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To love the Moor? The representation of Otherness in Spanish translations of *Othello*

Introduction

It has been said that literature and literary translation have strongly contributed to shape the image we have of ourselves and, by extension, the image of those 'others' that we perceive as different to ourselves.

Shakespeare criticism had long commented on the figures of the stranger and/or 'different', such as Caliban, Aaron, Shylock or the Prince of Morocco, among many others, but these were mainly considered as being incidental to the themes which were usually regarded as central to the study of Shakespeare. Only in the last two decades has Shakespeare criticism come to pay more systematic attention to the way in which the representation of outsiders shapes the meaning and form of Shakespearean drama, both within its own historical context and subsequently. When Leslie Fiedler published *The Stranger in Shakespeare* in 1972 he declared that his intention was to focus on 'that borderline figure, who defines the limits of the human […] [and] has been named […] the "other", […] the "outsider", the "stranger"' (Fiedler 11, 15), and thus intensified the emphasis on the study of representations of 'otherness' which, from the late seventies and throughout the eighties and nineties, were to gain greater currency, and ultimately become a dominant mode in poststructuralist critical discourse.

It is not surprising that the increasing number of contributions centred on Shakespearean studies carried out by multiculturalism and postcolonial studies in recent years has tended to be centred on an attention to the discourses that constitute that otherness. Such is the case of Ania Loomba's 1989 *Gender, Race, Renaissance Drama*, or Gillie's *Shakespeare and the Geography of Difference* published in 1994.

In parallel, since the eighties, Translation Studies have experimented a 'cultural turn' (Bassnett and Lefevere 1990) and moved towards a view that translation is a process of creation of meaning within a network of texts and social discourses.

Therefore, in the late 2000s, to take issues of difference into account when dealing with a play like *Othello* is unavoidable. This sense of inevitability increases when one is dealing with translations, and more especially translations of *Othello* into Spanish, since in Spain the former presence of peoples of mixed Arab and Berber blood who were followers of the Islamic faith has left its mark on and still pervades the literature and culture.

We are primarily concerned with the characterisation of the central figure of the play, Othello, as an outsider in Renaissance England, and with the ways imagery, figurative uses of language and lexical items contribute to shape the representation of otherness both in Shakespeare's originals and in Spanish translations.

Othello as the outsider

In "Outsiders in Shakespeare's England" (2001), Ania Loomba indicates how attitudes towards particular groups of outsiders, as well as the meaning of outsideness in general, were fashioned from several histories. This same author also suggests that, if we examine attitudes to racial and religious alterity in Shakespeare's England and their representations in drama, travelogues and other literature, we can see how ideologies of 'race' and 'nationhood' changed during this period into something approaching their modern meanings.

In Renaissance England, questions of identity and difference became especially urgent because at that time the idea of an English nation was developing and used a variety of media such as literature, law, cartography or travel writing as its vehicle. Englishness was defined, in part, in opposition to everything not English.

Like imperial Spain in the previous century, in Queen Elizabeth's time England displayed an increasing hostility towards, and anxiety about, the presence of

outsiders within its borders. As the Spanish Catholic Monarchs had done before her, Elizabeth issued proclamations against foreigners.[1]

In this context, that of *Othello*, Venice is represented as a screen upon which Elizabethan people could project their own tensions and its central character, Othello, is portrayed as 'the moor', the 'black', the 'erring barbarian' the 'extravagant and wheeling stranger'. But also as 'the noble and valiant general', that is, the military defender of Venetian Christian values (from which his race excludes him) against the Turkish infidel and imperialist menace (Drakakis 70, 74).

Othello is articulated contradictorily in the play in an oxymoronic, unstable amalgamation of apparent opposites who is the target of both praise and revilements from Venetian society. He is, at he same time, the vitally necessary defender of the Venetian state, and an outsider due to his race, his rootlessness and Oriental origins – admired and loved by some characters, romantically attractive for others, and repulsive for some others (70).

In the title of the play he is already defined as a stranger by his race – he is 'Othello, the Moor of Venice'. Moorishness in Elizabethan England primarily evoked blackness and a debased way of life. Blacking up was a central part of representations of the grotesque, the evil, or the exotic. As Loomba (2001: 157) has pointed out, blackness and Islam had been the target of hatred as well as fascination in Mediaeval Europe, although the sources of this antipathy were not necessarily identical. Black or dark skin were widely understood as the result of Noah's curse upon his son Ham's descendants and God's decree that Ham's children be punished with skin 'so black and loathsome that it might remain a spectacle of disobedience to all the world' (Vaughan and Mason Vaughan 27). Understood in this way, the story of Ham anticipates certain key elements of later racism by portraying skin colour as an index of some inner quality, and also as something that is genetically transmitted from parent to child.

But Moorishness also associates Othello with his North African origins and therefore with one of Europe's deepest and most recurring images of the other. African or Eastern peoples were widely believed not only to be more licentious and libidinous than Europeans but also to enjoy active sex-lives, to indulge in same-sex erotic practices and to live in strange family arrangements involving harems, polygamy, wife-sharing, and so forth. These practices were demonised. The other as 'Oriental' was also defined by irrationality, imprecision, and an intense concern with (dis) honour and revenge (Said 1978; Ballard 1996).

From the very beginning and throughout the play, the audience is exposed to a negative and devilish appraisal of Othello, so that Iago and Roderigo refer to

[1] The best known are Elizabeth's edicts of 1596 and 1601 that sought to expel some 'black-amoors' from the land (Loomba 2001: 155).

him as 'the Moor' (1.1.39)[2] or 'the thick-lips' (1.1.67). They judge him to be 'an old black ram' (1.1.89), 'the devil' (1.1.92), 'a Barbary horse' (1.1.111), 'an extravagant and wheeling stranger' (1.1.135), and 'an erring barbarian' (1.1.343); he is also seen has having a deceitful, inconstant capricious nature: 'These Moors are changeable in their wills' (1.1.336) or as being irrational in his behaviour: 'Thus credulous fools are caught' (4.1.42).

Early modern discourses on Islam situate themselves within a longstanding Western tradition which routinely considered it attractive, as it was a religion of sensuality and a cover for monstrous sexual practices, and interpreted it as nothing but idolatry, in fact, as no religion at all. For these discourses, Islam remains indistinguishable from devilish witchcraft (Ballard 1996).

