

AS YOU LIKE IT
(COMO GUSTES)

by
William Shakespeare

With borderland translations and reimaginings
by Mabelle Reynoso

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Characters

ORLANDO, youngest son of Don Rodriguez de la Quinta

OLIVER, Orlando's older brother

ADAM, Oliver's older servant turned Orlando's friend*

ROSALINDA, daughter of banished Duque Mayor

CELIA, daughter of Duque Federico; Rosalinda's prima

TOUCHSTONE, a court jester

LE BEAU, adviser to Duque Federico*

DUQUE FEDERICO, the usurping duke*

DENNIS, servant to Oliver*

CARLOS, luchador; champ

SILVIUS, a young mechanic in love**

CORIN, an older mechanic*

PHOEBE, female mechanic; tóxica**

DUQUE MAYOR, the banished duke; brother to Federico*

JAQUES, one of the exiled duke's men; undergoing existential crisis; pesado

AMIENS, one of the exiled duke's men**

AUDRINA, runs the neighborhood tiendita*

EL COMPA OLIVER, the homie with nothing better to do**

GUILLERMO, el hijo del lechero

EL SEGUNDO HERMANO, Oliver and Orlando's middle brother

HYMEN, god of marriage**

A note about casting

Most roles are bilingual Spanish/English.

*Denotes entirely Spanish-speaking role

**Denotes entirely English-speaking role

Setting

Starts in the duke's court and then ends up in a barrio called Arden. Note that Arden has neither shepherds, nor sheep. Neither trees nor brooks. There are firulais and pigeons. There are lamp posts and street gutters. The time period is yesterday.

Dedication

To my Nana who was a Rodriguez de la Calle Quinta.

SCENE 1 - SUCKS TO BE ORLANDO

ORLANDO

Según recuerdo, Adam, it was up on this fashion bequeathed me by will but poor a thousand crowns, and, as thou sayst, charged mi hermano on his blessing to breed me well. Y ahí empieza mi tristeza. Mi hermano Javier he keeps at school, and report speaks goldenly of his profit. Pero yo, he keeps me rustically at home, or, to speak more properly, stays me here at home unkept; for call you that “keep ing,” for a caballero of my birth, that differs not from the stalling of an ox? His horses are bred better, for, besides that they are fair with their feeding, they are taught their manage and, to that end, riders dearly hired. Pero yo, su hermano, gano nada, nothing under him but growth, for the which his animales on his dunghills are as much bound to him as I. Besides this nothing that he so plentifully gives me, the something that nature gave me his countenance seems to take from me. He lets me feed with his hinds, bars me the place of an hermano, and, as much as in him lies, mines my gentility with my education. Esto es lo que me pena, Adam. Y el espiritu de mi padre, which I think is within me, begins to mutiny against this servitude. Ya jamas lo soportaré, aunque todavía no conozco ningún remedio sabio para evitarlo.

OLIVER enters.

ADAM

Ahí viene su hermano.

ORLANDO

Go apart, Adam. Ya verás como me trata.

ADAM steps aside.

OLIVER

¿Qué haces aqui?

ORLANDO

Nada. ¿Qué voy a hacer?

OLIVER

Más bien dire, ¿qué vas a echar a perder?

ORLANDO

Marry, sir, I am helping you to mar that which God made, un pobre hermano indigno tuyo, con ociosidad.

OLIVER

Marry, sir, be better employed, y ya largate.

ORLANDO

Shall I keep your hogs and eat husks with them? What prodigal portion have I spent que aqui me encuentro en esta pobreza?

OLIVER

Know where you are, sir?

ORLANDO

Sé muy bien. Here in your orchard.

OLIVER

¿Y sabes con quién estas?

ORLANDO

Sí. Sé mejor que el que esta delante de mi. I know you are my eldest brother; and in the gentle condition of blood, you should so know me. The courtesy of nations allows you my better, in that you are the first-born; pero esta misma tradición no me quita la sangre, were there twenty brothers betwixt us: I have as much of mi padre in me as you; albeit, I confess, your coming before me is nearer to his reverence.

OLIVER

What, boy?

ORLANDO grabs OLIVER by the throat.

ORLANDO

Come, come, hermano mayor, you are too young in this.

OLIVER

Wilt thou lay hands on me, malandrin?

ORLANDO

¿A quien le dices malandrin? Escuchame bien, hermano. Yo soy el hijo menor de Don Rodriguez; he was my father, and he is thrice a villain that says such a father begot villains. Si no fueras mi hermano, I would not take this hand from thy throat till this other had pulled out thy tongue for saying so: thou hast railed on thyself.

ADAM steps forward.

ADAM

Señores, por favor, cálmense. Por la memoria de su padre, hagan las paces.

OLIVER

Suéltame.

ORLANDO

No hasta que me escuches. My father charged you in his will to give me good education: you have trained me like a peasant, obscuring and hiding from me all gentleman-like qualities. El espíritu de mi padre crece fuerte en mi, y ya jamás aguantare: therefore allow me such exercises as may become a gentleman, or give me the poor allottery my father left me by testament; with that I will go buy my fortunes.

OLIVER

¿Y qué harás cuando se acabe? Well, sir, get you in: I will not long be troubled with you; te daré lo que deseas: I pray you, leave me.

ORLANDO

I will no further offend you than becomes me for my good.

OLIVER

(to ADAM)

Get you with him, perro viejo.

ADAM

¿Perro viejo? ¿Ese es mi premio por haber dedicado mi vida a su servicio, Señor? Que en paz descansa mi patrón. Él nunca me hubiera hablado así.

ORLANDO and ADAM exit.

OLIVER

¿En serio? Begin you to grow upon me? I will physic your rankness, and yet give no thousand crowns neither.

(whistle)

Dennis!

Dennis enters.

DENNIS

A sus ordenes, patrón.

OLIVER

Was not Carlos, the duke's luchador, here to speak with me?

DENNIS

Si patrón. Desea hablar con usted.

OLIVER

Pasalo.

DENNIS exits.

OLIVER

Twill be a good way; la lucha mañana.

CARLOS enters.

CARLOS

Buenos días, Don Oliver.

OLIVER

Buenas, Carlos, what's the new news in the new court?

CARLOS

No hay noticia nueva, mas bien noticia vieja: that is, the old duke is banished by his younger brother the new duke; and three or four loving lords have put themselves into voluntary exile with him, whose lands and revenues enrich the new duke; y por eso no le importa que se fueron.

OLIVER

¿Y la hija? Can you tell if Rosalinda, the duke's daughter, be banished with her father?

CARLOS

O, no; for the duke's daughter, su prima, la quiere tanto, being ever from their cradles bred together, that she would have followed her exile, or have died to stay behind her. Ella está en la corte real, and no less beloved of her uncle than his own daughter; and never two ladies loved as they do.

OLIVER

Where will the old duke live?

CARLOS

Dicen que ya se acomodo en Arden, rodeado de muchos hombres contentos, y ahi viven como el tal Jesús Malverde. They say many young gentlemen flock to him every day, and fleet the time carelessly, as they did in the golden world.

OLIVER

¿Y tú? ¿Lucharás delante el nuevo duque?

CARLOS

Marry, do I, sir; and I came to acquaint you with a matter. I am given, sir, secretly to understand that your hermano Orlando hath a disposition to come in disguised against me to try a fall. To-morrow, sir, yo luchare para proteger mi reputación; and he that escapes me without some broken limb shall acquit him well. Su hermano is but young and tender; and, for your love, I would be loath to foil him, as I must, for my own honour, if he come in: therefore, out of my love to you, I came hither to acquaint you withal, O bien puede impedirle que lo haga, o tendrá que aceptar cualquier humillación o daño que sufra, in that it is a thing of his own search and altogether against my will.

