The same quibble occurs in Romeo and Juliet (IV v 5ff. and V iii 110) and in The Com. of Errors (IV iii 27).

ich mir's in den Kopf gesetzt, ihm wegzulaufen, so setz ich mich nicht, eh' ich nicht ein Stück Wegs gelaufen bin" ('sich in den Kopf setzen' = to fancy something, to be possessed of some idea). ROTHE'S version (I,326) runs as follows: "ich habe mich damit beschäftigt ihm wegzulaufen, und will mich nicht eher wieder beschäftigen als bis ich neuen Boden unter den Füßen habe."

In MV (V i 107f.) Portia observes:

How many things by season season'd are  
 To their right praise and true perfection!

She is quibbling on the noun 'season' (fit and convenient time) and the verb 'season' (to render more agreeable, to recommend and set off by some admixture). Kittredge<sup>1</sup> paraphrases the passage by "how many things are made palatable by occurring at the proper time!". WIELAND (III.142) has entirely omitted the passage. ESCHENBURG (III.155) discards the possibility for punning and translates the passage by "so viel kömmt es bey den meisten Sachen, wenn sie in ihrer wahren Vollkommenheit seyn sollen, auf die rechte Zeit an!" In SCHLEGEL'S translation (IV.149) the wordplay consists in the words from the same root: "Wie manches wird durch seine Zeit gezeitigt Zu echtem Preis und zur Vollkommenheit" ('Zeit' = time; 'zeitigen' = to ripen, mature). FLATTER (IV.122) has adopted the same wordplay: "Manches erlangt erst, wenn die Zeit es zeitigt, Das wahre Loblied der Vollkommenheit!" ROTHE (I.392) has omitted the pun: "Wie vieles hängt am rechten Augenblick, dass es erkannt wird, und vollendet wird."

In the famous trial scene (MV, IV i 123ff.) Shylock insists on the pound of flesh and is whetting his knife eagerly to have his share. Gratiano's comment contains a

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The Kittredge Sh., MV (1945), p. 144.

well-known homonymic pun on 'sole' and 'soul':<sup>1</sup>

Not on thy sole, but on thy soul, harsh Jew  
Thou mak'st thy knife keen.

'Sole' and 'soul' are now pronounced the same; in Shakespeare's day, if not the same, they were pronounced very much alike.<sup>2</sup> In the German translations the wordplay is based on the approximate identity in sound between 'Sohle' (sole) and 'Seele' (soul). WIELAND (III.114) renders the passage by "Nicht an deiner Schuh-Sohle, an deiner Seele machst du dein Messer scharf," making the meaning of 'Sohle' more explicit by the use of the compound 'Schuh-Sohle', and affixing an explanatory footnote to his translation: "Ein Wortspielchen im Englischen, zwischen Soale oder Sole und Soul." SCHLEGEL'S version (IV.135) runs as follows: "An deiner Seel', an deiner Sohle nicht, Machst du dein Messer scharf, halsstarr'ger Jude!" Also ESCHENBURG (III.127), GUNDOLF (I.484), ROTHE (I.373), and FLATTER (IV.99) have the same quibble on 'Sohle' and 'Seele'.

In MND (II i 192f.) Demetrius tells Helena, who is following him in the love-pursuit:

And here am I, and wood within this wood,  
Because I cannot meet my Hermia.

These lines embody a pun upon 'wood' (adjective; 'infatuated, mad for love')<sup>3</sup> and 'wood' (noun). Kökeritz (p. 155) notes: "He is not only wood 'furious' because of his failure to find Hermia, he is also being wooded very persistently by Helena." WIELAND'S attempt (I.35) to reproduce the quibble by "und wild in diesem Walde" cannot be regarded quite success-

<sup>1</sup> The same pun occurs in Romeo and Juliet (I iv 15), Henry IV, Part 1 (IV i 45ff.) and elsewhere in Sh. Sister Miriam Joseph (p. 168), erroneously, gives this passage as an illustration of antanaclasis (cf. above pp. 11 and 34 fn. 1). The homonymy in this case is not brought about through the diverging sense-development of one word, but is based on the converging sound-development of two different words. The same applies to the pun on 'hart' : 'heart' (ibid.)

<sup>2</sup> Cf. Kökeritz, pp. 229f.

<sup>3</sup> Cf. OED s.v. wood, adj., 2.

ful. It is based only on the partial similarity in sound between 'wild' (wild) and 'Wald' (wood). Wieland comments on the pun in a footnote: "Wood heisst Wald, und heisst auch wüthend, wild; dieses dem Shakespeare/ so gewöhnliche Spiel mit dem Schall der Worte hat im Deutschen hier nur unvollständig ausgedrückt werden können, und wird künftig oft gar nicht geachtet werden." SCHLEGEL (I.21) proves himself equal to his task: "in der Wildnis wild." The skilful pun depends at the same time on the derivation from the same root and on the several implications suggested by 'Wildnis' (wilderness, thicket; fig. confusion, mess) and 'wild' (wild, savage, fierce, frantic). Later translators have adopted Schlegel's quibble with the exception of SCHRÖDER (VII.259), who renders the passage by "Ich bin im wilden Wald, bin wild, ich selber.

### 3. Jingles

As a third group of puns Kökeritz (p. 58) introduces the so-called jingle, which could also be considered as a subdivision of the homonymic pun. This form of wordplay consists in the juxtaposition of two like-sounding words which have only partial correspondence in pronunciation.<sup>1</sup>

In the following I give some examples of this category of puns in Shakespeare's plays with their German equivalents.

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<sup>1</sup> In the terminology of Renaissance rhetoric this figure of speech was called 'paronomasia': "Paronomasia differs from antanaclasis in that the words repeated are nearly but not precisely alike in sound" ; Sister Miriam Joseph, p. 166.

In AYLI (III ii 157ff.) Touchstone - after his philosophic discussion with the shepherd Corin - leaves the stage with the following quibble:

Come, shepherd, let us make an honourable retreat;  
though not with bag and baggage, yet with  
scrip and scrippage.

Schmidt (Sh.-Lex., I, 72) suggests that 'bag and baggage' means 'the necessaries of an army' and that 'scrip' signifies 'a small bag, a wallet' and 'scrippage' refers to 'the contents of a scrip'. Hilda M. Hulme<sup>1</sup> offers in a comprehensive discussion several interpretations and comes to the conclusion that 'bag and baggage' refers to the phrase 'to go with bag and baggage'<sup>2</sup>, meaning 'to make an honourable retreat', while the phrase 'with scrip and scrippage'<sup>3</sup> has the sense 'with some modicum of honour'. These jingles offer great difficulties for translators. WIELAND (II.79) disregards the verbal quibble altogether and gives a rather flat rendering by "Komm, Schäfer, wir wollen auf dem linken Flügel abziehen" (similarly ESCHENBURG IV.250). SCHLEGEL (IV.288) translates the passage skilfully by "Lasst uns einen ehrenvollen Rückzug machen, wenngleich nicht mit Sang und Klang, doch mit Sack und Pack," playing on the like-sounding words in the phrases 'mit Sang und Klang'<sup>4</sup> (with singing and bands playing) and 'mit Sack und Pack'<sup>5</sup> (with bag and baggage). Also other translators have similar jingles. ROTHE (I.194)

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<sup>1</sup> Explorations in Shakespeare's Language, London, 1962, pp. 35ff.

<sup>2</sup> Cf. OED s.v. bag sb., 19.