It is this kind of enticing 'sexual proselytism' which obsessively informs Iago's use of bestial imagery to describe the allegiance of Othello and Desdemona in his warnings to Brabantio:

> the devil will make a grandsire of you.
> (1.1.92)

> you'll have your daughter covered with a Barbary horse, you'll have your nephews neigh to you, you'll have coursers for cousins, and jennets for germans. […] your daughter and the Moor are now making the beast with two backs.
> (1.1.111–116)

And the speeches and dreams of a horrified Brabantio about his daughter and Othello's behaviour and the later supposed use of sorcery and devilish practices to seduce Desdemona:

> Damned as thou art, thou hast enchanted her,
> (1.2.63–64)

> Run from her guardage to the sooty bosom
> Of such a thing as thou – to fear, not to delight.
> (1.2.70–71)

> That thou hast practised on her with foul charms,
> Abused her delicate youth with drugs or minerals
> That weakens motion.
> (1.2.73–75)

> I therefore apprehend and do attach thee
> For an abuser of the world, a practiser
> Of arts inhibited and out of warrant.
> (1.2.78–80)

[2] The quotes of the English text of *Othello* are from the updated edition by Norman Sanders, *Othello*, Cambridge: Cambridge University Press, 2003.

She is abused, stol'n from me, and corrupted
By spells and medicines bought of mountebanks.
(1.2.61–62)

To fall in love with what she feared to look on?
It is a judgement maimed and most imperfect
That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practises of cunning hell
(1.3.98–102)

To Iago, as well as to the other characters who operate through strategies of the demonisation of 'racial alterity,' Othello remains 'an extravagant and wheeling stranger, / Of here and every where' (1.1.136–137), an oxymoronic fluctuating monstrous 'non-identity' which confounds ethnic, religious, cultural and sexual affiliations (Calbi 16). However, Iago, Roderigo and Brabantio – the characters who voice that notion in the play – are in fact deprived by the dramatist (through characterisation) of the moral and dramatic authority to make their views acceptable to the audience.

We do not hear any character call him by his name until Act one, Scene three, when Venice faces the Turkish threat and the Duke 'requires [his] haste-post-haste appearance' (1.2.37):

Valiant Othello we must straight employ you
Against the general enemy Ottoman.
(1.3.48–49)

Not surprisingly, it will be the characters belonging to the military and Venice aristocracy who refer to Othello most positively. They judge him as courageous: 'the valiant Moor' (1.3.46), 'Valiant Othello' (1.3.47); fair: 'Your son-in-law is far more fair than black' (1.3.285); and even worthy or noble: ''tis a worthy governor' (2.1.30), 'our noble and valiant general' (2.2.1), 'his good nature' (2.3.115).

Othello's evident rootlessness articulated contradictorily as romantically attractive 'otherness', encapsulates yet another contradiction in that 'he has a royal origin, a Christian baptism, a romantic bravura of manner and, most important of all, an orotund magnificence of diction' (Hunter 55), but also Oriental origins. He is both a great Christian gentleman and a 'turbaned Turk' (5.2.349).

Representations of the 'Christian turned Turk' proliferate in travel writings and religious literature of the early modern period. Renegades are portrayed as the 'dis-located' and 'dis-locating' antithesis of an incipient sense of Christian/European normativity and civilisation (Loomba 1989). If these depreciatory constructions of the renegade are brought to bear on Shakespeare's play, one is

in a better position to gauge Othello's reaction to the 'barbarous brawl' (2.3.163) which breaks out in Cyprus: 'Are we turned Turks?' (2.3.161). This question, of course, is part of a speech in which Othello appeals to Christian values in order to mark his distance from the Ottoman other that has just been vanquished by a providential storm: 'For Christian shame, put by this barbarous brawl' (2.3.163). Yet, this is also a speech which furtively announces the eruption of the Islamic enemy within himself at the end of the play:

> And say besides, that in Aleppo once,
> Where a malignant and a turbaned Turk
> Beat a Venetian and traduced the state,
> I took by the throat the circumcised dog,
> And smote him, thus.
> (5.2.348–352)

If we consider what we have just stated above in the light of Katan's paradigm for the analysis of cultural information (45), we can make out that Othello's construction as an 'outsider' is modelled, firstly, in relation to the *environment* and his social status in an oxymoronic tension, since he is 'noble' and 'valiant' but also a 'Moor'. He is both an aristocrat 'I fetch my life and being from men of royal siege' (1.2.21–22) and an important military officer for the state, but also a stranger. Secondly, it can be seen in relation to his *behaviour*, which is perceived as inseparable from his Oriental origins and therefore makes him supposedly inclined to deviant sexual practices, witchcraft, and duplicitous and inconstant attitudes – as he behaves passionately and irrationally in his response to the presumed adultery of his wife Desdemona. Thirdly, it is also apparent from the scope of the deeply-rooted *beliefs* and *prejudices* in relation to ethnic difference and Islam shared by the Venetian society and Renaissance England, which are represented in the play by the characters of Iago, Roderigo and Brabantio. And, fourthly, it is also modelled on his *core values* and his own consciousness as an individual identity, which will be transformed throughout the play, and will allow us to hear him defend Christian values as a convert before a 'barbarous brawl[s]' (1.3.153) and, at the end of the play, to refer himself as a 'malignant turbaned Turk' (5.2.349).

Othello in translation

Our reading of several Spanish translations of *Othello* will be informed by what George Steiner called "the dynamic reciprocities between successive translations" (13), and also by Alvarez and Vidal's argument that behind every one of the translator's selections, such as what to add, what to leave out, which

words to choose and how to place them, "there is a voluntary act that reveals his history and the socio-political milieu that surrounds him; in other words, his own culture [and ideology]" (5).

The translations were selected on the basis of three criteria. First, the translations had to be contextualised in different stages of our recent history. Second, the translators had to have some experience in the rendering of Shakespeare. It was highly important that they had translated the author's Complete Works or a major part of them. Third, the translations had to have been published in Spain. We have excluded translations published in other Spanish-speaking areas such as Latin America, which may be influenced by extra-cultural implications that differ from European ones.

The translators that best matched our criteria were: Luis Astrana Marín, who published his *William Shakespeare: Obras completas* [Shakespeare's Complete Works] in 1929; José Mª Valverde, who published the Complete Works in 1976; and the group of translators and researchers known as the Instituto Shakespeare, coordinated by Manuel Á. Conejero, who have so far managed to translate 19 plays and published their translation of *Othello* in 1985.

In 1991, Hewson and Martin proposed a model for the analysis of translations in which cultural aspects play a central role. They understand translation as a cultural equation in which the elements are: first, the actors involved – the person who starts the process, the translator, the sender, the receiver or receivers in both languages, etc.; second, the textual type; and third, the influence the two languages and cultures exert on one another. According to the authors, the sociocultural parameters are defined in relation to the target language/culture in comparison to the source language/culture, and these are: 1) the sociolinguistic norms; 2) the localisation of the translation and the connotations the cultural lexical items may have or have had in different cultures and times; 3) the receivers of the translation; and 4) the influence of previous translations, which can be considered as restrictive norms. They also point out some economic factors, such as: 1) the person who starts the process; 2) the translator or cultural operator and the circumstances surrounding him, such as time dedicated, and so forth; and 3) the motivation and the purpose of the translation.