OLIVER

Gracias, Carlos por tu amor, que sera recompensado. I had myself notice of my brother's purpose herein and have by underhand means laboured to dissuade him from it, but he is resolute. Te dire, Carlos: es el mas terco de esta tierra, full of ambition, an envious emulator of every man's good parts, a secret and villanous contriver against me his natural brother: therefore use thy discretion; me da igual si le rompes el cuello o el dedo. And thou wert best look to't; for if thou dost him any slight disgrace or if he do not mightily grace himself on thee, he will practise against thee by poison, entrap thee by some treacherous device and never leave thee till he hath ta'en thy life by some indirect means or other; for, I assure thee, and almost with tears I speak it, there is not one so young and so villanous this day living. Es mi hermano, y me da pena hablar de el asi, pero asi es. I must blush and weep and thou must look pale and wonder.

CARLOS

Que bueno que hablamos. If he come to-morrow, I'll give him his payment: if ever he go alone again, I'll never wrestle for prize more: and so God keep your worship!

OLIVER

Adios, Carlos.

CARLOS exits.

OLIVER

Ahora a provocar este luchador. Espero en fin acabar con el, aunque juro por mi alma, no sé por que lo odio tanto. Yet he's gentle, never schooled and yet learned, full of noble device, of all sorts enchantingly beloved, and indeed so much in the heart of the world, and especially of my own people, who best know him, that I am altogether misprised. Pero no falta mucho. Este luchador se encargará de todo. Nothing remains but that I kindle the boy thither; which now I'll go about.

OLIVER exits.

SCENE 2 - GET YOUR MIND OFF YOUR DAD'S BANISHMENT

CELIA and ROSALINDA enter.

CELIA

Hay por favor, Rosalinda, prima querida. Be merry .

ROSALINDA

Querida Celia, I show more mirth than I am mistress of; and would you yet I were merrier? Unless you could teach me to forget a banished father, no me enseñes como recordar cualquier placer extraordinario.

CELIA

Ahora veo que no me amas a mi como yo te amo a ti. If my uncle, thy banished father, had banished thy uncle, the duke my father, so thou hadst been still with me, I could have taught my love to take thy father for mine: tu tambien lo harias si me amaras como yo te amo a ti.

ROSALINDA

Well, I will forget the condition of my estate, to rejoice in yours.

CELIA

Tu sabes que soy la unica hija de mi padre, y aun no tendra mas hijos. When he dies, thou shalt be his heir, for what he hath taken away from thy father perforce, I will render thee again in affection; by mine honour, I will; and when I break that oath, let me turn monster: Por eso, mi dulce Rosa, mi querida Rosa, sé contenta.

ROSALINDA

Prima, de aqui en adelante, lo seré. Let me see; what think you of falling in love?

CELIA

Coquetea si quieres: but love no man in good earnest; nor no further in sport neither than with safety of a pure blush thou mayst in honour come off again.

ROSALINDA

¿Pues entonces qué hacemos? ¿Cómo nos divertimos?

CELIA

Let us sit and mock the good housewife Fortune from her wheel, that her gifts may henceforth be bestowed equally.

ROSALINDA

Ya quisiera, for her benefits are mightily misplaced, and the bountiful blind woman doth mistake in her gifts to women.

CELIA

Tienes razon. A las bonitas raramente las hace puras, y a las puras las hace feas.

ROSALINDA

Nay, now thou goest from Fortune's office to Nature's: Fortune reigns in gifts of the world, not in the lineaments of Nature.

CELIA

No? When Nature hath made a fair creature, may she not by Fortune fall into the fire? Though Nature hath given us wit to flout at Fortune, hath not Fortune sent in this imbecil to cut off the argument?

TOUCHSTONE enters.

ROSALINDA

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

CELIA

Peradventure this is not Fortune's work neither, but Nature's; who perceiveth our natural wits too dull to reason of such goddesses. Y por eso, nos mandó a este bufón. Y sabes muy bien por qué. Always the dullness of the fool is the whetstone of the wits. How now, wit, whither wander you?

TOUCHSTONE

Señorita, la busca su padre.

CELIA

Were you made the messenger?

TOUCHSTONE

No, lo juro por mi honor, pero me mandaron a buscarla.

ROSALINDA

¿Quién te enseñó jurar?

TOUCHSTONE

Fue un caballero que juro por su honor que los panqueques estaban buenisimos y la mostaza equis. Pero se lo juro, los panqueques estaban equis y la mostaza buenisima, y aun el caballero no fue perjurado.

CELIA

¿Como sabes?

ROSALINDA

Sí, cuentanos.

TOUCHSTONE

Aver, jurenme, las dos, por sus barbas que no soy un sinvergüenza.

CELIA

Juramos port nuestras barbas, si las tuvieramos.

Le Beau enters.

CELIA

Buenos días, Señor LeBeau. ¿Qué nos cuenta?

LE BEAU

Princesa querida, se perdió un deporte buenísimo.

CELIA

Sport? Of what color?

LE BEAU

¿Como qué color? No entiendo. ¿Como le contesto, Princesa?

ROSALINDA

As wit and fortune will.

TOUCHSTONE

Or as the destinies decree.

CELIA

Bien dicho. That was laid on with a trowel

TOUCHSTONE

Pues sí, si no pierdo mi toque.

ROSALINDA

Mas bien to olor.

LE BEAU

Señoritas, me confunden. Iba a contarles sobre un buen combate de lucha libre que se perdieron.

ROSALINDA

Pues cuentanos.

LE BEAU

Les contaré sobre el comienzo, y si aún se les hace interesante, podrán ir a ver el final. Lo mejor está por venir, y vendrán a presentarlo aquí mismo.

CELIA

¿Contarnos el comienzo? ¿Pues ya pa' que?

LE BEAU

Llego un viejo con sus tres hijos--

CELIA

I could match this beginning with an old tale.

LE BEAU

Tres hijos guapos. Con mucho character.

ROSALINDA

With bills on their necks: "Be it known unto all men by these presents."

LE BEAU

El hermano mayor luchó con el luchador del duque Carlos, y Carlos lo derribó rápidamente, rompiéndole tres costillas. No hay mucha esperanza que sobrevivirá. Carlos hizo lo mismo con el segundo hermano, y luego con el tercero. Están allí tendidos. Y el pobre padre, llora desconsoladamente sobre ellos. Es mas, todos presentes también lloraron y siguen llorando.

ROSALINDA

No me digas.

TOUCHSTONE

But what is the sport, Señor, that the ladies have lost?

LE BEAU

Lo que les acabo de contar.

TOUCHSTONE

Thus men may grow wiser every day. It is the first time that I ever heard breaking of ribs was sport for ladies.

CELIA

Yo también.

ROSALINDA

But is there any else longs to see this broken music in his sides? Is there yet another dotes upon rib-breaking? Prima, ¿vamos a la lucha?

LE BEAU

Quédense aquí, señoras. La lucha será aquí.

CELIA

Ahi vienen los luchadores.

*Trumpets play. DUQUE FEDERICO,
LORDS, ORLANDO , CARLOS, and
ATTENDANTS enter.*

DUQUE FEDERICO

Come on. Since the youth will not be entreated, his own peril on his forwardness.

ROSALINDA
(to LE BEAU)

¿Ese es el muchacho?

LE BEAU

Sí.

CELIA

Alas, he is too young. Yet he looks successfully.

DUQUE FEDERICO

How now, daughter and cousin? Are you crept hither to see the wrestling?

ROSALINDA

Ay, my liege, so please you give us leave.

DUQUE FEDERICO

You will take little delight in it, I can tell you, there is such odds in the man. In pity of the challenger's youth, I would fain dissuade him, ladies; see if you can move him.

CELIA

Señor Le Beau, dígame que venga.

DUQUE FEDERICO

Do so. I'll not be by.

DUQUE FEDERICO steps aside.

LE BEAU
(to ORLANDO)

Retador, la princesa quiere hablar contigo.

ORLANDO

A sus ordenes.

ROSALINDA

Joven, ¿has retado al luchador Carlos?