<sup>3</sup> 'Scrippage' is a new coinage by Shakespeare; cf. H. Stahl, Studien zum Problem der sprachlichen Neuschöpfung bei Shakespeare, Diss. Masch., Freiburg im B., 1953, p. 130.

<sup>4</sup> Cf., Borchardt-Wustmann-Schoppe, Die sprichwörtlichen Redensarten im deutschen Volksmund, Leipzig, 1955, p. 410.

<sup>5</sup> Ibid., p. 408.



renders the passage by "wenn nicht mit Kind und Kegel,<sup>1</sup> so doch mit Sack und Pack." FLATTER (IV.562) has "wenn schon nicht mit Sack und Pack, mindestens mit Schnick und Schnack" ('Schnickschnack' = chit-chat, tittle-tattle). SCHRÖDER (VII.175): "Wenn nicht mit Rück- und Vorhut (in the military sense: 'with rear and van(gard)'), so doch mit Sack und Pack."

Shylock (MV, II v 53f.), being on the lookout for thieves, advises Jessica to shut the doors when she leaves the house, since

Fast bind, fast find -

A proverb never stale in thrifty mind.<sup>2</sup>

WIELAND (III.54) has not attempted to reproduce the word-play included in this proverb<sup>3</sup> but merely paraphrases the sense of the passage in his free translation by "man kan nie zu vorsichtig seyn" (also ESCHENBURG III.61). SCHLEGEL (IV.101) has succeeded in imitating the effect of rhyme: "fest gebunden, fest gefunden." Also GUNDOLF (I.456) is able to reproduce the jingle: "Gut verwahrt, gut gespart."<sup>4</sup> ROTHE (I.335) has omitted the passage in his translation; FLATTER (IV.51) renders it by "Bind fest und halt auch fest."

In MND (V i 147ff.) we meet with a wordplay which is based on the parody of alliteration. Quince, as the Prologue, describes how Pyramus found "his trusty Thisby's mantle slain" and stabbed himself with his dagger:

Whereat with blade, with bloody blameful blade,  
He bravely broach'd his boiling bloody breast.

German translators have imitated his play on alliteration.

WIELAND (I.113): "Worauf er mit dem Deg'n, mit blutigem bösem Degen Die blut'ge heisse Brust sich tapferlich durch-

<sup>1</sup> Cf. Borchardt-Wustmann-Schoppe, pp. 265f. The phrase means literally 'with legitimate and illegitimate children'.

<sup>2</sup> On the proverb 'Fast bind, fast find' see Tilley, B 352 and Jente, "The Proverbs of Sh. with Early and Contemporary Parallels", p. 402.

<sup>3</sup> Wurth (p. 138) terms this kind of wordplay "Reimspiele".

<sup>4</sup> According to Wahl (ShJ XXII, p. 77) the German equivalent

stach" (ESCHENBURG I.270 and SCHLEGEL I.62 have adopted Wieland's translation). SCHRÖDER'S version (VII.311) runs as follows: "Drauf mit dem Schwert, dem schändlich scharfen Schwert Er brav durchstach die blutig bange Brust."

In Ip. (III ii 118ff.) Stephano sings a snatch of a song:

Flout 'em and scout 'em  
And scout 'em and flout 'em;  
Thought is free.

('to flout' = to mock, to make a fool of; 'to scout' = to sneer at). WIELAND (II.402) has omitted the song and remarks in a footnote: "Sie singen ein Gassenlied." Later translators have imitated the jingle. SCHLEGEL (III.267): "Neckt sie und zeckt sie." ROTHE (II.371): "Weckt sie und neckt sie und deckt sie." SCHRÖDER (VII.382): "Knufft ihn und pufft ihn."

In MV (II ix 82f.) Nerissa refers to a proverb as she observes:

The ancient saying is no heresy:  
Hanging and wiving goes by destiny.<sup>1</sup>

The German translators have appreciated this kind of word-play on rhyme and translated the passage skilfully. WIELAND (III.69) renders it by "Das alte Sprüchwort ist nicht Ketzerey, Hängen und Weiben steht nicht jedem frey." SCHLEGEL (IV.110): "Die alte Sag ist keine Ketzerei, Dass Frein und Hängen eine Schickung sei." ROTHE (I.347): "Das alte Sprichwort ist gescheit und wahr: das Schicksal führt zu Galgen und Altar." FLATTER (IV.63): "Wie sagt das alte Sprichwort? Ich schwör drauf Stein und Bein Zur Hochzeit wie zum Galgen muss man geboren sein."

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for the English proverb is "Gut verwahrt, ist gut bewacht."

<sup>1</sup> Cf. Tilley, B 139 and Jente, p. 420.

IN AYLI (III v 132) Phebe, who has fallen deeply in love with Ganymed (Rosalind), states that she will not give up her love in spite of Ganymed's scorn:

Omittance is no quittance.<sup>1</sup>

Bisson<sup>2</sup> paraphrases the proverb by "to ignore is not to acquit." WIELAND (II.105) has missed the opportunity to exploit a wordplay on rhyme in rendering the proverb by "aufgeschoben ist nicht geschenkt." ESCHENBURG (IV.286) uses a corresponding German proverb: "Aufgeschoben ist nicht aufgehoben"<sup>3</sup> (similarly FLATTER IV.590). SCHLEGEL (IV.305) has another version of the same proverb: "Verschoben ist nicht aufgehoben."<sup>4</sup> ROTHE (I.215): "wer schweigt sagt längst nicht ja."

In MV (I ii 124ff.) Portia, referring contemptuously to her suitor, the Prince of Morocco, plays on the like-sounding words 'shrive' (to hear at confession and absolve) and 'wive' (to marry):

I had rather he should shrive me than wive me.

WIELAND (III.22) fails to appreciate the quibble and makes on his translation "so wollt' ich lieber dass er mich beichten hörte, als freyete" the following comment: "Mit dergleichen Süßigkeiten ist unser Autor in diesem Stüke ziemlich freygebzig." Other translators show a better appreciation of this kind of wordplay. SCHLEGEL (IV.84) translates the passage by "so wollte ich lieber, er weihte mich, als er freite mich" ('weihen' = to consecrate; 'freien' = to woo). ROTHE (I.312) : "er dürfte mich segnen, und mir nie mehr begegnen" ('segnen' = to bless; 'begegnen' = to meet with). FLATTER

<sup>1</sup> On this proverb see Tilley, F 584 and Jente, p. 429.

<sup>2</sup> The New Clarendon Sh., AYLI (1964), p. 88 fn.

<sup>3</sup> See Wander, Deutsches Sprichwörter-Lexikon, I, 164.

<sup>4</sup> Ibid., IV, 1580.

(IV.24) : "da sah' ich mich lieber tot auf der Totenbahre'  
als lebend am Traualtar" ('Totenbahre' = bier; 'Trau-  
altar' = marriage-altar).

CHAPTER III:  
OTHER CATEGORIES OF SHAKESPEARE'S WORDPLAY

Shakespeare indulges also in other types of wordplay than those discussed above. Of special interest are his punning names and corruptions of words (malapropisms).

1. Punning names

In view of Shakespeare's fondness for punning, it is not surprising to find him often exploiting the names of his characters for that purpose. As E. Erler notes, we meet with a number of names, "bei denen ein innerer Bezug vorhanden ist zwischen dem Namen und dem Bezeichneten, bei denen Name und Charakter eins ist."<sup>1</sup> The names Shakespeare assigned to many of his comic characters often cleverly sum up the person in question, serving - directly or indirectly - as a clue to their social status or their function in the play, referring to their physical appearance or their occupation, etc.<sup>2</sup> A group of these punning names appear to have been chosen on account of the possibilities they offered for double entendre of an obscene nature.<sup>3</sup>

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<sup>1</sup> E. Erler, Die Namengebung bei Shakespeare, Heidelberg, 1913, p. 86.