Following Newmark (1988), Katan (1999) and others, Hurtado (2001) presents a list of relevant factors when dealing with the translation of cultural items and aspects: 1) the relation between the cultures; 2) the textual genre and setting, especially when recognised translations exist; 3) the relevance and importance of the referent in the original text; 4) the nature of the cultural word – the recency of the word, its universality, etc.; 5) the nature of the readership, their motivation and cultural, technical and linguistic level; and 6) the purpose of the translation.

If we analyse the selected translations in the light of the *variational approach* proposed by Hewson and Martin (1991), the factors to be taken into account when dealing with the translation of cultural aspects highlighted by Hurtado (614–615), and the comments by Ezpeleta (307–310) on lexical choices in drama translation, we can conclude that the most relevant factors in rendering the cultural aspects related to otherness in *Othello* have been the existence of recognised translations, the purpose of the translation, and the motivation and circumstances of the translator.

The existence of recognised translations

Before Astrana's Shakespeare's Complete Works was published in 1929, 15 Spanish translations of *Othello* had appeared in Spain. The first one was published in 1802 by Teodoro de la Calle, and was rendered not directly from English but from Ducis's 1792 version into French. Translations into Spanish from French were relatively frequent throughout the eighteenth and early nineteenth century. This is the case of the translations by Laureano Sánchez Garay and Francisco Luis de Retés, both published in 1868; Antonio Palau Dulcet's rendering in 1868; the work by Ambrosio Carrión and José Mª Jordá, published in 1913; and the Complete Works by Rafael Martínez Lafuente, which was also published in 1913. Some others were adaptations or abridged translations, like those by José García Villalta, which appeared in 1841, Francisco Miquel i Badía's translations in 1866, or those by Francisco Navarro y Ledesma and José de Cubas, published in 1905 (Serrano 1988).

Translations by important translators and authors were also published during this period. This is the example of the very well-known translations from English by Jaime Clark, published in 1873–1874, the translation by Marcelino Menéndez y Pelayo, published in 1881, and those by Guillermo Macpherson, in 1881.

The existence of recognised translations and the status of many of the authors of the translations, together with the fact that the play we are dealing with is in the centre of the universal canon of literature, may have constrained the possibilities of the translators we are analysing. Obviously, the possibilities of distancing oneself from the text are directly associated to the motivation and purpose of the translation.

The purpose of the translation, the motivation and circumstances of the translator

Each solution the translator adopts when translating a text responds to the global option that affects the whole text – the translation method – and depends on the purpose of the translation. The translation method affects the way micro-

units of the text are translated, that is to say, the translation techniques (Molina and Hurtado 508). Logically, purpose, method and techniques should function harmoniously in the text. Thus, in our analysis we have considered the purpose, motivation and circumstances of the translation, and have distinguished between the method chosen by the translator that affects the whole text, and the translation techniques that affect micro-units of the text.

The translations we are dealing with respond to similar purposes. Two of them were to be included in the *Complete Works of Shakespeare* and published by major Spanish publishers such as Aguilar (now disappeared), in the case of Luis Astrana Marín, and Espasa-Calpe, in the case of José María Valverde; and the other, the Instituto Shakespeare's translation, was included as part of a larger collection of annotated classics called 'Letras Universales' published by Cátedra, which at present is one of the most well-known and prestigious publishers in Spain.

In the Introduction to his Complete Works, Luis Astrana Marín claims that his main objective when translating Shakespeare was to render his works as accurately as possible. His reasons were that, at the beginning of the twentieth century, Spain was still burdened with an outrageous literary void, for Shakespeare's plays and poetry had not yet appeared in a complete edition translated directly from English. He also stated that he did not agree with the translation methods previous translators had used, and scorned their versions on the ground that they were false and spurious.

His translations were therefore born out of the urgent need to spread Shakespearean knowledge and aesthetic and literary values in Spanish, and to do so according to a method, a strategy and a series of techniques which he considered more appropriate than those previously used. He chose literal translation as his method and translation in prose as the linguistic form that best accommodated his purposes. His strategy, following Bassnett's classification (90), would be to "treat the theatre text as a literary work". As Bassnett has pointed out, "this kind of translation is particularly common where complete works of a given playwright are undertaken, and where the commission is for publication rather than for stage production" (90).

In our view, using prose to render Shakespeare entails the risk of paraphrasing the playwright instead of actually translating him. Indeed, Astrana's characteristic paraphrasing evidences the fact that he was sometimes more concerned with commenting on Shakespeare than with actually paying attention to stylistic features or figurative uses of language. Characteristics specific to dramatic texts such as distinctive features of dialogue, patterns of intonation, or other paralinguistic features are also neglected in his translation.

The techniques used by Astrana, consistent with the literal method he chose, are mainly literal translation, linguistic amplification, and lexical and structural

calques. We can also find examples of modulation, established equivalents, particularisations or transpositions. As a result of his frequent use of literal translation, he often disregards the figurative uses and stylistic value of the original verses, such as in the translation of 'the thick-lips' as 'el de los labios gordos'[3]; or 'your son-in-law is far more fair than black' (1.3.285) as 'vuestro yerno es más bello que atezado'.

In the translation of 'Barbary horse', with a pun on 'barbarian', he chooses to translate the literal meaning of 'Barbary horse' (1.1.112) as 'caballo berberisco'; 'berberisco' in Spanish is a synonym for 'Berber' and means 'that comes or belongs to the African region of Berberia'.

There are many other examples of linguistic amplification, paraphrasing and transposition which, as we have commented above, contribute to create the impression that Astrana is more interested in explaining Shakespeare than in actually rendering him. Where Desdemona says:

> I saw Othello's visage in his mind,
> And to his honour and his valiant parts
> Did I my soul and fortunes consecrate.
> (1.3. 248–250)

He translates:

> En su alma es donde he visto el semblante de Otelo, y he consagrado mi vida y mi destino a su honor y a sus valientes cualidades.

In the following example of linguistic amplification, 'his Moorship's ancient' (1.1.33) is rendered as 'alférez de su señoría moruna' and in using the adjective 'moruna' a depreciatory meaning is added. In Spanish the adjective 'moruno', now very rarely employed, literally means 'that comes from North Africa', and it was frequently used in compounds and collocations as a synonym for black colour; however, in the Spanish diachronic corpus CORDE[4] we can find old instances of the word used in a depreciatory sense. In the following fragment of a poem from 1435, a converted Jew (Jews were disparagingly called 'marranos' in mediaeval Spain) is said to smell like a 'moruno', that is to say, he smells like an animal:

[3] The quotes from Astrana's translation of *Othello* are from: Luis Astrana Marín, *Obras Completas de William Shakespeare*, Madrid: Aguilar, 1929.