ORLANDO

No, fair princess. He is the general challenger. I come but in as others do, to try with him the strength of my youth.

CELIA

Joven, te pasas. You have seen cruel proof of this man's strength. If you saw yourself with your eyes or knew yourself with judgement, the fear of your adventure would counsel you to a more equal enterprise. Te suplicamos, por tu propio bien, no sigas con esta tontería.

ROSALINDA

Por favor, joven. Your reputation shall not therefore be misprized. We will make it our suit to the Duke that the lucha might not go forward.

ORLANDO

I beseech you, punish me not with your hard thoughts, wherein I confess me much guilty to deny so fair and excellent ladies anything. But let your fair eyes and gentle wishes go with me to my trial, wherein, if I be foiled, there is but one shamed that was never gracious; if killed, but one dead that is willing to be so. No lastimaré a ninguno de mis amigos, porque no tengo amigos que lloren por mí. Y no estaré lastimando al mundo, porque no tengo nada en este mundo. Solo soy un estorbo en este mundo, y quizá mi lugar pueda ser ocupado por alguien más digno cuando ya no esté.

ROSALINDA

The little strength that I have, I would it were with you.

CELIA

And mine, to eke out hers.

ROSALINDA

Te deseo suerte, joven. Espero que me equivoque de ti.

CARLOS

Come, where is this young gallant that is so desirous to lie with his mother's earth?

ORLANDO

Aqui. Listo. Pero con menos animo que tú.

DUQUE FEDERICO

You shall try but one fall.

CARLOS

No, I warrant your Grace you shall not entreat him to a second, that have so mightily persuaded him from a first.

ORLANDO

Te burlas de mi, pero deberías hacerlo despues de la lucha, no antes.

ROSALINDA

Now Hercules be thy speed, joven!

ORLANDO and CARLOS wrestle, lucha libre style. It's intense--a true spectacle in the spirit of the sport, but it appears CARLOS has the upper hand...until he doesn't. In a surprising turn of events, ORLANDO is the victor.

DUQUE FEDERICO

No more, no more.

ORLANDO

Apenas me estoy calentando.

DUQUE FEDERICO

How dost thou, Carlos?

LE BEAU

No puede hablar.

DUQUE FEDERICO

Bear him away. What is thy name, young man?

ORLANDO

Me llamo Orlando. The youngest son of Don Rodriguez de la Quinta.

DUQUE FEDERICO

I would thou hadst been son to some man else. The world esteemed thy father honorable, but I did find him still mine enemy. Thou shouldst have better pleased me with this deed Hadst thou descended from another house. But fare thee well. Thou art a gallant youth. I would thou hadst told me of another father.

DUQUE FEDERICO and his court exit, leaving ORLANDO, ROSALINDA, and CELIA.

ORLANDO

I am more proud to be Don Rodriguez's son, his youngest son, and would not change that calling to be adopted heir to Frederick.

ROSALINDA

My padre queria mucho a Don Rodriguez.

CELIA

Prima, vamos a darle las gracias. Me duele el corazon como se porto mi padre con sus celos y maltrato.

CELIA and ROSALINDA go to ORLANDO.

ROSALINDA

(giving ORLANDO a chain from her neck)

Caballero, ponte esto por mi. One of our suits with Fortune, that could give me more but her hand lacks means. Nos vamos, Prima?

CELIA

Vamos. Cuidate, caballero.

ROSALINDA and CELIA begin to exit.

ORLANDO

¿Que te pasa, Orlando? Di algo. Di gracias. No me salen las palabras. My better parts are all thrown down, and that which here stands up is but quintain, a mere lifeless block.

ROSALINDA

Nos llama. My pride fell with my fortunes. I'll ask him what he would.

(to ORLANDO)

Caballero, has luchado y conquistado mas que tus enemigos.

CELIA

Ya, Prima.

ROSALINDA and CELIA exit.

ORLANDO

What passion hangs these weights upon my tongue? I cannot speak to her, yet she urged conference. O poor Orlando! Thou art overthrown.

LE BEAU enters.

LE BEAU

Señor, ya vayase de aqui. El duque lo sospecha.

ORLANDO

¿Cual de las dos es la hija del duque?

LE BEAU

La mas chica. La otra es hija del duque desterrado. Que le vaya bien.

ORLANDO

Igualmente.

LE BEAU exits.

ORLANDO

Thus must I from the smoke into the smother; from tyrant duke unto a tyrant brother.
Pero esa Rosalinda.

SCENE 3 - G AND ALIENA

CELIA and ROSALINDA enter.

CELIA

¿Qué te pasa, prima? ¿Por qué estás tan triste? ¿Por tu padre?

ROSALINDA

No, some of it is for my child's father.

CELIA

¿Es posible? ¿Asi de repente? ¿Ya caíste enamorada del hijo menor de Don Rodriguez?

ROSALINDA

Mi padre quería muchísimo a su padre.

CELIA

I should hate him, for my father hated his father dearly.

ROSALINDA

Love him because I do. Mira, ahí viene el duque.

CELIA

Con sus ojos llenos de rabia.

DUQUE FEDERICO enters with his men.

DUQUE FEDERICO

Mistress, dispatch you with your safest haste, and get you from our court.

ROSALINDA

¿Mande? ¿Yo, tío?

DUQUE FEDERICO

You, cousin. Within these ten days if that thou beest found so near our public court as twenty miles, thou diest for it.

ROSALINDA

Por favor tío. Dígame lo que he hecho.

DUQUE FEDERICO

Thou art thy father's daughter. There's enough.

ROSALINDA

So was I when your Highness took his dukedom. So was I when your Highness banished him. Treason is not inherited, my lord, or if we did derive it from our friends, what's that to me? My father was no traitor. Then, good my liege, mistake me not so much to think my poverty is treacherous.

CELIA

Padre, te suplico.

DUQUE FEDERICO

Ay, Celia, we stayed her for your sake; else had she with her father ranged along.

CELIA

If she be traitor, why, so am I.

DUQUE FEDERICO

She is too subtle for thee, and her smoothness, her very silence, and her patience speak to the people, and they pity her. Thou art a fool. She robs thee of thy name, and thou wilt show more bright and seem more virtuous when she is gone. She is banished.

CELIA

Entonces yo también me iré.

DUQUE FEDERICO

You are a fool.—You, niece, provide yourself. If you outstay the time, upon mine honor and in the greatness of my word, you die.

DUQUE FEDERICO and his men exit.

CELIA

Mi pobre prima. ¿Y ahora qué? Wilt thou change fathers? I will give thee mine. I charge thee, be not thou more grieved than I am.

ROSALINDA

I have more cause.

CELIA

No, prima. Prithee, be cheerful. Know'st thou not the Duke hath banished me, his daughter?

ROSALINDA

No te hagas, Celia.

CELIA

Let my father seek another heir. Say what thou canst, I'll go along with thee.

ROSALINDA

¿A donde iremos?

CELIA

Pues vamos a buscar a mi tío. Vamos al barrio de Arden.

ROSALINDA

Hasta el barrio de Arden? What danger will it be to us? Dos mujeres viajando solas.

CELIA

I'll put myself in poor and mean attire. Tú también. Y nadie nos molestará.

ROSALINDA

¿No sería mejor si yo me vistiera como hombre? Con una navaja, esconderé el miedo que tengo en mi corazón. We'll have a swashing and a martial outside—as many other mannish cowards have that do outface it with their semblances.

CELIA

¿Como te llamaras?

ROSALINDA

I'll have no worse a name than Jove's own page, and therefore look you call me Gan...Gany...Gany...Just call me G. But what will you be called?

CELIA

Aliena.

ROSALINDA

Sale y vale. ¿Qué tal si nos llevamos al bufón de la corte de tu padre? Would he not be a comfort to our travel?

CELIA

Uy, ese payaso viajaría por todo el mundo conmigo. Leave me alone to woo him. Now we in content, to liberty, and not to banishment.

ROSALINDA and CELIA exit.