<sup>2</sup> See Erler, op. cit., pp. 86ff., Charlotte Sennewald, Die Namengebung bei Dickens, Leipzig, 1936, pp. 15ff., and S. Tannenbaum, "The Names in As You Like It", The Shakespeare Association Bulletin, vol. XV, 1940, 255-6.

<sup>3</sup> Cf. Kökeritz, "Punning Names in Shakespeare", Modern Language Notes, vol. LXV, 1950, p. 240.

The German translators have been aware of the importance of this stylistic device and in many instances imitated it skilfully.

In MM (IV ii 20) the executioner has the name Abhorson. According to Kökeritz,<sup>1</sup> the name contains an obvious quibble on 'abhor' and 'ab whoreson' ('son from a whore'). WIELAND (II.255) and ESCHENBURG (II.200) retained the original name; SCHLEGEL (XII.223) and FLATTER (II.235) have Grauslich, VOSS (II.220) Grauserich, and ROTHE (II.234) Schrecker.

In MM Pompey, a servant of a clownish character, has the surname Bum (= 'bottom'),<sup>2</sup> which we hear only when he is brought before a magistrate (II i 206). The name implies a reference to "die hinten mit Haaren ausgestaffierten Hosen, welche der Clown nach dem damaligen Zeitgeschmack trug."<sup>3</sup> WIELAND has omitted this passage in his translation; SCHLEGEL (XII.174) and ESCHENBURG (II.150) translate it by Pump-hose, GUNDOLF (IV.380) by Bux.

In MM (IV iii 10) a debtor is called Caper, probably because of his capering gait.<sup>4</sup> WIELAND (II.268) has not translated the name; SCHLEGEL (XII.231) has Kapriole, ROTHE (II.242) Springer, FLATTER (II.245) Hüpfauft.

A braggart, "der Gold heuchelt wie Kupfer",<sup>5</sup> is called Copperspur (MM IV iii 14).<sup>6</sup> WIELAND (II.268), ESCHENBURG

1 "Punning Names in Shakespeare", MLN, vol. LXV, p. 240.

2 Cf. A. B. Kellogg, "Nicknames and Nonce-names in Shakespeare's Comedies", Names. Journal of the American Name Society, vol. III, 1955, p. 2.

3 Erler, p. 107.

4 Cf. Sennewald, p. 18.

5 Erler, p. 110.

6 Cf. also Voitl, Neubildungswert und Stilistik der Komposita bei Shakespeare, Diss. Masch., Freiburg im B., 1955, p. 82.

(II.209), SCHLEGEL (XII.231) and VOSS (II.230) translate it by Kupfersporn; ROTHE (II.242) has Direktor Kupfer, FLATTER (II.245) Kupfergulden.

In MM (IV iii 14) we meet also with young Master Deep-vow, a debtor and a customer of Pompey. As Erler (p. 115) notes "Deep-vow ist jemand, der ein feierliches Gelübde ablegt, und soll wohl hier ironisch gemeint sein in der Bedeutung Fluchmaul." WIELAND has omitted the name; ESCHENBURG (II.209) and SCHLEGEL (XII.231) translate it by Fluchmaul; VOSS (II.230) has Tiefschwur, ROTHE (II.242) Klappe junior, FLATTER (II.245) Ludermaul.

Dizy in MM (IV iii 13) is a gambler whose name is a derivation from 'dice'.<sup>1</sup> WIELAND (II.268) and ESCHENBURG (II.209) render the name by Schwindel, SCHLEGEL (XII.231) by Schwindlich, ROTHE (II.242) by Schwind, and FLATTER (II.245) by Würfling.

Drop-heir, the name of a prisoner in MM (IV iii 16), refers to the profession of a usurer. According to Voitl,<sup>2</sup> the first part of the compound can be regarded as an imperative, and the nonce-name could literally be translated by "zerstöre den Erben". "'Drop' hat den Sinn 'vergehen machen, zerstören',<sup>3</sup> während 'heir' auf den Wucherer hinweist, dessen Opfer der Erbe ist" (Erler, p. 112). WIELAND (II.268) has Lüderlich, SCHLEGEL (XII.231) Fegesack, ROTHE (II.242) Fallerbe.

In MM "a simple constable" is called Elbow. Erler (p. 115) thinks that the name is appropriate to describe the

<sup>1</sup> Cf. Sennewald, p. 20 and Erler, p. 111.

<sup>2</sup> P. 222. On similar compounds cf. Jespersen, A Modern English Grammar on Historical Principles, VI, pp. 120f.

<sup>3</sup> Cf. OED s.v. drop, v. 16.

person in question since "der betreffende Konstabler gern seine Ellbogen benutzt, um Erfolg zu haben." The German translators render the name by Ell(en)bogen.

In MM (IV iii 17) the name Forthright characterizes a quarrelsome person, and it can be associated with the fencing term 'forthright'.<sup>1</sup> WIELAND, ESCHENBURG and FLATTER have omitted the name; SCHLEGEL (XII.231) translates it by Stichfest, VOSS (II.230) by Gradaus.

"A foolish gentleman" in MM (II i 103) is called Froth. The name seems to have been chosen to mock at the stupidity of the person in question, "dessen Gehirn inhaltslos ist wie Schaum."<sup>2</sup> WIELAND (II.177), ESCHENBURG (II.143), SCHLEGEL (XII.169), VOSS (II.154), and FLATTER (II.165) have all Schaum; ROTHE (II.184) translates it by v. Schäumler.

The nickname Half-can (MM IV iii 18) is chosen to imply immoderate drinking habits.<sup>3</sup> WIELAND (II.268) and ESCHENBURG (II.209) render it by Halbkanne; SCHLEGEL (XII.231) has Halbnösel, ROTHE (II.242) Kannenberg.

In MM (III ii 211) Lucio's wanton mistress is playfully called Kate Keepdown. This nickname appears to have been chosen on account of the possibilities it offers for double entendre of a bawdy nature.<sup>4</sup> The German equivalents show that the translators have relished this kind of punning: Kätchen Legdich (WIELAND II.244 and ESCHENBURG II.192), Kätchen Streckling (SCHLEGEL XII.215), Kätchen Streckfuss (VOSS II.211), Dora Liegelang (ROTHE II.227), and Kathi Gradaus (FLATTER II.225).

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<sup>1</sup> Erler, p. 111.

<sup>2</sup> Ibid., p. 108.

<sup>3</sup> Erler, p. 112 and Sennewald, p. 18.

<sup>4</sup> Cf. Partridge, Shakespeare's Bawdy, p. 136 and Voitl, p. 222.



In AYLI (III ii 284ff.) Jaques and Orlando close a diverting bout at repartee, during which they have desired "to be better strangers", with the following parting words: "I'll tarry no longer with you. Farewell, good Signior Love. ---- I am glad of your departure. Adieu, good Monsieur Melancholy." <sup>1</sup> These nicknames are skilfully reproduced by the German translators. WIELAND (II.87): Herr Amor --- Herr Hypochonder; GUNDOLF (II.264): Signor Amoroso --- Monsieur Melancholie; FLATTER (IV.509): Signor Amoroso --- Signor Moroso; SCHRÖDER (VII.181): Signor Liebetraut --- Monsieur Griesgram.