[4] CORDE is the Diachronic Reference Corpus of the Old Spanish Language of the Real Academia Española de la Lengua (RAE) (Royal Spanish Academy of the Spanish Language). It comprises a collection of written and spoken Spanish from the year 1100 to the present with a text database of more than 300 million words.

en medio del suelo llano.
¡A él todos, qu'es *marrano*!
Ponen las sahumaduras
y oluras
porque huele a *moruno*,
nunca le fallesce uno
muy borruno

(Juan Alfonso de Baena, *Poesías [Suplemento al Cancionero de Baena]*, 1435; CORDE)[5]

In the translation of 'an old black ram is tupping your white ewe' (1.1.89–90) as 'un viejo morueco negro está topeteando a vuestra oveja blanca' he particularises the word 'ram' by using a more concrete term and translating the word as 'morueco', which in Spanish means 'an uncastrated adult male sheep, used for breeding'. The word, now very rarely used, appears in the CORDE in a figurative sense and implies lascivious and bestial behaviour, as in the following example from the 1916 translation of *The Thousand and One Nights* by Blasco Ibáñez:

Y no volví a la realidad hasta oír las grandes carcajadas que lanzaban las jóvenes al verme fuera de mí como un *morueco* ayuno desde su pubertad…
(CORDE)

In the CORDE there are no instances of the borrowing 'topetear' for 'tupping' "covering sexually; from a northern dialect form of the noun 'tup' meaning 'ram'" (Sanders 69), which is used only in this example in the Shakespeare corpus.

In some of the particularisations he uses, we can observe a tendency to accommodate to the precise meaning. We find a variety of expressions referring to blackness, for example 'denegrido' (turned black), as in the translation of 'the sooty bosom' (1.2.70) as 'el seno denegrido'; or 'atezado', as in the translation of 'Your son-in-law is far more fair than black' (1.3.285) as 'vuestro yerno es más bello que atezado' or in the translation of 'the black Othello' (2.3.27) as 'del atezado Otelo'. 'Atezado' is literally said of someone who has a dark complexion or is blackened by the action of sunshine. The use of the term poses the emphasis not on the race but on the colour of the skin and is congruent with the impression that blackness in *Othello* is used to identify the character by his Arab or Berber origins, and therefore as different to Venetian white peoples. The word 'atezado' is rarely used in present times but we find old examples in the Spanish

[5] The references and examples of Spanish literary texts are contained in: "Corpus diacrónico del español." REAL ACADEMIA ESPAÑOLA: Banco de datos (CORDE).

diachronic corpus of similar uses of the word which describe, but do not qualify, the character:

> Era don Luis etíope *atezado*
> Doblado en cuerpo, en ánimo sencillo,
> De barba hasta los pechos prolongado,
> Aunque parezca fábula el decillo.
> Lo blanco de los ojos relevado
> Con algo junto al círculo amarillo,
> Cano el mostacho, que a enlazar se atreve,
> El tiempo al fin, el ébano y la nieve.
>
> (Lope de Vega Carpio, *La Dragontea*, 1598; CORDE)

José María Valverde published his *William Shakespeare: Teatro Completo* [Shakespeare's Complete Works] in 1967. Like Astrana, Valverde chose literal translation as his method, and he decided to render the whole text in prose for reasons mainly related to the circumstances surrounding the translator. In the introduction to his Complete Works (1967) and in some other publications (1993) he stated his reasons for translating literally and in prose, which could be summarised as lack of time, funding and ability. He claims that it would be extremely difficult to translate the whole of Shakespeare's production in verse, as it would require an entire lifetime dedicated to the purpose:

> De la presente traducción lo primero que hay que señalar es que está en prosa, pues poner en verso el teatro completo de Shakespeare requeriría varias décadas de entrega total (Valverde, vol. I, XIII)

However, he also states that his decision to translate in prose is coherent with the purpose of his translation, which is not conceived for the theatre but for general distribution.

He uses a variety of techniques to translate cultural items, including borrowings, lexical and structural calques, or literal translations, which are the ones that best accommodate the literal translation method he employs. He closely adheres to the wording and construction of the source text and, in consequence, comprehension is frequently undermined, the text appears stilted and unnatural, and the aesthetic and expressive values are very frequently lost.

We can also observe the use of some other techniques like discursive creations, as in the translation 'alférez de Su Morenidad'[6] for 'his Moorship's ancient' (1.1.33), or modulations, such as in the translation of 'an old black ram

[6] The quotes of Valverde's translation of *Othello* are from: J. Mª Valverde, *William Shakespeare. Teatro Completo*. 2 vols, Barcelona: Planeta, 1967.

is tupping your white ewe' (1.1.89–90) as 'el Viejo macho cabrío está cubriendo a vuestra ovejita blanca'. In the following example from the Spanish diachronic corpus 'macho cabrío' appears associated with 'lust':

> los llamados vicios capitales, caballeros un año la soberbia sobre un pavo real, la avaricia en un buitre, la *lujuria* en un *macho cabrío*, la ira en un oso, la gula en un marrano, la envidia en un lebrel y la pereza sobre un borrico;
> (Miguel Garrido Atienza, *Las fiestas del Corpus. Antiguallas granadinas*, 1889; CORDE)

As we have seen in some of the examples, and in general, we can state that his options, consciously or not, contribute to reinforce the disparaging image of the character as a stranger both by his race, his origins and his sexual behaviour. Where Astrana translates 'an erring barbarian' (1.3.343) as 'un berberisco errante' and lessens the deprecating value of the adjective 'barbarian' and thus the image of Othello, Valverde prefers to keep 'bárbaro', which in Spanish has the meaning of 'ferocious, cruel'. Where the Instituto translates 'a malignant and turbaned Turk' (5.2.349) as 'un turco altivo, su cabeza cubierta de arrogancia' (literally: 'a proud Turk, his head covered with arrogance'), Valverde says literally 'un maligno turco con turbante'.

The method employed by the Instituto Shakespeare is – following Molina and Hurtado's terminology (508) – the interpretative-communicative method (the translation of the sense), and the text is approached both as a dramatic work and a literary piece. They state that their intention is to reproduce the precise contextual meaning of the original by taking into account the aesthetic values and expressive component of the original text, such as peculiar choice of words, figurative language, metaphors, images, puns, and so forth. As a strategy, they claim they want to produce a theatrical translation (Instituto Shakespeare 50) or, in Bassnett's (90) terms, "to translate performability"; that is to say, to create fluent speech rhythms considering patterns of intonation, and other paralinguistic features. The translation method affects the way micro-units of the text are translated, and therefore the Instituto Shakespeare's translation distinguishes itself from those of the other translators considered in this paper by its flexibility in using a wide range of translation techniques.