SCENE 4 - AQUI EN EL BARRIO

DUQUE MAYOR and his men enter.

DUQUE MAYOR

Ahora mis compañeros y hermanos en exilio, ¿qué no las costumbres sencillas han hecho esta vida más dulce que los lujos superficiales? ¿Qué no este barrio es menos peligroso que los celos y la traición del corte? Aquí no sentimos el castigo de Adán, la diferencia de las estaciones, como el colmillo helado y el áspero regaño del viento invernal, que cuando muerde y sopla sobre mi cuerpo hasta hacerme encoger de frío, sonrío y digo: Esto no es adulación. Estos son consejeros que con franqueza me convence de lo que soy. Dulces son los frutos de la adversidad, que, como el sapo, feo y venenoso, lleva sin embargo una joya preciosa en la cabeza. Y esta nuestra vida, apartada del bullicio público, encuentra bondad en todas las cosas.

AMIENS

I would not change it. Happy is your Grace, that can translate the stubbornness of fortune into so quiet and so sweet a style.

SCENE 5

ORLANDO and ADAM enter.

ADAM

Ay mi señor noble.

ORLANDO

¿Qué pasa, Adam?

ADAM

Su hermano se ha enterado de su éxito y esta noche ha planeado prender fuego a su habitación mientras que usted duerma ahí. Señor, tengo quinientos pesos. Es todo lo que tengo. Se lo doy. Dejeme servirle. Aunque sea viejo, estoy fuerte y de buena salud. He vivido una vida sana y puedo servirle como un muchacho joven.

ORLANDO

Ay querido viejo. Thou art not for the fashion of these times. We'll go along together.

ADAM

Desde los diecisiete años hasta casi ochenta, he vivido aquí, pero ya no más. A los diecisiete años, los jóvenes se largan a buscar su fortuna, pero a los ochenta, ya es demasiado tarde.

ORLANDO and ADAM exit.

SCENE 6 - THE OUTSKIRTS OF THE BARRIO

ROSALINDA, dressed in a zoot suit, enters with CELIA and TOUCHSTONE.

ROSALINDA

O Jupiter, how weary my spirits are.

TOUCHSTONE

I care not for my spirits, if my legs were not weary.

CELIA

I pray you, bear with me. Ya no puedo más.

TOUCHSTONE

I had rather bear with you than bear you.

ROSALINDA

Pues aquí llegamos al barrio de Arden.

TOUCHSTONE

Now am I in Arden; when I was home, I was in a better place, but travelers must be content.

ROSALINDA

Ay, be so good Touchstone.

CORIN and SILVIUS enter. They are dressed in mechanics jumpsuits.

ROSALINDA

Mira quien viene.

SILVIUS

O Corin, that thou knew'st how I do love her!

CORIN

No pues ya me imagino.

SILVIUS

No, Corin, being old, thou canst not guess, though in thy youth thou wast as true a lover as ever sighed upon a midnight pillow. But if thy love were ever like to mine—As sure I think did never man love so—How many actions most ridiculous hast thou been drawn to by thy fantasy?

CORIN

Uuuu tantas que ya ni me acuerdo.

SILVIUS

If thou remember'st not the slightest folly that ever love did make thee run into, thou hast not loved; or if thou hast not sat as I do now, wearing thy hearer in thy mistress' praise, thou hast not loved. Or if thou hast not broke from company abruptly, as my passion now makes me, thou hast not loved. O Phoebe, Phoebe, Phoebe!

SILVIUS runs off.

ROSALINDA

Pobre muchacho. I have by hard adventure found mine own.

TOUCHSTONE

And I mine.

CELIA

Ya casi me desmayo. Pregúntale al señor si tiene comida que podamos comprar.

ROSALINDA

(to CORIN)

Disculpe, Señor. Nos podrá llevar a un lugar donde podamos descansar y comer algo?
Here's a young maid with travel much oppress'd and faints for succour.

CORIN

Pues no tengo mucho, pero lo poco que tengo lo compartiré con mucho gusto. Están bienvenidos aquí.

They all exit.

SCENE 7 - ADAM TRIES TO DROP DEAD

The border of Arden. ORLANDO and ADAM enter.

ADAM

Señor, lo siento, pero no puedo seguir. Me estoy muriendo de hambre. Me enterraré aquí.

ORLANDO

Why, how now, Adam? No greater heart in thee? Live a little, comfort a little, cheer thyself a little. If this uncouth forest yield anything savage, I will either be food for it or bring it for food to thee. Thy conceit is nearer death than thy powers. For my sake, be comfortable. Hold death awhile at the arm's end. I will here be with thee presently, and if I bring thee not something to eat, I will give thee leave to die. Pero si mueres antes de que regrese, sería una burla a mis esfuerzos para ayudarte. Ah ya vez, ya te vez mas contento. Regresare pronto. Ánimo, Adam.

They exit.

SCENE 8 - WILL KILL FOR FOOD

A street corner in Arden. DUQUE MAYOR and his men enter. JAQUE enters, looking glum.

DUQUE MAYOR

¿Qué te pasa, hombre? Cómo es que tus pobres carnales tienen que rogar por tu compañía. Te vez contento.

JAQUES

A fool, a fool, I met a fool i' th' forest, a motley fool. A miserable world! As I do live by food, I met a fool, who laid him down and basked him in the sun and railed on Lady Fortune in good terms, in good set terms, and yet a motley fool. Oh, that I were a fool! I am ambitious for a motley coat.

DUQUE MAYOR

Pues entonces lo tendrás.

JAQUES

Invest me in motley; give me leave to speak my mind, and I will through and through cleanse the foul body of the'infected world.

DUQUE MAYOR

¿Cómo? Si tú mismo has pecado. ¿Quién viene?

ORLANDO enters with a switchblade drawn.

ORLANDO

Forbear, and eat no more.

JAQUES

Why, I have eat none yet.

ORLANDO

Nor shalt not til necessity be served. El que toque esta fruta antes de que se atienda mi asunto morirá.

JAQUES

An you will not be answered with reason, I must die.

DUQUE MAYOR

¿Qué es lo que quieres? Tus modales de caballero nos convencerán mucho más que tu fuerza.

ORLANDO

I almost die for food, and let me have it.

DUQUE MAYOR

Eres bienvenido a nuestra mesa. Siéntate. Cena con nosotros.

ORLANDO

Speak you so gently? Pardon me, I thought that all things had been savage here, but forbear your food a little while, there is an old poor man, who after me hath limp'd in pure love. No comeré antes que él.

DUQUE MAYOR

No tocaremos ni una miga hasta que regreses.

ORLANDO exits.

DUQUE MAYOR

Ya ven, muchachos. No somos los únicos desdichados aquí. Este mundo es un teatro lleno de muchas más obras tristes que la pequeña escena en la que nosotros actuamos.

JAQUES

All the world's a stage, and all the men and women merely players. They have their exits and their entrances, And one man in his time plays many parts.

ORLANDO and ADAM enter.

DUQUE MAYOR

Bienvenidos. Hagan espacio en la mesa.

ORLANDO

I thank you most for him.

ADAM

Sí, agradécele por favor que apenas puedo hablar para darle las gracias.

DUQUE MAYOR

Tú eres el hijo de Don Rodriguez de la Quinta. Estás bienvenido aquí. Yo quise mucho a tu padre. Viejo, usted tambien esta bienvenido aqui. Deme su mano y cuénteme todo.

SCENE 9 - POT CALLS KETTLE...

Back at the palace. DUQUE FEDERICO, his men, and OLIVER enter.

DUQUE FEDERICO

Not see him since? Sir, sir, that cannot be. But were I not the better part made mercy, I should not seek an absent argument of my revenge, thou present. But look to it: find out thy brother wheresoe'er he is. Seek him with candle. Bring him, dead or living, within this twelvemonth, or turn thou no more to seek a living in our territory. Thy lands and all things that thou dost call thine, worth seizure, do we seize into our hands till thou canst quit thee by thy brother's mouth of what we think against thee.