In AYLI (III iii 58) appears a vicar who bears the hardly complimentary name Sir Oliver Martext.<sup>2</sup> WIELAND has omitted the scene where the vicar appears, ESCHENBURG has retained the English name, but the other translators offer clever equivalents: Ehrn Olivarius Textdreher (SCHLEGEL IV.247); Hochwürden Olivarius Bibelschreck (ROTHER I.135); Ehrn Olivarius Textschinder (FLATTER IV.497).

In MM (I ii 45) a procuress is announced by Lucio, a cynic fop, as Madam Mitigation ('mitigation' in an obscene sense).<sup>3</sup> WIELAND (II.157) and ESCHENBURG (II.128) render the nickname by Madam Gutherzigkeit; SCHLEGEL (XII.154) translates it by Frau Minnetrost; VOSS (II.137) has Frau Herzenstrost, ROTHE (II.171) Madame Wüst, alias Seelentrost, FLATTER (II.148) unsere Trösterin.

The same person is called in another context Mistress Overdone (MM IV iii 3).<sup>4</sup> WIELAND (II.268) and ESCHENBURG

<sup>1</sup> Cf. Kellogg, p. 3.

<sup>2</sup> Ibid., p. 1. Voigtl (p.222) records also 'mar-priest', 'mar-church', 'mar-law' etc. Cf. also OED s.v. mar-, vbl. stem.

<sup>3</sup> Cf. Partridge, p. 155, Kellogg, p. 4, and Erler, p.114.

<sup>4</sup> Cf. Partridge, p. 161 and Kökeritz, MLN, LXV, p. 240.

(II.208) have retained the English name; SCHLEGEL (XII.231) translates it by Frau Überley; VOSS (II.230) has Frau Abgemacht; FLATTER (II.245) Frau Oberdrauf.

An intemperate drunkard has the name Pots (MM IV iii 18).<sup>1</sup> WIELAND (II.268) and ESCHENBURG (II.209) have Pott, SCHLEGEL (XII.231) and VOSS (II.230) Krug.

In Tp. (II i 286) Antonio applies the nonce-name Sir Prudence to the old Gonzalo: "This ancient morsel ... (pointing to Gonzalo) this Sir Prudence."<sup>2</sup> WIELAND (II.375) translates the passage by "diesen altfränkischen Moralisten, diesen Sir Prudentius." SCHLEGEL (III.61) renders it by "die alte Ware da, den Meister Klug" (also FLATTER III.434 and SCHRÖDER VII.363 have 'Meister Klug').

In MM (IV iii 16) we meet with a customer of Pompey who is called Lusty Pudding. As Erler (p. 113) and Sennewald (p. 18) note he has his name "wohl nach seiner behaglichen und geniesserischen Lebensweise." In the German translations consulted he appears as "der brave Pudding".

The name Rash (MM IV iii 5) implies a rash and reckless behaviour of the person in question.<sup>3</sup> The German translators render the name by Rasch, with the exception of FLATTER (II.245), who translates it by Eilig.

The same scene in MM (IV iii 18) makes us acquainted with "the great traveller" by the name of Shooty (< 'shoe-tie' Stokes<sup>4</sup> assumes that the name is an allusion to a person "who walked to Venice and back in one pair of shoes."

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<sup>1</sup> Cf. Erler, p. 112 and Sennewald, p. 18.

<sup>2</sup> Cf. Kellogg, p. 3.

<sup>3</sup> Cf. Erler, p. 115 and Sennewald, p. 19.

<sup>4</sup> A Dictionary of the Characters and Proper Names in the Works of Shakespeare, p. 296.

According to Erler (p. 107) it refers to the rosettes, "die in jener Zeit aus Frankreich eingeführt wurden und als Verzierung für die Schuhe der Liebhaber dienten." WIELAND (II.268) and ESCHENBURG (II.209) translate the name by Herr Schützen; SCHLEGEL (XII.231) and FLATTER (II.245) have Schuhriem, VOSS (II.230) Prahlschuh, ROTHE (II.242) Wanderbursch Schuhmacher.

In his reminiscences of his country love Touchstone mentions a wench called Jane Smile (AYLI II iv 43). Sennewald (p. 18) assumes that her name is derived from her habit, "durch ihr Lächeln die Männer anzulocken." WIELAND (II.54) has coined for it Jane Lächlerin.<sup>1</sup> SCHLEGEL (IV.200) renders the name by Hannchen Freundlich; VOSS (III.46) has Hannchen Lächel; ROTHE (I.252) Hannchen Lache; FLATTER (IV.538) Hannchen Lachrin; SCHRÖDER (VII.155) Hanne Schmatz.

"The rapier and dagger man" in MM (IV iii 15) is called Starvelackey. According to Voitl (p. 222), the first part of this nonce-name is an imperative and the compound could be translated by "hungere den Diener aus." Erler (p. 116) notes: "Shakespeare hat hiermit einen jener bedürftigen Junker im Auge gehabt, die den Kavalier mit Rapier und Dolch spielten und dabei ihre Diener gar nicht selten hungern liessen." WIELAND (II.268), ESCHENBURG (II.209), SCHLEGEL (XII.231), and VOSS (II.230) translate the name by Monsieur Hungerdarm; ROTHE (II.242) has Major Niedergesäss, FLATTER (II.245) Hungerleider.

The name Three-pile in MM (IV iii 10) refers to the occupation of the mercer.<sup>2</sup> WIELAND (II.268) has retained the English name; ESCHENBURG (II.208), SCHLEGEL (XII.231), and VOSS (II.230) have Dreihaar; ROTHE (II.242) renders it

<sup>1</sup> The word is not registered by German dictionaries. Dwb (VI, 29f.) records the masculine 'Lächler' as the German translation of the nonce-name Sir Smile (The Winter's Tale). Adelung (Versuch eines vollständigen grammatisch-kritischen Wörterbuches der hochdeutschen Mundart, Leipzig, III (1777), 8) observes: "Lächler, der da lächelt; ein ungewöhnliches Wort, dessen sich Hagedorn Ein Mahl bedient."

<sup>2</sup> According to OED 'three-pile' is "applied to velvet in which the loops of the pilewarp are formed by three threads."

by Fadentreu, FLATTER (II.245) by Dreisnitz.

The clown Touchstone in AYLI is obviously so named because he is the touchstone by which "we test the relative merits of the country and the city, the simplicity of the rustics and the artificiality of the courtiers."<sup>1</sup> This emerges clearly from Celia's remark (I ii 55ff.): "Nature... hath sent this fool for our whetstone, for always the dullness of the fool is the whetstone of the wits."<sup>2</sup> In most German translations he appears as Probstein; in SCHRÖDER'S version he is called Prüfstein.

The German equivalents for Shakespeare's punning names are interesting also in regard to word-formation. There are among them such coinages as 'Bibelschreck', 'Dreihaar', 'Fadentreu', 'Halbkanne', 'Halbnös(s)el', 'Kannenberg', 'Kupfergulden', 'Kupfersporn', 'Lächlerin', 'Minnetrost', 'Niedergesäss', 'Prahlschuh', 'Schäumler', 'Textschinder', 'Text(ver)dreher', and 'Tiefschwur', which are not registered by German dictionaries. Of special interest are compounds in which the first part can be regarded as an imperative, e.g. 'Fallerbe', 'Legdich', and 'Liegelang'.

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<sup>1</sup> S. Tannenbaum, "The Names in As You Like It", Sh. Ass. Bulletin, XV, p. 256.

<sup>2</sup> Cf. also Spurgeon, Shakespeare's Imagery, pp. 276f. and J. Palmer, Political and Comic Characters of Shakespeare, London, 1962, pp.376ff.