We find examples of modulation, as in the translation of 'Un semental berberisco' for 'a Barbary horse' (1.1.111–113). Here, the use of 'semental' emphasises Othello's sexual potential, whereas the connotations (ferocious and cruel) which are present in 'barbary' with a pun on 'barbarian' disappear.

There are instances of discursive creations, such as in the rendering of 'the thick-lips' (1.1.67) as 'ese bocagrande'. In Cervantes' *Don Quijote*, we find two instances in which the collocation 'boca grande' appears to refer either to someone of a 'malicious character' or to a 'turbaned moor':

tendría hasta veinte y cuatro años, carirredondo, de nariz chata y de *boca grande*, señales todas de ser de *condición maliciosa*

Su *turbante* era mayor dos veces que el mayor de alguna de las otras; era cejijunta, y la nariz algo chata; la *boca grande*, pero colorados los labios;
(Miguel de Cervantes Saavedra, *Segunda parte del ingenioso caballero don Quijote de la Mancha*, 1615; CORDE)

We also find frequent examples of transpositions, such as in the translation 'Estos moros son volubles, veleidosos' for 'These Moors are changeable in their wills' (1.3.336); or 'un ovejuno negro está montando a tu blanca cordera' which renders 'an old black ram is tupping your white ewe' (1.1.89–90). Here, although the bestial image is maintained in 'ovejuno negro' (sheepish black man), the lascivious behaviour appears to be minimised if compared with the two other translations where 'ram' was translated as 'morueco negro' (Astrana) and 'macho cabrío' (Valverde), as we have commented above. In the following transposition: 'Tú la hechizaste. ¡Tú, con tus malas artes!' for 'Damned as thou art, thou has enchanted her' (1.2.64), the reduction of 'damned' eliminates the association of witchcraft ('thou has enchanted her') with infidel religious practices ('damned').

Linguistic compressions in the Instituto Shakespeare's translation tend to accommodate the text to fluent oral patterns in Spanish. In the following example: 'un vagabundo sin raíces y sin patria' for 'an extravagant and wheeling stranger of here and everywhere' (1.1.134–135), the image of Othello as a stranger is softened, especially when compared with the other two translations: 'un extranjero, vagabundo y nómada, sin patria y sin hogar' (Astrana), 'un extranjero extravagante y vagabundo' (Valverde).

There are some instances of generalisation, such as in the translation of 'the gross claps of the lascivious Moor' (1.1.125) as 'los sucios brazos del lascivo moro'. And also of the opposite technique, particularisation, as in 'con drogas y brebajes has abusado de su virginidad, la obnubilaste', which renders 'Abused her delicate youth with drugs or minerals' (1.2.73–74). In the Spanish corpus we can find examples similar to the following in which lascivious behaviour and witchcraft appear associated:

tan inevitable y fuerte era el aojo y *hechizo* que de sus *lascivos* ojos enviaba.
(Fernando de Mena, Traducción de *la Historia etiópica de los amores de Teágenes y Cariclea de Heliodoro*, 1587; CORDE)

In the translation of the image 'to the sooty bosom of such a thing as thou' (1.2.70–71), we can observe that the Instituto Skaespeare maintains the loathsome impression of the original with the use of the adjective 'nauseabundo'

(nauseating): 'los brazos nauseabundos de alguien como vos?' but the reference to blackness in 'sooty' has disappeared. In the other two translations it is only the reference to blackness that remains: 'el seno denegrido de un ser tal como tú' (Astrana), or 'el pecho de hollín de un ser como tú' (Valverde).

Conclusion

The construction of Othello's alterity in the play is modelled on the basis of both his ethnical and religious origins, and is born out of the core of values and beliefs and the longstanding set of prejudices against Islam shared by Renaissance England and Spain.

As we have seen, by race he is associated with Moorishness and blackness, and by religion with Islam. However, as we have tried to show, the character is shaped in an oxymoronic tension regarding his social status, since he is perceived as different and therefore as a loathsome figure, but also as a courageous, noble aristocrat who is important and necessary for his social community. The question of his religious origins and affiliation is also paradoxical in the play. He situates himself and is seen by some of the characters as a defender of Venetian society and their Christian values. At the same time, however, he is accused by some other characters of devilish, impious practices, mainly related to sexual behaviour and inconstancy of character, both of which are images that have been associated to Islamic peoples throughout history.

The translations considered here show important divergences in the methods and techniques used to translate cultural items due mainly to the differences that exist in the motivation and circumstances surrounding the translators. However, those differences have important ideological consequences in the way images and lexical items carrying a cultural weight related to difference of race and religion have been rendered and the figure of Othello, as an outsider, is shaped.

The translations that adopt a literal method of translation, such as Astrana's or Valverde's, tend to keep or underline the deprecating values related to Moorishness, blackness and religion in the micro-units. The theatrical translation of the Instituto Shakespeare, which is concerned with the translation of sense and the aesthetic and dramatic values of the play, displays a wider range of translation techniques in the rendering of the micro-units. Although in the translation of the Instituto the disparaging aspects of the figure and the behaviour of Othello are maintained, especially those related to his sexual behaviour, we observe a tendency to unshackle the negative articulations of any racial or religious characterisation, which tends to be minimised. This could be due to a more conscious and respectful sociocultural context, and to a greater sensitiv-

ity to difference by the translators. This translation was published in the mid-eighties, a time which coincided with the 'translation studies cultural turn' and with an increased interest in multiculturalism by Shakespearean scholars.

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Appendix

ACT ONE. SCENE ONE

Scene	Character	ST: *Othello*	TT: Astrana	TT: Valverde	TT: Instituto Shakespeare
I.i.33	Iago	And I, God bless the mark, his Moorship's ancient	alférez de su señoría moruna.	y yo –¡Dios bendiga el título! – alférez de Su Morenidad	Y yo – Dios nos asista – sargento de su señoría
I.i.39	Iago	To love the Moor.	si en justicia estoy obligado a querer al moro.	si estoy inclinado a querer a ese moro por algún motivo justo.	¿Tengo quizá razones para estimar al Moro?

ACT ONE. SCENE ONE (contd.)