OLIVER

O, that your highness knew my heart in this. Yo nunca en mi vida he querido a mi hermano.

DUQUE FEDERICO

More villain thou.

(to his men)

Well, push him out of doors and let my officers of such a nature make an extent upon his house and lands. Do this expediently, and turn him going.

SCENE 10 - TAGGING FOR LOVE

Another street corner with a lamp post. ORLANDO enters.

ORLANDO

Ay Rosalinda. Estas farolas serán mis libros, y en los postes, escribiré mis pensamientos. That every eye which in this barrio looks shall see thy virtue witnessed everywhere. Escribe en cada poste, Orlando, la más hermosa Rosalinda.

ORLANDO sticks notes on the lamp post and then exits.

ROSALINDA, dressed as G, enters. She takes a note from the lamp post and reads it.

ROSALINDA

“Desde el este al oeste, no hay joya más bella, que Rosalinda, mi estrella. Hasta las pinturas mas bonitas, son nada a comparación a esa florecita. No hay ninguna otra belleza para este hombre, solo la belleza de la mujer que lleva ese nombre.”

TOUCHSTONE enters.

TOUCHSTONE

I'll rhyme you so eight years together, dinners and suppers and sleeping hours excepted. It is the rightbutter-women's rank to market. This is the very false gallop of verses.

ROSALINDA

La encontré pegada a la farola.

TOUCHSTONE

Mejor que apaguen la luz.

*TOUCHSTONE exits. CELIA enters, also
with a piece of paper like the one
ROSALINDA holds.*

CELIA

Didst thou hear these verses?

ROSALINDA

Si.

CELIA

¿Sin saber cómo llegó tu nombre a esos postes? Trow you who hath done this?

ROSALINDA

¿Será un hombre?

CELIA

And a chain, that you once wore, about your neck. ¿Te estás sonrojando?

ROSALINDA

No. ¿Cómo crees? Dime quién es.

CELIA

O wonderful, wonderful, and yet again wonderful.

ROSALINDA

No te creas que porque ando vestida como hombre tengo la paciencia de un hombre. Ya dime quién es. Te lo ruego. Take the cork out of thy mouth, that I may drink thy tidings.

CELIA

So you may put a man in your belly.

ROSALINDA

Is he of God's making? What manner of man? Is his head worth a hat, or his chin worth a beard?

CELIA

Nay, but he hath a little beard.

ROSALINDA

¿Quién es?

CELIA

Obvio. Es el muchacho Orlando. El que conquistó no solo al luchador Carlos, sino también a tu corazón.

ROSALINDA

No te burles de mí. Háblame en serio.

CELIA

Es él, prima.

ROSALINDA

¿Orlando?

CELIA

Orlando.

ROSALINDA

Pues entonces ¿qué hago con mi traje? ¿Sabrá que estoy aquí en este barrio vestida cómo hombre?

CELIA

Lo encontré debajo de una farola, tirado al suelo.

ROSALINDA

Tirado al suelo--

CELIA

Let me speak, good madam.

ROSALINDA

Perdon, siguele.

CELIA

There he lay, stretched out like a wounded knight.

ROSALINDA

Though it be pity to see such a sight, it well becomes the ground.

CELIA

Dejame hablar. Andaba vestido cómo...soldado o yo sé qué. Vestido para matar.

ROSALINDA

Vino a matar mi corazón.

CELIA

Soft! Comes he not here?

ROSALINDA

Es él. Slink by and note him.

*CELIA and ROSALINDA hide. ORLANDO
and JAQUES enter.*

JAQUES

Let's meet as little as we can.

ORLANDO

I do desire we may be better strangers.

JAQUES

Mar no more lamposts with writing love songs.

ORLANDO

Mar no more of my verses with reading them ill-favour'dly.

JAQUES

Rosalinda is your love's name?

ORLANDO

Yes.

JAQUES

I do not like that name.

ORLANDO

A nadie se le ocurrió pensar en ti cuando la bautizaron.

JAQUES

What stature is she?

ORLANDO

Just as high as my heart.

JAQUES

You are full of pretty answers. I was seeking a fool when I found you.

ORLANDO

Está ahogado en la coladera: asómate y lo verás.

JAQUES

There I shall see mine own figure.

ORLANDO

Which I take to be either a fool or a cipher.

JAQUES

I'll tarry no longer with you. Farewell, good Signior Love.

ORLANDO

I am glad of your departure. Adios, Monsieur Melancolía.

*JAQUES exits. CELIA and
ROSALINDA show themselves.*

ROSALINDA

I will speak to him.

(to ORLANDO)

Quivole, homes. What time is it?

ORLANDO

Quién sabe. Aquí no hay relojes.

ROSALINDA

Then there is no lover in the barrio; else sighing every minute, and groaning every hour, would detect Time as well as a clock.

ORLANDO

¿Dónde vives, escuincle?

ROSALINDA

Con ella, mi carnala. Afueritas del barrio.

ORLANDO

Are you native of this place?

ROSALINDA

I am as much a native here as the firulais you see, who lives where she is born.

ORLANDO

Tienes acento...más fino.

ROSALINDA

My tio taught me to speak. I have heard him read many lectures against heinas.

ORLANDO

Can you remember the evils that he laid to women?

ROSALINDA

Chale. I will not cast my physic but on those that are sick. Hay un vato que ronda el barrio, escribiendo locuras, deificando el nombre Rosalinda. I would give him some good counsel.

ORLANDO

I am he.

ROSALINDA

No manches. My tio taught me how to recognize a vato enamorado. You are not.

ORLANDO

What were his marks?

ROSALINDA

A lean cheek, which you have not. a blue eye and sunken, which you have not; an unquestionable spirit, which you have not; then your calcetines rolled down, your camisa unbuttoned, your shoe untied, and everything about you demonstrating a careless desolation. You are no such vato. But are you he that hangs the verses on the lampposts?

ORLANDO

I am that unfortunate he.

ROSALINDA

Love is merely a madness. Pero yo te puedo curar.

ORLANDO

¿Has curado a otros?

ROSALINDA

Símon. A uno. He was to imagine me his love; his heina, and I set him every day to woo me, at which time would I be changeable, proud, apish, shall. Llena de lagrimas, llena de sonrisas. Un momento me gusta, en otro lo odio. I entertain him, then forswear him, now weep for him, then spit at him. Pura toxica. And thus I cured him; and this was I will wash your live clean.

ORLANDO

I would not be cured, little homie.

ROSALINDA

I would cure you, if you would but call me Rosalinda and come every day to woo me.

ORLANDO

Orale pues.

ROSALINDA

No. Me tienes que llamar Rosalinda.

(to CELIA)

Vamonos, carnala.

SCENE 11 - YOU SHOULD MARRY ME

TOUCHSTONE, AUDRINA (eating a conchita), and JACQUES enter.

TOUCHSTONE

Come space, good Audrina: am I the man yet?

AUDRINA

¿Mande?

TOUCHSTONE

Truly, I would the gods had made thee poetical.

AUDRINA

¿Eso que quiere decir? ¿Significa ser honesta en palabra y en obra? ¿Significa decir la verdad?

TOUCHSTONE

No, truly, for the truest poetry is the most feigning, and lovers are given to poetry, and what they swear in poetry may be said as lovers they do feign.

JAQUES

(aside)

A material fool!

AUDRINA

Pues como no soy bonita le pido a Diosito por lo menos que me haga pura y honesta.

TOUCHSTONE

Truly, and to cast away honesty upon a foul slut were to put a good meat into an unclean dish.

AUDRINA

Zorra no soy, pero gracias a Diosito sí soy fea.

TOUCHSTONE

Well, praised be the gods for thy foulness! Sluttishness may come hereafter. But I will marry thee. El Compa Oliver ha prometido casarnos aquí.

AUDRINA

¿En serio? Que Diosito bendiga nuestro matrimonio.