## 2. Malapropisms

In Shakespeare's plays we meet with numerous intentional corruptions of words. These malapropisms were used to serve various functions, e.g. to mark blundering diction on the part of some ill-educated speaker or to mock the affected mode of speech of some fop. Their main function was to achieve satiric humour by creating ridiculous characters and by heightening the comic effect of a scene.<sup>1</sup> Escalus, referring to "the poor Duke's constable" Elbow, explicitly comments on this kind of verbal vice when he observes (MM II i 90): "Do you hear how he misplaces?"

In many instances the German translators imitate this kind of wordplay skilfully. To give some examples:

In MV (III v 4) Launcelot remarks:

and now I speak my agitation of the matter ('agitation' is a blunder for 'cogitation').<sup>2</sup> The German translators seem to have appreciated this kind of stylistic artifice: "und also sag ich Euch meine Refractionen über die Materie" (WIELAND III.100; 'Refractionen' probably for 'Reflexionen'); "und so sage ich Euch meine Deliberation über die Sache" (SCHLEGEL IV.129); "so sag ich auch jetzt meine Agitation von der Sache" (FLATTER IV.89).

<sup>1</sup> Cf. R. Utech, Über Wortentstellungen bei Shakespeare, Diss. Halle, 1892, pp. 6ff. and Sister Miriam Joseph, pp. 64ff., 75ff., and p. 78.

<sup>2</sup> Cf. Utech, p. 9.

Bottom in MND is a master practitioner of this amusing vice of language. In I ii 83ff. he is anxious to take the part of the Lion and promises:

but I will aggravate my voice so, that  
I will roar as gently as any sucking dove  
('aggravate' for 'alleviate, moderate').<sup>1</sup> WIELAND (I.22) translates "Aber ich will meine Stimme schon aggraviren;" SCHLEGEL (I.24) has 'forcieren'; ESCHENBURG (I.170) "ich will meine Stimme schon angreifen" (i.e. strain my voice); SCHRÖDER (VII.251) 'tribulieren' (= to strain).

The ignorant misuse of words is also characteristic of Elbow in MM. In II i 81 he remarks, with reference to his wife:

.... if she had been cardinally given...  
('cardinally' is a blunder for 'carnally').<sup>2</sup> SCHLEGEL (XII.316) has "die den kardinalischen Lüsten nachhinge"; GUNDOLF (IV. 377) "wenn sie ein eingefleischtes Weib gewesen wäre"; FLATTER (II.168) "Denn wär' mein Weib so veranlagt, nämlich eine Kardinallie" (probably for 'Canaille').

In MV (II ii 136) we meet with the common malapropism 'defect' for 'effect',<sup>3</sup> when Old Gobbo, father to Launcelot, says:

that is the very defect of the matter.  
WIELAND (III.42) translates the passage by "das ist der wahre Defect der Materie." ROTHE (I.328) gives a free translation: "Da liegt der Hase im Senf."<sup>4</sup>

In MND (V i 289) Bottom, playing the part of Pyramus in the interlude, exclaims:

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<sup>1</sup> Cf. Utech, p. 24.

<sup>2</sup> Cf. Partridge, p. 84 and Stahl, p. 93.

<sup>3</sup> The same blunder appears in MND (III i 39), when Bottom remarks: "saying thus, or to the same defect."

<sup>4</sup> Probably an adaptation of "Da liegt der Hase im Pfeffer" = "Das ist der Punkt, auf den es ankommt"; cf. Borchardt-Wustmann-Schoppe, Die sprichwörtlichen Redensarten im deutschen Volksmund, p. 210.

Since the lion vile hath deflower'd my dear ('deflower'd' for 'devoured').<sup>1</sup> WIELAND (I.122) has "Weil solch ein schnöder Löw mein' Lieb' hat defloriert" (also ESCHENBURG I,279, SCHLEGEL I.66, and SCHRÖDER VII.317 have 'deflorieren').

Quince, one of the Athenian artisans in MND, observes (III i 61ff.):

and say he  
comes to disfigure or to present the person  
of Moonshine

('disfigure' is a blunder for 'figure').<sup>2</sup> WIELAND (I.52) imitates this intentional blunder by "und sagen er komme die Person des Mondscheins zu presidieren, oder zu defigurieren" (also ESCHENBURG I.207 and SCHLEGEL I.30 have 'defigurieren'). GUNDOLF (II.275) has "zu traktieren (i.e. maltreat) oder zu präsentieren", SCHRÖDER (VII.271) "um die Rolle des Mondscheins zu transfigurieren" (= 'glorify, transfigure').

The drowsy Bottom, in the scene with Titania (MND III i 41), says:

I have an exposition of sleep  
misusing 'exposition' for 'disposition'.<sup>3</sup> WIELAND (I.92) renders the passage by "ich habe eine Exposition von Schlaf." ESCHENBURG (I.247): "Ich fühle eine gewisse Exposition von Schläfrigkeit"; SCHLEGEL (I.50): "Es kommt mir eine Exposition zum Schläfe an"; SCHRÖDER: "Mich wandelt eine Exposition zum Schläfe an."

Elbow's blundering address in MM (III ii 12)

Bless you, good father friar  
is ridiculed by the Duke's humorous response

And you, good brother father.<sup>4</sup>

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<sup>1</sup> Cf. Utech, p. 13.

<sup>2</sup> Ibid., p. 9.

<sup>3</sup> Ibid., p. 9.

<sup>4</sup> Wurth (p. 102) explains the wordplay as follows: "Elbow gebraucht das Wort 'friar' in übertragenem Sinne als Titel, ohne die ursprüngliche Bedeutung (Bruder) zu kennen, und verbindet damit die übliche Anrede 'father', ohne zu wissen, dass er Unvereinbares vereint."

This kind of misuse can easily be imitated in translations. WIELAND (II.233) translates the passage by "Gott grüss euch, guter Pater Bruder --- Und euch, guter Bruder Vater." ESCHENBURG (I.184), SCHLEGEL (XII.209), and FLATTER (II.215) have "Vater Bruder --- Bruder Vater"; ROTHE (II.262) "Gott zum Gruss, lieber Vater Herr --- Ich danke dir, lieber Herr Vater."

The Clown Launcelot, who deliberately twists his words, remarks (MV II ii 126f.):

as my father --- shall frutify unto you ('frutify' for 'notify').<sup>1</sup> WIELAND'S translation of the passage (III.42) runs as follows: "Wie mein Vater euch fructificiren wird." SCHLEGEL (IV.95) translates the verb by 'notifizieren', FLATTER (IV.41) by 'amplizitieren' (probably for 'zitieren'), and ROTHE (I.326) by 'auseinanderentwickeln' (probably for 'auseinandersetzen').

The same speech of Launcelot contains another intentional misapplication of words when the Clown continues:

the suit is impertinent to myself (II ii 130) ('impertinent' for 'pertinent').<sup>2</sup> WIELAND (III.42) has "die Bitte discerniert mich selbst." SCHLEGEL (IV.95) translates the passage by "das Gesuch interzediert mich selbst" ('interzedieren' probably for 'zedieren'). FLATTER (IV.41) has "das Gesuch impertiniert mich selbst", ROTHE (I.326) "die Bitte bezüglicht sich nur auf mich" (probably a corruption for 'sich beziehen').

The same Launcelot tells the old Gobbo, who asks him the way to Shylock's house (MV II ii 39ff.):

at the very next turning, turn no hand,  
but turn down indirectly to the Jew's house,

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<sup>1</sup> Cf. Utech, p. 9 and Stahl, p. 225.