I.i.58	Iago	Were I the Moor, I would not be Iago;	al ser yo el moro, no quisiera ser Yago.	que si yo fuera el Moro, no sería Iago	que si yo fuera el Moro, Yagos no querría.
I.i.67	Roderigo	What a full fortune does the thick-lips owe,	¡Qué suerte sin igual tendrá el de los labios gordos si la consigue así!	¡Qué gran fortuna tendrá el de los labios gordos	Tiene suerte ese bocagrande.
I.i.89–90	Iago	Even now, now, very now, an old black ram Is tupping your white ewe. Arise, arise;	En el momento en que hablo, en este instante, ahora mismo, un viejo morueco negro está tope-teando a vuestra oveja blanca. ¡Levantaos, levantaos!…	ahora, ahora, ahora mismo, un viejo macho cabrío negro está cubriendo a vuestra ovejita blanca. Despertaos, despertaos,	Y ahora, en este instante, un ovejuno negro está montando a tu blanca cordera. ¡Arriba! ¡Ea!
I.i.92	Iago	Or else the devil will make a grandsire of you.	o, si no, el diablo va a hacer de vos un abuelo!	o si no, el diablo os hará abuelo.	¡El demonio va a hacerte abuelo!
I.i.111–13	Iago	you''ll have your daughter covered with a Barbary horse, you'll have your nephews neigh to you, you'll have coursers for cousins, and jennets for germans.	dejaréis que cubra vuestra hija un caballo berberisco. Tendréis nietos que os relinchen, corceles por primos y jacas por deudos.	haréis que a vuestra hija la cubra un caballo berberisco, haréis que os relinchen vuestros nietos, tendréis corceles por parientes y potros por descendientes.	¡Un semental berberisco está montando a tu hija! ¡Relincharán vuestros nietos! ¡Corceles serán vuestros parientes! ¡Y jacas tendréis como deudos!
I.i.115–16	Iago	your daughter and the Moor are now making the beast with two backs.	vuestra hija y el moro están haciendo ahora la bestia de dos espaldas.	vuestra hija y el moro están haciendo el animal de dos espaldas.	tu hija y el Moro están jugando ahora a la bestia de doble espalda.
I.i.125	Roderigo	To the gross clasps of a lascivious Moor:	[ha ido a entregarse] a los brazos groseros de un moro lascivo.	[ha ido a darse] a los groseros apretones de un lascivo Moro.	hasta los sucios brazos del lascivo Moro;
I.i.134–35	Roderigo	Tying her duty, beauty, wit, and fortunes	sacrificando su deber, su belleza, su ingenio y su	enlazando su obediencia, su belleza, su	sacrificando honor y belleza, y razón, y su suerte,

ACT ONE. SCENE ONE (contd.)

		In an extravagant and wheeling stranger Of here and everywhere.	fortuna a un extranjero, vagabundo y nómada, sin patria y sin hogar.	inteligencia y su fortuna a un extranjero extravagante y vagabundo,	a un vagabundo sin raíces y sin patria.
I.i.153	Iago	Though I do hate him as I do hell's pains,	le odio como a las penas del infierno,	le odio tanto como a las penas del infierno,	aunque lo odio como el peor suplicio del infierno.

ACT ONE. SCENE TWO

Scene	**Character**	**ST: *Othello***	**TT: Astrana**	**TT: Valverde**	**TT: Instituto Shakespeare**
I.ii.21–24	Othello	I fetch my life and being From men of royal siege, and my demerits May speak unbonneted to as proud a fortune As this that I have reached.	que derivo mi vida y mi ser de hombres de regia estirpe, y en cuanto a mis méritos, pueden hallar, a cara descubierta, tan alta fortuna como la que he alcanzado.	mi vida y mi ser proceden de hombres de rango real, y mis méritos pueden hablar, sin quitarse el sombrero, a una fortuna tan altiva como esta que he alcanzado.	que nací de noble estirpe y que merezco, sin tener que humillar mi cabeza ante nadie, el alto rango que he alcanzado.
I.ii.31–32	Othello	My parts, my title and my perfect soul Shall manifest me rightly.	Mi dignidad, mi estirpe y mi conciencia sin reproches me mostrarán tal como soy.	Mis cualidades, mi rango y mi alma perfecta manifestarán mi justicia.	Mi persona, mi rango y mi recta conciencia hablarán en defensa de mí.
I.ii.57	Brabantio	Down with him, thief!	¡Sus, a él! ¡Al ladrón!	Abajo con él, ladrón.	¡Apresadle! ¡Al ladrón!
I.ii.63–64	Brabantio	O thou foul thief! Where hast thou stowed my daughter? Damned as thou art, thou hast enchanted her,	¡Oh tú, odioso ladrón! ¿Dónde has escondido a mi hija? Condenado como eres, has debido hechizarla,	Ah tú, sucio ladrón, ¿dónde ha metido a mi hija? Condenado como estás, la has hechizado;	¿Tú lo dices, ladrón, miserable? Tú la hechizaste. ¡Tú, con tus malas artes! ¿Dónde está?
I.ii.70–71	Brabantio	Run from her guardage to the sooty bosom Of such a thing as thou – to fear, not to delight.	escapando de la tutela paterna para ir a refugiarse en el seno denegrido de un ser tal como tú, hecho para inspi-rar temor y no deleite.	escapando de quienes la guardaban hacia el pecho de hollín de un ser como tú, que da más terror que placer?	huyendo de su casa y arrojarse en los brazos nauseabundos de alguien como vos? ¡Por miedo, no por placer!

ACT ONE. SCENE TWO (contd.)

I.ii.73–75	Brabantio	That thou hast practised on her with foul charms, Abused her delicate youth with drugs or minerals That weakens motion.	que has obrado sobre ella con hechizos odiosos, que has abusado de su delicada juventud por medio de drogas o de minerales que debilitan la sensibilidad.	has obrado en ella con turbios hechizos, engañando su delicada juventud con drogas o minerales que debilitan el albedrío.	Sólo con hechizos practicados por ti. ¡Con viles sortilegios! Con drogas y brebajes has abusado de su virginidad, la obnubilaste.
I.ii.77–79	Brabantio	I therefore apprehend and do attach thee For an abuser of the world, a practiser Of arts inhibited and out of warrant.	Te acuso como corruptor de personas y practicante de artes prohibidas y fuera de la ley.	te apreso y te detengo, como engañador del mundo, ejercitador de artes prohibidas e ilícitas.	¡Date preso!¡Yo te acuso, por engaño y por hechizos – enemigo público – y por prácticas que están prohibidas y al margen de la ley!