TOUCHSTONE

Si, ¿no? Ahi viene el compa.

EL COMPA OLIVER enters.

EL COMPA OLIVER

Is there none here to give the woman? She must be given or the marriage is not lawful.

JAQUES steps forward.

JAQUES

Proceed, proceed. I'll give her.

TOUCHSTONE

Que Dios te bendiga. I am very glad to see you. Even a toy in hand here, sir. Nay, pray be covered.

JAQUES

Will you be married, motley?

TOUCHSTONE

As the ox hath his bow, sir, so man hath his desires. As pigeons bill, so wedlock would be nibbling.

JAQUES

And will you, being a man of your breeding, be married under a bush like a beggar? Get you to church, and have a good priest that can tell you what marriage is. This fellow will but join you together as they join wainscot. Then one of you will prove a shrunk panel and, like green timber, warp, warp.

TOUCHSTONE

I am not in the mind but I were better to be married of him than of another, for he is not like to marry me well, and not being well married, it will be a good excuse for me hereafter to leave my wife.

JAQUES

Let me counsel thee.

TOUCHSTONE

Vamos, mi querida Audrina. O nos casamos bien o vivimos en pecado.

(to EL COMPA OLIVER)

¿Sabes qué? Siempre no.

TOUCHSTONE, AUDRINA, and JAQUES
exit.

EL COMPA OLIVER

Tis no matter.

SCENE 12 - LA CHIILLONA

ROSALINDA and CELIA enter.

ROSALINDA

No me hables porque voy a llorar.

CELIA

Have the grace to consider that tears do not become a man.

ROSALINDA

But have I not cause to weep?

CELIA

Pues haz lo que quieras.

ROSALINDA

But why did he swear he would come this morning, and comes not?

CELIA

There is no truth in him.

ROSALINDA

Not true in love?

CELIA

Yes, when he is in; but I think he is not in.

ROSALINDA

Tú lo escuchaste. Juró que sí.

CELIA

“Was” is not “is.” Besides, the oath of a lover is no stronger than the word of a tapster. They are both the confirmer of false reckonings. He attends here in the forest on the duke your father.

ROSALINDA

Me encontré con el duque ayer. Me pregunto quien eran mis padres. I told him, of as good as he. So he laughed and let me go. But what talk we of fathers when there is such a man as Orlando?

CELIA

A si que hombre tan valiente. Escribe versos valientes, habla palabras valientes, hace promesas valientes, y luego las rompe valientemente. ¿Quién viene?

SILVIUS and PHOEBE enter.

SILVIUS

Sweet Phoebe, do not scorn me.

PHOEBE

I would not be thy executioner. I fly thee, for I would not injure thee. Thou tell'st me there is murder in mine eye. 'Tis pretty, sure, and very probable that eyes, that are the frail'st and softest things, who shut their coward gates on atomies, should be called tyrants, butchers, murderers. Now I do frown on thee with all my heart, And if mine eyes can wound, now let them kill thee. Now counterfeit to swoon; why, now fall down; Or if thou canst not, o, for shame, for shame, Lie not, to say mine eyes are murderers. But now mine eyes, which I have darted at thee, hurt thee not; nor I am sure there is no force in eyes that can do hurt. Come not near me: I shall not pity thee.

ROSALINDA

Oyeme, tú. ¿Quién te crió? Who might be your mother that you insult, exult, and all at once, over the wretched? What though you have no beauty, must you be therefore proud and pitiless? Why— ¿Porqué me miras así?

(to self)

Ay caray, me esta tirando los perros.

(to PHOEBE)

No, faith, proud mistress, hope not after it: Tis not your inky brows, your bugle eyeballs that can entame my spirits to your worship.

(to SILVIUS)

You are a thousand times a properer man than she a woman. 'Tis such fools as you that makes the world full of ill-favored children.

(to PHOEBE)

But, mistress, know yourself: down on your knees and thank heaven, fasting, for a good man's love. Te digo, en buena onda. Vende cuando puedas, porque no vas a tener compradores por mucho más tiempo. Cry the man mercy, love him, take his offer. Foul is most foul, being foul to be a scoffer.—So take her to thee, shepherd. Fare you well.

PHOEBE

Sweet youth, I had rather hear you chide than this man woo.

ROSALINDA

I pray you, do not fall in love with me, for I am falser than vows made in wine.

(to SILVIUS)

Y tú, sigue pretendiendola.

(to PHOEBE)

Tú, fijate bien lo que tienes.

SILVIUS and PHOEBE exit. ORLANDO enters.

ORLANDO

Buenos días, querida Rosalinda.

ROSALINDA

Where have you been?

ORLANDO

I come within an hour of my promise.

ROSALINDA

An you be so tardy, come no more in my sight. But come, woo me, woo me, for I am now in a holiday humor and like enough to consent. ¿Qué no soy tu Rosalinda?

ORLANDO

I take some joy to say you are.

ROSALINDA

Well, I will not have you.

ORLANDO

Entonces me muero.

ROSALINDA

Hazme el favor. The poor world is almost six thousand years old, and in all this time there was not any man died in a love-cause. Men have died from time to time and worms have eaten them, but not for love. But, now I will be your Rosalinda in a more coming-on disposition. Ask me what you will.

ORLANDO

Amame, Rosalinda.

ROSALINDA

Sí, los viernes y sábados y todos los días demás.

ORLANDO

And wilt thou have me?

ROSALINDA

And twenty such.

ORLANDO

What sayest thou?

ROSALINDA

Are you not good?

ORLANDO

I hope so.

ROSALINDA

Why then, can one desire too much of a good thing?

(to CELIA)

Ven aca, carnala. You shall be the priest and marry us.

(to ORLANDO)

Give me your hand, Orlando.

(takes ORLANDO's hand; to CELIA)

Orale, carnala. Yo no puedo decir las palabras.

ORLANDO

Pray thee, marry us.

CELIA

No puedo. Yo no soy sacerdote.

ROSALINDA

Es fácil. You must begin "Will you, Orlando ... "

CELIA

Está bien.

(to ORLANDO)

Will you, Orlando, have to wife this Rosalinda?

ORLANDO

I will.

ROSALINDA

Sí pero ¿cuando?

ORLANDO

Ahorita.

ROSALINDA

Dílo así. "I take thee, Rosalinda, for wife."

ORLANDO

I take thee, Rosalinda, for wife.

ROSALINDA

¿Y por cuánto tiempo?

ORLANDO

Forever and a day.

ROSALINDA

Say a day, without the ever. No, no, Orlando, men are April when they woo, December when they wed. I will be jealous, clamorous, giddy. I will weep for nothing when you are disposed to be merry. I will laugh when thou art inclined to sleep.

ORLANDO

Tu harías eso, pero mi Rosalinda? Ella nunca.

ROSALINDA

Ella haría lo que yo hago.

ORLANDO

O but she is wise.

ROSALINDA

Or else she could not have the wit to do this. Make the doors upon a woman's wit, and it will out at the casement; shut that, and 'twill out at the keyhole; stop that, 'twill fly with the smoke out at the chimney.

ORLANDO

For these two hours, Rosalinda, I will leave thee. Necesito acompañar al duque durante su cena. Regresaré a las dos.

ROSALINDA

Guarda tu promesa. If you come one minute behind your hour, I will think you the most unworthy of her you call Rosalinda.

ORLANDO exits.

ROSALINDA

Prima, estoy enamoradísima. But my affection hath an unknown bottom, like the bay of Portugal.

CELIA

Or rather, bottomless; that as fast as you pour affection in, it runs out.

ROSALINDA

Ya no aguanto. I cannot be out of the sight of Orlando; I'll find a shadow, and sigh till he come.

CELIA

Como gustes. Yo me voy a dormir.

SCENE 13 - OBSESSED WITH PRETTY YOUTH

PHOEBE and SILVIUS enter.