<sup>2</sup> Utech, p. 9.



using intentionally 'indirectly' for 'directly'.<sup>1</sup> WIELAND (III.36) translates this piece of advice as follows: "ihr kehrt euch halt indirecte nach des Juden Haus hinab." GUN- DOLF (I.449) renders the passage by "sondern dreht euch schnurgerade aus nach des Juden seinem Hause herum." FLATTER (IV.37) has "sondern dreht Euch gradaus, da kommt Ihr indirekt zum Haus von dem Juden." Also ROTHE (I.324) appreciates this kind of wordplay: "an der nächnächsten Drehung drehe dich keinerhand, dann drehst du dich am Haus Herrn Juden vorbei."

The old Gobbo, referring to his son, observes (MV II ii 119f.):

He hath a great infection, sir,  
as one would say, to serve.

Gobbo uses 'infection' for 'affection'.<sup>2</sup> WIELAND (III.41) and ESCHENBURG (III.49) translate the sentence by "Er hat eine grosse Infection, gnädiger Herr, wie einer sagen möchte, zu dienen." SCHLEGEL (IV.95) has "Er hat, wie man zu sagen pflegt, eine grosse Deklination zu dienen" ('Deklination' for 'Inklination'). ROTHE (I.327) renders it by "Er fühlt sich sehr angesteckt, wie man das nennen könnte, einen neuen Dienst anzutreten", FLATTER (IV.41) by "er hat, wie einer sagen möchte, fürs Dienen eine starke Infektion."

In MND (III i 84f.) Bottom, while rehearsing his part of Pyramus, exclaims:

Thisby, the flowers of odious savours sweet.  
He should have said 'odorous' as Quince corrects him:

'Odious' - odorous!

The German translators have skilfully imitated Bottom's slip of tongue. WIELAND (I.54) and ESCHENBURG (I.208) translate the passage by "Wie die Blume schmeckt von Geschmäken

<sup>1</sup> Cf. Utech, p. 9.

<sup>2</sup> Gobbo's insertion "as one would say" adds to the comic effect. Cf. Utech, p. 8.

süss. --- Gerüchen! Gerüchen! SCHLEGEL (I.31) has "wie eine Blum' von Giften duftet süss. --- Düften! Düften!"<sup>1</sup>  
 SCHRÖDER (VII.272) achieves a happy hit by "Thisbe, der Blumen Fürze duftet süss. --- Fürze? - Würze!"

Quince, referring to Bottom, observes in MND (IV ii 11f.)  
 and he is a very paramour for a sweet voice.

Flute corrects him:

You must say paragon! A paramour is - God bless us -  
 a thing of naught.

SCHLEGEL'S translation of the passage (I.56) runs as follows:  
 "was eine süsse Stimme betrifft, da ist er ein rechtes Phänomen. --- Ein Phönix müsst ihr sagen. Ein Phänomen (Gott behüte uns) ist ein garstiges Ding." GUNDOLF (I.296) renders it by "--- er ist ein rechter Phönizier. --- Ein Phönix müsst ihr sagen ---" Also SCHRÖDER (VII.304) makes use of this kind of verbal foolery: "Und seiner schönen Stimme nach ist er ein Phantom. Ein Phänom willst du sagen. Ein Phantom ist, Gott behüt, was Greuliches."

Elbow, referring to two prisoners, declares (MM II i 58ff.)  
 but precise villains they are, that I am sure of,  
 and void of all profanation in the world that  
 good Christians ought to have

('profanation' probably for 'piety, religion').<sup>2</sup> WIELAND (II. 178) and ESCHENBURG (II.173) translate the passage by "und leer von aller Profanation, die gute Christen haben sollten." SCHLEGEL (XII.316) has "und ohne ein Körnchen von der Kontribution, die ein guter Christ haben muss" ('Kontribution' probably for 'Kontrition'); FLATTER (II.166) "Die haben nicht eine Spur von Infamie im Leib, die doch jeder Christenmensch haben muss!" ROTHE (II.230) translates freely: "zwei so ruchlose Lümmel dass man lang in der Bibel herumsuchen muss bis man sie wiederfindet."

<sup>1</sup> As a result of the unrounding of ü > i, 'Düften' has the same vowel as 'Giften' in dialectal pronunciation; cf. V. M. Schirmunsky, Deutsche Mundartkunde, pp. 204ff.

<sup>2</sup> "--- die redende Person hat weder Form noch Klang des richtigen Wortes im Gedanken, sondern sie kennt --- nur die Begriffssphäre, der das zu gebrauchende Wort angehört und entnimmt dieser dann ein beliebiges Wort"; Utech, p. 23.

Launcelot tells Shylock (MV II v 19):

My young master doth expect your reproach  
('reproach' for 'approach').<sup>1</sup> SCHLEGEL (IV.100) translates  
the passage as follows: "mein junger Herr erwartet Eure  
Zukunft ('Zukunft' for 'Ankunft'); FLATTER (IV.49) "dass Ihr  
ihn heimsucht ('heimsuchen' for 'besuchen'). WIELAND (III.52)  
has missed the pun when he translates "wartet auf eure An-  
kunft."

In MM (II i 169) Elbow describes a brothel as "a re-  
spected house" ('respected' for 'suspected').<sup>2</sup> WIELAND (II.  
185) translates it by "ein respectirtes Haus"; SCHLEGEL (XII.  
319) has 'respektierlich', FLATTER (II.173) "ein ganz gemei-  
nes Respekthaus."

Affected speech is a characteristic feature of Adrian  
in Tr. In II i 41f. he observes:

It must needs be of subtle, tender and delicate  
temperance.

Antonio parodies his pompous phrase by remarking:

Temperance was a delicate wench.<sup>3</sup>

In WIELAND'S translation (II.359) the pun is reproduced some-  
what clumsily: "Nicht anders als von einer subtilen, zärt-  
lichen und angenehmen Temperatur seyn. --- Temperantia  
war ein hübsches Mensch." SCHLEGEL (III.45) quibbles skil-  
fully: "Muss ihr Himmelstrich von der sanftesten und ange-  
nehmsten Milde seyn. --- Milde ist eine angenehme Dirne."  
GUNDOLF (V.508) has "muss sie von subtiler, sanfter und  
angenehmer Linde sein. --- Linde war ein angenehmes Mäd-  
chen." FLATTER (III.420) translates the passage by "die Luft  
ist hier ganz gewiss zärtlich fein und köstlich temperiert.  
--- Köstlich wär' ein zärtliches Weibsbild", SCHRÖDER (VII.  
352) by "von allersubtilster, zartester und deliziösester  
Lindheit --- Linda war ein zärtlich Frauenzimmer."

<sup>1</sup> Cf. Utech, p. 9.

<sup>2</sup> Ibid., p. 8.

<sup>3</sup> "Temperance. A proper name, such as the Puritans gave their  
women." ; The Arden Sh. Tr., p. 45 fn.

In a number of instances malapropism in the translation has no equivalent in the original. We may assume in such cases that the translator employs this kind of verbal vice to emphasize its importance among the stylistic devices of the original. Two examples of the "exaggerated" use of malapropisms must suffice here:

Bottom's remark (MND I ii 29) "Yet my chief humour is for a tyrant" appears in WIELAND'S translation (I.19) as "Aber meine grösste Deklination ist zu einem Tyrannen."

Another line of Bottom "they would have no more discretion" (I ii 81) is translated by WIELAND (I.22) by "so würden sie nicht mehr Secretion haben."