ACT ONE. SCENE THREE

Scene	**Character**	**ST: *Othello***	**TT: Astrana**	**TT: Valverde**	**TT: Instituto Shakespeare**
I.iii.46	First Senator	Here comes Brabantio and the valiant Moor.	He aquí venir a Brabancio y al valiente moro.	Aquí viene Brabantio, con el valiente Moro.	Ahí llegan Brabantio y el valeroso general.
I.iii.47–48	Dux	Valiant Othello, we must straight employ you Against the general enemy Ottoman.	Valeroso Otelo, es menester que os empleemos inmediatamente contra el otomano, nuestro común enemigo.	Valiente Othello, os hemos de dar una misión enseguida contra el enemigo universal, el turco.	Valeroso Othello, es necesario que salgáis – y con urgencia – a combatir al Otomano.
I.iii.61–62	Brabantio	She is abused, stol'n from me, and corrupted By spells and medicines bought of mountebanks.	me la han robado y pervertido con sortilegios y medicinas compradas a charlatanes,	Ha sido engañada, me la han robado y corrompido con hechizos y brebajes comprados a saltimbanquis;	¡Ha sido violentada, señor! ¡Me la han robado! Seducida con hechizos y pócimas de brujo.
I.iii.81–82	Othello	Rude am I in my speech, And little blessed with the soft phrase of peace,	Rudo soy en mis palabras y poco bendecido con el dulce lenguaje de la paz,	Rudo soy de lenguaje, y con poca bendición en la blanda elocuencia de la paz,	Soy de discurso torpe y poco agraciado para las palabras que en la paz

ACT ONE. SCENE THREE (contd.)

I.iii.98	Brabantio	To fall in love with what she feared to look on?	¡caer enamorada de quien tenía miedo de mirar!	¿iba a enamorarse de quien le daba miedo mirar?	enamorarse de quien con mirarla sólo ya la horrorizaría?
I.iii.101–2	Brabantio	and must be driven To find out practises of cunning hell	y ante un hecho parecido, debe buscarse la explicación en las prácticas astutas del infierno.	y ello impulsa a buscar acciones de astuto infierno	y sucumbir al infierno, a sus artes y prácticas diabólicas.
I.iii.248–50	Desdemona	I saw Othello's visage in his mind, And to his honour and his valiant parts Did I my soul and fortunes consecrate.	En su alma es donde he visto el semblante de Otelo, y he consagrado mi vida y mi destino a su honor y a sus valientes cualidades.	he visto el rostro de Othello en su ánimo, y a su honor y a sus valientes cualidades he consagrado mi alma y mi suerte.	A él se rindió mi voluntad, y a su gallardía. Su cara es el espejo de su alma. Mi alma consagré a su valor y a sus gloriosos hechos
I.iii.284–85	Dux	If virtue no delighted beauty lack, Your son-in-law is far more fair than black.	si es verdad que a la virtud no le falta el encanto de la belleza, vuestro yerno es más bello que atezado.	si a la virtud no le falta clara belleza, vuestro yerno es mucho mejor que blanco.	si no es necesaria a la virtud adorno hermoso, no negro tendríais que llamar a Othello, sino virtuoso.
I.iii.336	Iago	These Moors are changeable in their wills–	Estos moros son inconstantes en sus pasiones	Esos Moros son cambiantes de voluntad.	Estos moros son volubles, veleidosos...
I.iii.343	Iago	an erring barbarian	un berberisco errante	un bárbaro errante	ese vagabundo moro
I.iii.381–4	Iago	The Moor is of a free and open nature, That thinks men honest that but seem to be so, And will as tenderly be led by the nose As asses are.	El moro es de una naturaleza franca y libre, que juzga honradas a las gentes a poco que lo parezcan, y se dejará guiar por la nariz tan fácilmente como los asnos…	El Moro es de carácter generoso y abierto, y cree honrados a los hombres en cuanto lo parecen, y se dejará llevar tan fácilmente por la nariz como los burros.	Del Moro no hay que temer malicia pues es franco y cree en la honestidad ajena, si es honesta la apariencia. De la misma nariz podré llevarle tal si borrico fuese.

ACT TWO. SCENE ONE

Scene	Character	ST: *Othello*	TT: Astrana	TT: Valverde	TT: Instituto Shakespeare
II.i.30	Montano	'tis a worthy governor.	es un digno gobernador	es un digno gobernador.	Es un buen gobernante
II.i.269 –72	Iago	The Moor, howbeit that I endure him not, Is of a constant, loving, noble nature; And I dare think he'll prove to Desdemona A most dear husband.	el moro, a pesar de que yo no pueda aguantarle, es de una naturaleza noble, constante en sus afectos y me atrevo a pensar que se mostrará para Desdémona un ternísimo esposo.	El Moro (aunque yo no le soporte) es de carácter constante, afectuoso y noble, y me atrevo a creer que resultará un marido muy amante para Desdémona.	En cuanto al Moro, ¡grande es su nobleza! ¡Pero mayor, mucho mayor, mi odio! Esposo ideal de Desdémona es.
II.i.269 –72	Iago	For that I do suspect the lusty Moor	Pues abrigo la sospecha de que el lascivo moro	pues sospecho que el lascivo Moro	El Moro, lo sospecho, ese lujurioso Moro, me robó el lugar
II.i.289 –90	Iago	Make the Moor thank me, love me and reward me, For making him egregiously an ass,	Quiero que el m oro me dé las gracias, me ame y me recompense por haber hecho de él un asno insigne,	haré que el Moro me esté agrade- cido, y me quiera y me recompense por hacer de él egregiamente un burro.	¡Me lo agradecerá el Moro! Me recompensará y tomará confianza, y haré de él un asno egregio,

ACT TWO. SCENE TWO

Scene	Character	ST: *Othello*	TT: Astrana	TT: Valverde	TT: Instituto Shakespeare
II.ii.1	Herald	It is Othello's pleasure, our noble and valiant general,	Es gusto de Otelo, nuestro noble y valiente general,	Es deseo de Othello, nuestro noble y valiente general,	Othello, nuestro noble y valeroso general,

ACT TWO. SCENE THREE

Scene	Character	ST: *Othello*	TT: Astrana	TT: Valverde	TT: Instituto Shakespeare
II.iii.2 7	Iago	to the health of the black Othello.	de buena gana bebería a la salud del atezado Otelo,	a la salud del negro Othello.	a la salud del negro Othello.

ACT TWO. SCENE THREE (contd.)

II.iii. 115	Montano	his good nature	su bondad natural	su buena naturaleza	Su gran bondad
I.iii.151–53	Othello	Are we turned Turks, and to ourselves do that Which heaven hath forbid the Ottomites? For Christian shame, put by this barbarous brawl.	¿No hemos vuelto turcos y hacemos contra nosotros mismos lo que el Cielo no nos ha permitido hacer contra los otomanos? ¡Por pudor cristiano, cesad esta querella bárbara!	¿Nos hemos vuelto turcos, y nos hacemos a nosotros mismos lo que el Cielo ha impedido a los otomanos? Por vergüenza de cristianos, dejad esta bárbara riña.	Acaso nos convertimos en turcos y hacemos lo que el cielo al Otomano no permite. Peleáis como bárbaros. ¿Y os llamáis cristianos? En poco estima su alma quien se atreva a mover, airada, su espada.