PHOEBE

"Who ever loved that loved not at first sight?" Silvius, since that thou canst talk of love so well, Thy company I will endure; and I'll employ thee too: But do not look for recompense.

SILVIUS

Loose now and then a scatter'd smile, and that I'll live upon.

PHOEBE

Know'st thou the youth that spoke to me?

SILVIUS

Not very well.

PHOEBE

It is a pretty youth; not very pretty: He is not very tall; yet for his years he's tall: His leg is but so-so; and yet 'tis well: There be some women, would have gone near to fall in love with him. I'll write to him a very taunting letter, and thou shalt bear it; wilt thou, Silvius?

SILVIUS

With all my heart.

PHOEBE

I'll write it straight. Go with me, Silvius.

SCENE 14 - MORE LOVE LETTERS

ROSALINDA and CELIA enters.

ROSALINDA

¿Qué hora es? Ya pasaron las dos, ¿no?

CELIA

He hath taken his bow and arrows, and is gone forth ... to sleep.

SILVIUS enters holding a letter.

SILVIUS

My gentle Phoebe bid me give you this.

He gives ROSALINDA the letter.

ROSALINDA

Dice que no soy guapo, ni bien educado. Dice que soy orgulloso. Pero, no. Ay guey, tu escribiste esta carta.

SILVIUS

No, Phoebe did write it.

ROSALINDA

This is a man's invention.

SILVIUS

It is hers.

ROSALINDA

Will you hear the letter?

SILVIUS

So please you, for I never heard it. Yet heard too much of Phoebe's cruelty.

ROSALINDA

She Phoebes me. Mark how the tyrant writes.

(reads letter)

"Art thou god to shepherd turn'd, That a maiden's heart hath burn'd?" Can a woman rail thus?

SILVIUS

Call you this railing?

CELIA

Ay pobrecita. Me da lastima.

ROSALINDA

Wilt thou love such a woman? Well, go, and say to her: if she love me, I charge her to love thee; if she will not, I will never have her.

SILVIUS exits. OLIVER enters.

OLIVER

Good morrow, fair ones: pray you, ¿donde en este barrio hay un taller de mecanicos?

CELIA

West of this place. But at this hour there's none within.

OLIVER

I know you by description; are not you the owners of the house?

CELIA

We are.

OLIVER

Orlando doth commend him to you both; and to that youth he calls his Rosalinda he sends this bloody napkin. Are you he?

ROSALINDA

Soy el. ¿Y qué?

OLIVER

Some of my shame: Orlando left a promise to return and, pacing through the forest, lo, what befell! Under an oak, a wretched ragged man, lay sleeping on his back: about his neck una rata rabiosa, who with her head approach'd the opening of his mouth; but suddenly, seeing Orlando, it did slip away into an alley: donde dormía una jauría de perros callejeros. Despertaron, feroz y hambrientos. This seen, Orlando did approach the man, and found it was his brother, his elder brother.

CELIA

I have heard him speak of that brother; the most unnatural that lived 'mongst men.

OLIVER

And well I know he was unnatural.

ROSALINDA

But, Orlando: did he leave him there, comida para la manada de perros hambrientos?

OLIVER

Twice did he turn his back; but kindness, nobler ever than revenge, made him give battle to the dogs, who quickly fell before him: in which hurtling, from miserable slumber I awaked.

CELIA

¿Tú eres el hermano?

OLIVER

I do not shame to tell you what I was, since my conversion so sweetly tastes, being the thing I am. Upon his arm, the dogs had torn some flesh away, which all this while had bled. I bound up his wound; he sent me hither to tell this story, and to give this napkin, unto the youth that he in sport doth call his Rosalinda.

OLIVER furnishes a bloody cloth.

ROSALINDA sees it and faints.

CELIA

G! G!

OLIVER

Many will swoon when they do look on blood.

CELIA

No es eso.

ROSALINDA comes to.

OLIVER

Look, he recovers.

ROSALINDA

I would I were at home.

OLIVER

You lack a man's heart.

ROSALINDA

Tell your brother how well I counterfeited.

OLIVER

This was not counterfeit.

ROSALINDA

Counterfeit, I assure you.

OLIVER

Well, counterfeit to be a man.

ROSALINDA

So I do.

CELIA

(to ROSALINDA)

Te estas poniendo mas pálida. Vámonos.

(to OLIVER)

Good sir, go with us.

OLIVER

That will I, for I must bear answer back how you excuse my brother, Rosalinda.

ROSALINDA

But I pray you, commend my counterfeiting to him.

They exit.

SCENE 15 - QUE ONDA CON ESTE GUEY?

TOUCHSTONE and AUDRINA enter.

TOUCHSTONE

We shall find a time, querida Audrina.

AUDRINA

El Compa Oliver nos pudiera ver casado.

TOUCHSTONE

No, Audrina. El Compa es un poco mañoso. Pero, espera. Audrina, there is a youth here that lays claim to you.

AUDRINA

Uy. Ya sé quién es. Yo no tengo nada que ver con él. Ahí viene.

GUILLERMO enters.

GUILLERMO

Buenas tardes, Audrina.

AUDRINA

Guillermo.

TOUCHSTONE

¿Eres Guillermo?

GUILLERMO

Soy Guillermo.

TOUCHSTONE

¿Amas esta mujer?

GUILLERMO

Sí, señor.

TOUCHSTONE

Dame tu mano. ¿Tienes dinero?

GUILLERMO

Más o menos, señor.

TOUCHSTONE

¿Tienes educación?

GUILLERMO

No, señor.

TOUCHSTONE

Entonces déjame educarte. To have is to have. For it is a figure in rhetoric that drink, being poured out of a cup into a glass, by filling the one doth empty the other. For all your writers do consent that ipse is “he.” Now, you are not ipse, for I am he.

GUILLERMO

Which “he” sir?

TOUCHSTONE

He, sir, that must marry this woman. Therefore, you clown, abandon—which is, in the vulgar, “leave”—the society—which in the boorish is “company”—of this female—which in the common is “woman”; which together is, abandon the society of this female, or, clown, thou perishest; or, to thy better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage. Te envenenaré, o te golpearé con palos, o te apuñalaré. Me enfrentaré contigo. Te dominaré. Te aplastaré con mi ingenio. Te mataré de cien y cinco maneras. Por lo tanto, tiembla y vete.

AUDRINA

Haz lo que diga, querido Guillermo.

GUILLERMO shrugs.

GUILLERMO

Ni modo. Adios.

GUILLERMO exits.

CORIN enters.

CORIN

Nuestros amos te buscan. ¡Vamos, vámonos!

TOUCHSTONE

Andale, Audrina. Voy contigo.

They all exit.

SCENE 16 - GOD SAVE YOU, BROTHER

ORLANDO and OLIVER enter.

ORLANDO

Apenas la conociste, hermano. ¿Es posible que ya estés enamorado?

OLIVER

Neither call the giddiness of it in question, the poverty of her, the small acquaintance, my sudden wooing, nor her sudden consenting, but say with me “I love Aliena”; say with her that she loves me; consent with both that we may enjoy each other. It shall be to your good, for my father’s house and all the revenue that was old Don Rodriguez’s will I estate upon you, and here live and die.

ORLANDO

Como gustes. Let your wedding be tomorrow. Invite the duke, and all’s followers.

ROSALINDA enters.

ROSALINDA

God save you, brother.

OLIVER

And you, fair sister.

OLIVER exits.

ROSALINDA

¿Te contó tu hermano cómo fingí desmayarme?

ORLANDO

Ay, and greater wonders than that.

ROSALINDA

Oh, I know where you are. Nay, 'tis true. There was never anything so sudden but the fight of two rams and Caesar's thrasonical brag of "I came, saw, and overcame." For your brother and my sister no sooner met but they looked, no sooner looked but they loved, no sooner loved but they sighed, no sooner sighed but they asked one another the reason, no sooner knew the reason but they sought the remedy; and in these degrees have they made a pair of stairs to marriage, which they will climb incontinent, or else be incontinent before marriage. They are in the very wrath of love, and they will together. Clubs cannot part them.