CHAPTER IV:  
 "UNTRANSLATABLE" PUNS

Since the pun depends on a fortuitous linguistic phenomenon which is very unlikely to occur in the corresponding words of two different languages, it is not surprising that in a great number of cases the translators have been compelled to discard the pun altogether and to translate only one layer of meaning, disregarding latent implications. Some passages which derive their effect solely from niceties of wordplay and become pointless if the quibbles cannot be reproduced adequately in translation, have been omitted in German versions.

On the one hand, puns that seem to defeat the translators altogether may depend on polysemy. In cases where no German counterpart with similar implications has been found the pun has been missed, and the translators give only one aspect of meaning fitting the context (cf. below the puns on 'breeding', 'kindly', 'natural', and 'single').

On the other hand, quibbles based on homonymy, especially if the different meanings are simultaneously present although the word is not repeated, seem to offer in many cases insuperable difficulties to the translator (cf. below the homonymic quibbles on 'dam' - 'damn', 'hour' - 'whore', 'ripe' - 'ripe', and 'tail' - 'tale').

Furthermore, puns which contain topical allusions cannot easily be rendered adequately, since references to things familiar to the Elizabethan audience must necessarily be incomprehensible to German readers or listeners. This kind

of difficulty is illustrated in the following by the pun on 'Nobody'.

In the following I give some examples of such "untranslatable" puns. Numerous similar instances could be cited. The term "untranslatable" does not exclude the possibility that the pun could be adequately rendered by a translator whose inventiveness matches the verbal ingenuity of the original.

In the first scene of King Lear (I i 6ff.) Kent asks Gloucester, referring to Edmund, Gloucester's illegitimate son:

Is not this your son, my lord?

Gloucester's reply

His breeding, sir, hath been at my charge contains a quibble which in Mahood's terminology<sup>1</sup> could be called "a pun of character". In the use of the word 'breeding' there is interplay between the widest meaning of 'begetting' and the more limited social meaning of 'a good upbringing'.<sup>2</sup> This kind of grim wordplay<sup>3</sup> reveals Gloucester's frivolous attitude to his moral laxity, and this, vice versa, may be supposed to have a good deal to do with Edmund's attitude to his father. The pun seems to offer insuperable difficulties to most translators. They have been compelled to disregard the latent implications of 'breeding'. WIELAND (I.172), ESCHENBURG (XI.285), SCHLEGEL (XV.3), and VOSS (III.185) have all translated the passage by "Seine Erziehung ist mir zur Last gefallen" ('Erziehung' = upbringing), missing thus

1 Mahood, pp. 28ff.

2 Cf. OED s.v. breeding, vbl.sb., 4.

3 One can hardly agree with Wurth (p. 29), who writes on the passage: "Schalkhaft-gemüthlich sind die Wortspiele Glosters. In I, i, 9 antwortet er auf Kents Frage (Is not this your son, my lord?) "His breeding, sir, hath been at my charge.""

the opportunity to exploit a wordplay on the different meanings of 'breeding'. Only FLATTER (II.461) has succeeded - at least to some extent - in reproducing the wordplay involved in Gloucester's answer: "An seinem Werdegang bin ich nicht unbeteiligt" ('Werdegang' means both 'development, growth' and 'birth, origin').

In MV (III i 25ff.) Solanio, referring to Jessica's flight from her father, observes:

And Shylock, for his own part  
knew the bird was flidge; and then it is  
the complexion of them all to leave the dam,

on which Shylock exclaims:

She is damn'd for it.

The passage contains a quibble which is based on the homonymy of 'dam' (noun; 'a female parent')<sup>1</sup> and 'damn' (verb).<sup>2</sup>

The first German translations have regarded the pun as "untranslatable". WIELAND (III.73): "Und Shylock, an seinem eignen Theil, wusste dass der Vogel angefangen hatte, Federn zu bekommen, und dass es alsdann ihrer aller Gebrauch ist, von der Mutter wegzuflieden. --- Sie ist verdammt davor."

It is not until ROTHE'S translation (I.329) that an attempt to reproduce the quibble has been made. In his version the wordplay consists in the derivation from the same root: "Shylock wieder wusste, dass der Vogel flügge war; und da, wie's einmal ihre Art ist, da ergreifen sie die Flucht. --- Verflucht ist sie dafür" (similarly FLATTER IV.68).

In AYLI (II vii 26ff.) we have a series of obscene ambiguities. Jaques, "the melancholy man", describes his encounter with Touchstone in the forest and reports Touchstone's philosophizing on the passing of time, quoting the Clown:

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<sup>1</sup> Cf. OED s.v. dam, sb.<sup>2</sup>, 2.

<sup>2</sup> Cf. Kökeritz, p. 101.

And so from hour to hour, we ripe and ripe,  
 And then from hour to hour, we rot and rot,  
 And thereby hangs a tale.

This could be interpreted as a philosophical commonplace, but a closer examination reveals three homonymic puns of bawdy nature. The core of these quibbles are the homonyms 'hour' - 'whore', both making equally good sense with what follows.<sup>1</sup> The two words were pronounced with the same vowel (either [o:] or [ɔ:]),<sup>2</sup> and it seems a safe assumption that 'h' in 'whore' was either silent in current speech or deliberately suppressed by the actor.<sup>3</sup> The passage embodies at least two subsidiary puns, adding to the coarseness of the wordplay on 'hour' - 'whore'. The first is the homonymic quibble on 'ripe' (ripen < OE. rīpian)<sup>4</sup> and 'ripe' (search, examine; < OE. rȳpan)<sup>5</sup>, the second is the pun on 'tale' - 'tail'.<sup>6</sup> A possible third quibble is 'rot', which may have been intentionally pronounced like 'rut'.<sup>7</sup> The German translators have not been able to reproduce these latent implications, but have been compelled to translate only the "innocent" layer of meaning.<sup>8</sup> I quote only SCHLEGEL'S version (IV.278): "Und so von Stund' zu Stunde reifen wir, Und so von Stund' zu Stunde faulen wir, Und daran hängt ein Märlein." This kind of translation gives no solution to the enigma why these lines of the Clown could make Jaques "laugh, sans intermission, An hour by his dial" (II vii 32f.).

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<sup>1</sup> Kökeritz, p. 59.

<sup>2</sup> Ibid., p. 248.

<sup>3</sup> Ibid., p. 308.

<sup>4</sup> Cf. OED s.v. ripe, vb.<sup>1</sup>.

<sup>5</sup> Cf. OED s.v. ripe, vb.<sup>2</sup>, 2.

<sup>6</sup> Kökeritz, p. 117.

<sup>7</sup> Kökeritz, "Two Sets of Shakespearean Homophones," The Review of English Studies, XIX, 1943, p. 361.

<sup>8</sup> Cf. M. Lehnert, Shakespeares Sprache und wir. Vortrag zur Shakespeare-Tagung in Weimar 1963, p. 58.



The semantic pun on 'kindly' (1. affectionally 2. after her kind or nature, i.e. cruelly)<sup>1</sup> in the Fool's remark to Lear (Lr. I v 13)

Shalt see thy other daughter will use thee kindly has offered insuperable difficulties to the German translators WIELAND (I.185), ESCHENBURG (XI.326), and VOSS (III.187) render the word by 'freundlich', SCHLEGEL (XV.36) by 'artig' ("Deine andere Tochter wird dir artig begegnen"), missing the quibble, since 'freundlich' and 'artig' do not embody the punning connotation implied by 'kindly'. FLATTER (II.503) has interpolated an explanatory phrase to facilitate the right comprehension of the passage: "deine andere Tochter, die wird dich schon richtig behandeln, richtig nach ihrer Art."