ACT THREE. SCENE THREE

Scene	**Character**	**ST: *Othello***	**TT: Astrana**	**TT: Valverde**	**TT: Instituto Shakespeare**
III.iii.265–8	Othello	Haply for I am black, And have not those soft parts of conversation That chamberers have;	Quizá porque soy atezado y carezco de esos dones melosos de conversación que poseen los pisaverdes;	Quizá porque soy negro y no tengo esas blandas cualidades de conversación que tienen los elegantes;	Porque mi piel es negra, porque me falta el don de conversar como los cortesanos;
III.iii.375–7	Iago	Are you a man? Have you a soul? Or sense? God bu'y you; take mine office. O wretched fool, That lov'st to make thine honesty a vice!	¿Sois un hombre? ¿Tenéis alma o sentimiento?… Quedad con Dios; aceptad la renuncia de mi cargo…¡Oh miserable imbécil, que vives para ver la honradez transformada en vicio.	¿Tenéis alma o juicio? Dios os proteja: os devuelvo mi cargo. ¡Ah necio miserable, que he vivido para hacer un vicio de mi lealtad!	¿Hombre os llamáis? ¿Hombre con alma y sentimientos? ¡Que Dios os ayude! ¡Renuncio a mi cargo! ¡Necio miserable, que en vicio conviertes la honestidad!
III.iii.387–9	Othello	My name, that was as fresh As Dian's visage, is now begrimed and black As mine own face.	Su nombre que era tan puro como el semblante de Diana, está ahora tan embadurnado y negro como mi propio rostro…	Mi honor, que estaba tan intacto como el rostro de Diana, ahora está negro y oscurecido como mi propia cara.	Mi nombre era limpio como la faz de la propia Diana. ¡Sucio y negro es ahora tal como mi rostro!

ACT THREE. SCENE FOUR

Scene	Character	ST: *Othello*	TT: Astrana	TT: Valverde	TT: Instituto Shakespeare
III.iv.2 2–24	Desdemona	my noble Moor Is true of mind, and made of no such baseness As jealous creatures are,	pues si mi noble moro no fuera un alma leal y exento de esa bajeza de que están hechos los seres celosos,	mi noble Moro es de leal ánimo y no está hecho de tal bajeza como los celosos,	Othello es noble, en verdad, y leal –muy distinto de esos que a los celos se entregan con bajeza –,
III.iv.2 7–28	Desdemona	where he was born Drew all such humours from him	el sol bajo el cual ha nacido secó en él semejantes humores.	Creo que el sol bajo el cual nació le absorbió tales humores.	allá donde él nació, el sol le liberó de esos humores.
III.iv.1 37	Desdemona	Hath puddled his clear spirit;	ha turbado la claridad de su inteligencia	lo que le ha enturbiado su claro espíritu;	ha alterado su espíritu transparente.

ACT FOUR. SCENE ONE

Scene	Character	ST: *Othello*	TT: Astrana	TT: Valverde	TT: Instituto Shakespeare
IV.i.42	Iago	My medicine, work! Thus credulous fools are caught;	¡Opera medicina mía, opera! ¡Así se atrapa a los tontos crédulos!	A trabajar más; mi medicina da resultado. Estos tontos crédulos quedan así atrapados.	Atrapa, de ese modo, a crédulos y a necios
IV.i.20 4	Lodovico	God save you, worthy general!	¡Dios os guarde, digno general!	Dios os salve, ilustre general.	¡Dios os guarde, valeroso general!

ACT FIVE. SCENE TWO

Scene	Character	ST: *Othello*	TT: Astrana	TT: Valverde	TT: Instituto Shakespeare
V.2.33 8–52	Othello	Speak of me as I am, nothing extenuate, Nor set down aught in malice. Then must you speak Of one that loved	hablad de mí tal como soy; no atenuéis nada, pero no añadáis nada por malicia. Si obráis así, trazaréis entonces el retrato de un	habléis de mí, como soy: no atenuéis nada, ni lo recarguéis con rencor. Entonces debéis hablar de uno que amó, no con juicio, sino	hablad de mí tal como soy. No excuséis ni agravéis mi culpa por rencor. Hablad de alguien que amó torpemente,

ACT FIVE. SCENE TWO (contd.)

		not wisely but too well, Of one not easily jealous, but being wrought Perplexed in the extreme, of one whose hand, Like the base Indian, threw a pearl away Richer than all his tribe, of one whose subdued eyes, Albeit unused to the melting mood, Drop tears as fast as the Arabian trees Their medicinal gum. Set you down this, And say besides, that in Aleppo once, Where a malignant and a turbaned Turk Beat a Venetian and traduced the state, I took by the throat the circumcised dog, And smote him, thus.	hombre que no amó con cordura, sino demasiado bien; de un hombre que no fue fácilmente celoso; pero que una vez inquieto, se dejó llevar hasta las últimas extremidades; de un hombre cuya mano, como la del indio vil, arrojó una perla más preciosa que toda su tribu; de un hombre cuyos ojos vencidos, aunque poco habituados a la moda de las lágrimas, vertieron llanto con tanta abundancia como los árboles de la Arabia su goma medicinal. Pintadme así, y agregad que, una vez en el Alepo, donde un malicioso turco en turbante golpeaba a un veneciano e insultaba a la República, agarré de la garganta al perro circunciso y dile muerte…, así.	demasiado: de uno nada fácil a los celos, pero, una vez llevado a ellos, agitado hasta el extremo: de uno cuya mano (como el pobre indio) tiró una perla más rica que toda su tribu: de uno cuyos ojos afligidos, aunque desacostumbrados al ánimo de derretirse, vierten lágrimas tan deprisa como los árboles de Arabia su savia medicinal. Escribidle eso, y decid, además, que una vez, en Aleppo, cuando un maligno turco con turbante pegaba a un veneciano e insultaba a la República, agarré por el cuello al perro circunciso, y le herí así.	pero amó demasiado; alguien que puso barrera a los celos, pero, al instigarle, quedó preso en la locura; de alguien cuya mano – como un bárbaro indio – arrojó lejos de sí una perla más valiosa que toda su tribu; de alguien, sus ojos afligidos, no dispuesto a enternecerse; que vierte lágrimas abundantes, como los árboles de Arabia el bálsamo de curación. Sea esto lo que digáis; decid, también, que en Aleppo hubo un turco altivo, su cabeza cubierta de arrogancia, que causó ofensa a los de Venecia con insultos al Estado; y que, tomando al perro circunciso por el cuello, le hirió de muerte… así.