ORLANDO

They shall be married tomorrow. So much the more shall I be heart-heavy. I can live no longer by thinking.

ROSALINDA

Si tanto quieres a Rosalinda, cuando tu hermano se case con Aliena, te casarás con tu querida.

ORLANDO

¿Hablas en serio?

ROSALINDA

Sí. Mira, aquí- viene el que me ama y el que la ama.

PHOEBE and SILVIUS enter.

PHOEBE

Youth, you have done me much ungentleness to show the letter that I writ to you.

ROSALINDA

¿Y qué? Look upon him. Love him. He worships you.

PHOEBE

(to SILVIUS)

Homeboy, tell this youth what 'tis to love.

SILVIUS

It is to be all made of sighs and tears; and am I for Phoebe.

PHOEBE

And I for G.

ORLANDO

And I for Rosalinda.

ROSALINDA

And I for no heina.

SILVIUS

It is to be made of faith and service, and so am I for Phoebe.

PHOEBE

And I for G.

ORLANDO

And I for Rosalinda.

ROSALINDA

And I for no heina.

SILVIUS

It is to be all made of fantasy, all made of passion, and all made of wishes; all humbleness, all patience and impatience; and so I am for Phoebe.

PHOEBE

And I for G.

ORLANDO

And I for Rosalinda.

ROSALINDA

And I for no heina.

PHOEBE

(to ROSALINDA)

If this be so, why blame you me to love you?

SILVIUS

(to PHOEBE)

If this be so, why blame you me to love you?

ORLANDO

(to the air)

If this be so, why blame you me to love you?

ROSALINDA

¿A quién le hablas?

ORLANDO

To her that is not here, not doth here.

ROSALINDA

Ya basta con esto. Suenan como perros aullando contra la luna.

(to SILVIUS)

I will help you, if I can.

(to PHOEBE)

I would love you if I could.

(to all)

Tomorrow, meet me all together.

(to PHOEBE)

I will marry you, if ever I marry woman, and I'll be married to-morrow;

(to ORLANDO)

I will satisfy you, if ever I satisfy man and you shall be married tomorrow:

(to SILVIUS)

I will content you, if what pleases you contents you, and you shall be married to-morrow.

(to ORLANDO)

As you love Rosalinda, meet:

(to SILVIUS)

As you love Phoebe, meet: and as I love no heina, I'll meet.

SILVIUS

I'll not fail, if I live.

PHOEBE

Nor I.

ORLANDO

Nor I.

They all exit.

SCENE 17 - PROMISES, PROMISES

TOUCHSTONE and AUDRINA enter.

TOUCHSTONE

Audrina, ya pronto nos casaremos.

AUDRINA

Lo deseo con todo mi corazón, y espero que no sea un deseo deshonesto querer ser una mujer del mundo. Aquí viene el duque desterrado.

TOUCHSTONE

Vamonos, Audrina.

*DUQUE MAYOR, AMIENS, JAQUES,
ORLANDO, OLIVER and CELIA (as Aliena)
enter.*

DUQUE MAYOR

Orlando, ¿deveras crees que ese joven podrá cumplir con todo lo que ha prometido?

ORLANDO

A veces lo creo, a veces no. As those that fear they hope, and know they fear.

ROSALINDA (as G) enters.

ROSALINDA

Patience once more whiles our compact is urged.

(to DUQUE MAYOR)

Usted dice si traigo a Rosalinda, ¿le daría su mano a Orlando?

DUQUE MAYOR

Claro, aún si tuviera que regalar reinos con esa mano.

ROSALINDA

(to ORLANDO)

And you will have her?

ORLANDO

That I would.

ROSALINDA
(to PHOEBE)

You say you'll marry me?

PHOEBE

That will I.

ROSALINDA

But if you do refuse to marry me, you'll give yourself to this vato?

PHOEBE

So is the bargain.

ROSALINDA

Palabra. Keep you your word, from hence I go, to make these doubts all even.

ROSALINDA exits.

JAQUES

There is, sure, another flood, and these couples are coming to the ark. Here comes a pair of very strange beasts.

TOUCHSTONE and AUDRINA appear.

TOUCHSTONE

Buenas, buenas.

JAQUES

Good my lord, like this fellow.

DUQUE MAYOR

Ja! Este tipo me cae bien.

TOUCHSTONE

Igualmente, Duque. Igualmente. I press in here, sir, amongst the rest of the country copulatives, to swear and to forswear, according as marriage binds and blood breaks. A poor virgin, sir, an ill-favored thing, sir, but mine own.

JAQUES

Is not this a rare fellow, my lord?

HYMEN enters, leading ROSALINDA and CELIA.

HYMEN

Good duke, receive thy daughter: Hymen from heaven brought her, that thou mightst join her hand with his whose heart within her bosom is.

ROSALINDA

(to DUQUE MAYOR)

To you I give myself for I am yours.

(to ORLANDO)

To you I give myself for I am yours.

DUQUE MAYOR

Si mis ojos no me engañan, eres mi hija.

ORLANDO

Si mis ojos no me engañan, eres mi Rosalinda.

ROSALINDA

(to DUQUE MAYOR)

I'll have no father, if you be not he.

(to ORLANDO)

I'll have no husband, if you be not he.

(to PHOEBE)

Nor ne'er wed woman, if you be not she.

PHOEBE

If sight and shape be true, why, then, my love adieu!

HYMEN

Peace, ho! I bar confusion:

'Tis I must make conclusion

Of these most strange events:

Here's eight that must take hands

To join in Hymen's bands,

If truth holds true contents.

You and you no cross shall part:

You and you are heart in heart

You to his love must accord,

Or have a woman to your lord:
 You and you are sure together,
 As the winter to foul weather.
 Whiles a wedlock-hymn we sing,
 Feed yourselves with questioning;
 That reason wonder may diminish,
 How thus we met, and these things finish.

DUQUE MAYOR

Querida hija, que alegría me da verte. Querida sobrina, tú también.

PHOEBE

(to SILVIUS)

I will not eat my word, now thou art mine.

EL SEGUNDO HERMANO enters.

EL SEGUNDO HERMANO

Let me have audience for a word or two: I am the second son of old Don Rodriguez de la Quinta. Duque Federico, address'd a mighty power, purposely to take his brother here, and put him to the sword: Y a este barrio llego. Y conoció un viejo. Después de platicar con él un buen rato, decidió abandonar sus planes y cambiar su vida totalmente. Regresó el poder a su hermano y las propiedades y terrenos a todos sus compañeros exiliados.

DUQUE MAYOR

Bienvenido, caballero. Traes buenas noticias a la boda de tus hermanos. A tu hermano Oliver le regresas sus tierras. A Orlando, le das su propio ducado, más las tierras mías que heredará. Pero primero, terminemos los que empezamos aquí en este barrio. Todos quienes me han acompañado aquí en el barrio compartirán de la abundancia que me han regresado. Pero por mientras, hay que festejar con un reventón aquí en el barrio. Que toquen la música!

*Music plays as everyone dances their way
 offstage.*

*ROSALINDA returns wearing a luchador
 mask. She pulls it off before talking.*

ROSALINDA

No es la costumbre ver a la mujer en el epílogo; but it is no more unhandsome than to see the lord the prologue. My way is to conjure you; and I'll begin with the women.

I charge you, oh women, for the love you bear to men, to like as much of this play as please you: and I charge you, oh men, for the love you bear to women (as I perceive by your simpering, none of you hates them), that between you and the women the play may please. Como gusten. As I am a woman, I would kiss as many of you as had beards that pleased me, complexions that liked me, and breaths that I defied not: Estoy segura de que con tantos galanes atractivos, lindos, y guapetones aquí, cuando les haga una reverencia, ustedes se despedirán de mí con gran aplauso. Y con eso, colorín colorado, este cuento se ha acabado.

END OF PLAY