In Lr. (II i 84) Gloucester, addressing his illegitimate son Edmund, calls him "Loyal and natural boy." He is punning on the two senses of 'natural': 1. bastard<sup>2</sup> 2. feeling natural affection (opposed to the unnaturalness of his legitimate son Edgar). "But since 'natural' could mean 'legitimate'<sup>3</sup> as well as 'illegitimate', he may also imply that Edmund is now his rightful heir."<sup>4</sup> In all the German translations consulted this quibble is lost, since the translators have not found a corresponding German word with the same implications as 'natural'. WIELAND (I.191) renders the passage by "treuer und wahrer Sohn" (similarly ESCHENBURG XI.333). SCHLEGEL (XV.42) has "Du guter, würd'ger Sohn", FLATTER (II.511) "Treu-er und echter Sohn".

In AYLI (I ii 52ff.) Rosalind, referring to Touchstone, observes:

<sup>1</sup> A similar pun on 'kindly' occurs in Richard III (III ii 31f.) cf. Mahood, p. 42.

<sup>2</sup> Cf. OED s.v. natural, a., 13 c.

<sup>3</sup> Cf. OED s.v. natural, a. 13.

<sup>4</sup> The Arden Shakespeare. Lr., p. 65 fn. and W. Empson, The Structure of Complex Words, p. 145.

Indeed, there is Fortune too hard for Nature,  
 when Fortune makes Nature's natural the cutter-off of  
 Nature's wit.

In this case the quibble is based on the different meanings of 'natural' (as a noun: 'a born fool',<sup>1</sup> as an adj. cf. above) WIELAND has been aware that the pun cannot be adequately reproduced in a German translation. He has furnished his rendering (II.18) "dann ist Fortuna der Natur überlegen, wenn sie den natürlichen Sohn der Natur dazu gebraucht, dem Wiz der Natur den Kopf abzuschneiden" with the following footnote: "Der sehr unächte Wiz, der in diesem spizfündigen Wortwechsel herrscht, dreht sich um ein paar Wortspiele die sich in unsrer Sprache nicht ausdrücken lassen: Natural heisst im Englischen natürlich, und als ein Substantivum auch ein Thor." The same loss of wordplay occurs in later translations SCHLEGEL (IV.255): "da ist das Glück der Natur zu mächtig, wenn es durch einen natürlichen Einfaltspinsel dem natürlichen Witz ein Ende macht." ESCHENBURG (IV.184): "wenn sie den Narren der Natur dazu gebraucht, den gescheidenen Witzling der Natur zu unterbrechen."

Puns which are based on some topical allusion, i.e. puns which refer to things familiar to the Elizabethan audience, but not to us, must of necessity remain "untranslatable" In Tr. (III ii 124f.) Trinculo, referring to the music of the invisible Ariel, quibbles:

This is the tune of our catch,  
 played by the picture of Nobody.

The wordplay becomes comprehensible when we know that the name Nobody was attached to a fanciful figure consisting only of head, arms, and legs, which was often used as a shop sign and "which appeared on the title-page of a comedy

<sup>1</sup> Cf. OED s.v. natural, sb., 2 and a., 14.

called No-body and Some-body(1606)."<sup>1</sup> This kind of wordplay cannot be reproduced adequately, but the translators are compelled to disregard the topical allusions involved. WIELAND (II.402) translates literally: "Es ist die Melodie unsers Lieds, von einem Gemählde von Niemand gespielt." SCHLEGEL (III.89) renders the passage by "vom Herrn Niemand aufgespielt", SCHRÖDER (VII.382) by "Unser Kanon, gespielt vom Meister Niemand." ROTHE (II.464) translates freely: "ein Künstler der nicht vorhanden ist, spielt uns auf." Some kind of wordplay seems to have been intended in FLATTER'S version (III.457): "aufgespielt vom leibhaftigen Herrn Niemand," where the quibble consists in the contrast between 'leibhaftig' and 'niemand'.

In Tp.(I ii 434f.) Prospero asks Ferdinand:

What wert thou, if the King of Naples heard thee?

and Ferdinand answers:

A single thing, as I am now...,

playing upon the word 'single'. Since Ferdinand believes that himself and the King of Naples are one and the same person, the word 'single' appears in the sense 'one, sole',<sup>2</sup> but he also uses the epithet with a reference to its further meanings of 'left alone, solitary',<sup>3</sup> 'simple, honest, sincere, single-minded',<sup>4</sup> and in reference to his own state in the sense 'weak, helpless'.<sup>5</sup> This intricate play on the several senses of the word has offered insuperable difficulties to the translators, who have been compelled to miss the point. WIELAND (II.351) translates the passage by "Eine einzelne Person, wie izt", SCHLEGEL (III.36) by "Ein Wesen wie ich

<sup>1</sup> The Arden Shakespeare. Tp., p. 82 fn. Cf. Wurth, p. 33: "damals auf Hausschildern und als Titelbild in Büchern beliebt."

<sup>2</sup> Cf. OED s.v. single, a., 6.

<sup>3</sup> OED single l.

<sup>4</sup> OED single 14.

<sup>5</sup> Cf. Wurth, p. 30 and The Arden Sh., p. 37.

jetzo bin, erstaunt", GULDOLF (V.505) by "Ein Ding, allein  
wie ich jetzt bin", FLATTER(III.414) by "Schiffbrüchig, wie  
ich bin."

CHAPTER V:  
CONCLUSION

The pun must by its very nature present the translator with an especially acute problem. The German translations show different attitudes in the appreciation of Shakespeare's puns and considerable variations in the translators' respective inventiveness in imitating these puns by the means of their native language. Wieland and Eschenburg have been hampered to some extent by the prejudices and predilections of the enlightened age, which condemned the use of puns as a kind of "false wit". As a whole, however, the translators seem to have been aware of the stylistic and dramatic importance of Shakespeare's punning practices and, accordingly, attached great attention to this aspect. If not being able to match their great original they have sometimes succeeded in creating equivalents which could at least be called rough approximations to Shakespeare's quibbles. In many cases their puns, though not exact reproductions of the original ones, produce with great felicity a similar effect and fit the context.

The puns have been achieved to a great degree by the same devices as those exploited by Shakespeare: (1) by using homonyms (e.g. weiss:weise:Waise; wird:Wirt) (2) by punning on the different meaning of the same word (e.g. erkennen, machen, Schein, Stüber) (3) by juxtaposing like-sounding words or phrases (e.g. mehr:Mohr; Seele:Sohle;

Statur:Stadt-Uhr; Visage:wieso Asche; weihen:freien; Züge: Ziege) or (4) by quibbling on words related to each other by derivation from the same root (e.g. Kreuz:Kreuzer; licht: leicht:leuchten; Nachsicht:Vorsicht:Einsicht; Zapfer:abzapfen; Zettel:angezettelt).

Also Shakespeare's numerous punning names and malapropisms appear to have consciously been imitated by the translators. Among the German equivalents for punning names we meet with many interesting coinages which are not registered by German dictionaries.

In many instances, however, the translators have been compelled to discard the pun altogether and to translate only one layer of meaning, disregarding latent implications. The effect of such alterations caused by "untranslatable" puns is clear: (1) a loss of content (owing to total omission of the pun or to the sacrifice of complex undercurrents of meaning) (2) a toning down of the exuberance of Shakespeare's style (esp. in passages of quick and witty retort).

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