

Translation of Shakespeare into Spanish

The translation of Shakespeare's works into Spanish, it must be said, was a rather late process, especially if compared with the inverse process of literary translation from Spanish into English.

A contemporary of Shakespeare was Cervantes. Both died in April 1616. Cervantes' most famous book, *Don Quixote de la Mancha*, was first published in Madrid in 1605, and two years later, in 1607, it was already translated into English by Thomas Shelton and published in London in 1611. Shakespeare, by contrast, had to wait till the 18th century to see his *Hamlet* translated into Spanish in 1772 by Ramón de la Cruz, a writer and dramatist himself, and not directly from the original tongue, but from French.

Shakespeare's *Sonnets* and the rest of his poetry, on the other hand, had to wait for more than another century. It was all translated for the first time in 1877 by Matías de Velasco y Rojas; this time it was from the original, "fielmente del original inglés", as the translator says.

If we wanted to look for the causes of this 'almost incredibly delayed process' we would certainly have to take into account first the almost absolute ignorance of and disregard for the English language in Spain well into the last part of the 18th century. The first English grammar was published in Spain in 1784, fourteen years after the first *Hamlet* translation, and it was written by an English gentleman, Juan Steffen, who lived in Valencia and worked as an interpreter for the Royal Board of Commerce and the English Consulate. As a contrast, the first Spanish grammar and dictionary, *Bibliotheca Hispánica*, by Richard Percyvall, was published in

London in 1590.¹ The British “insularity”, plus some other political, religious, and historical preconceptions could have contributed to this situation. These facts explain why some of the first Spanish translations of Shakespeare, like the one of *Hamlet* in 1772, were done not directly from English but from French. As a matter of fact English Studies were introduced for the first time in the Spanish University just 40 years ago, and English started to be taught in secondary schools in the nineteen seventies.

But if Shakespeare’s translation into Spanish came rather late, it can also be said that its momentous progress and abundance, especially in the second part of the 20th century, compensates appropriately for its scarcity in the past. In the last twenty years alone more than three hundred Spanish translations and editions of Shakespeare’s works can be recorded, some of them referring to a single work, and some also to his complete works. As for the *Sonnets*, there have been in all about 30 translations since 1877, many of them being partial translations and 11 complete translations of the 154 Shakespearean Sonnets. Some have been translated in prose and some others in verse. The most frequently translated one has been *Sonnet* 18, about 24 times. Sonnets 29 and 116, about 19 times. Sonnet 30, for instance, has been put into Spanish 16 times, two of them in prose and the rest in verse. Eleven of these translations have been done after 1971 and all of them in verse, and most of them published in bilingual editions. As for the rest of the Poems, *A Lover’s Complaint*, *The Passionate Pilgrim* and *The Phoenix and the Turtle* have been translated three times in almost two centuries, the first in 1877 and the last one in 1975. In addition *The Rape of Lucrece* and *Venus and Adonis* have been translated in the same period of time three times into Spanish and one into Catalan.²

Besides the translations themselves, there have been several critical commentaries and analyses of the Shakespearean translations and bibliographies. Eduardo Julia Martínez published in 1918 a seminal study on the topic with the title *Shakespeare in España, traducciones, imitaciones e influencia de las obras de Shakespeare en la literatura española*. The well known English Hispanist Sir Henry Thomas delivered in the British Academy of London a lecture in 1949 which was published in 1952 under the title of *Shakespeare in Spain*. On the other hand in his article “Shakespeare en España desde 1933 a 1964” José Siles Ratés wrote in 1964 a brief commentary

¹ Cf. J.-C. Santoyo, “Richard Percyvall y el primer diccionario Español-Inglés”, *ES, Revista de Filología Inglesa* 1974, n° 4, pp. 73–108.

² For a detailed study of the Spanish translations of Sonnet XXX cf. J. M. Ruiz, “Shakespeare’s poetry into Spanish: Sonnet XXX. Priority to content or language and verse?”, *ES, Revista de Filología Inglesa* 1998, n° 21, pp. 15–39.

on the Spanish translation of the Sonnets made by Angelina Damians de Bulart and published in 1944.

And then after 1971 there have been a few more contributions to the subject. Dámaso López García (1978) published an article in *Revista de Estudios Ingleses* on the Spanish translations of the Sonnets with the title “Las traducciones de los Sonetos de Shakespeare”. In it the author comments on a series of translations done by Luis Astrana Marín (1929), Manuel Mújica Láinez (1964), Agustín García Calvo (1974), Fátima Auad and Pablo Mañe (1975), José Méndez Herrera (1976), and J.F. Elvira-Hernández (1977). In his study the author takes Sonnet 18 as a sample to make a comparative analysis of the different translations. In 1979 a bibliography was published by Rosa María Martínez Ascaso and Aránzazu Usandizaga Sainz of the Spanish translations of Shakespeare, *Bibliografía de traducciones españolas de las obras de William Shakespeare*. A few years later, in 1983, Angeles Serrano Ripoll published another bibliography with the title *Bibliografía shakesperiana en España; crítica y traducción*, in which the author gives an incomplete series of translators. The following year, 1984, another short work was presented by Juan V. Martínez, *Shakespeare en la crítica bibliotectual*. A much more extensive analysis of the Sonnets translations is a book of 910 pages by María Micaela Muñoz Calvo, *Ediciones y traducciones españolas de los sonetos de William Shakespeare: Análisis y valoración crítica* (1986). The author makes a detailed and almost exhaustive analysis of the version of ten Shakespearean sonnets made by the 24 translators who worked with the sonnets from the very first in 1877 up to the latest, Manuel Alvarez de Toledo, who translated Sonnet 66 in 1983. The sonnets studied in Muñoz’s work include the following numbers: 2,18,29,66,71,104,116,127,129, and 146. The analytical model used in the study is based, according to the author (1986: 5–6), on the model laid out by Prof. Julio César Santoyo, a differential and contrastive analysis “directly focused upon the negative aspects of translation which, by their absence or presence, give it an exclusively linguistic value judgement”. The author refers to the term ‘transleme’ introduced by Prof. Santoyo, meaning the basic unit of translation, or “the minimum unit of interlinguistic equivalence susceptible to functional permutation and not reducible to smaller units without the loss of the equivalence condition”. Angeles Serrano Ripoll went back again to the Shakespearean theme with her new book *Las traducciones de Shakespeare en España: el ejemplo de Othello*, published in 1988. Finally a work by Isidro Pliego Sánchez, *Teoría y práctica de la traducción literaria* (1993), which deals with the theoretical and practical problems of translation, examines also some of the translations into Spanish of a few Shakespearean sonnets.

Shakespearean Drama Translation into Spanish

It can be said that in the translation into of Shakespeare into Spanish more attention has been paid to drama than to poetry which is in part natural since drama has been generally more popular than poetry. But it also happens with drama that there are some plays which have been profusely translated while some others have received very little attention. We can see in the Appendix at the end of these pages the great difference in the number of translations and also the different dates in which the first and the last translations of each play were done. A close analysis of the Spanish translations of each one of the Shakespearean plays would take us too much space and time. As an example suffice it now to have a general view at some of the translations of one of the more representative and most translated Shakespearean plays into Spanish, *Hamlet*.

Hamlet's Translations

There has been, as could be expected, a great development in the quality, methodology and objectives of the Shakespearean translations if we compare the different versions made during these two past centuries. A few insights into the most representative translations of *Hamlet* can easily show the difference in conditions, approach, performance, and final results of each translator.

The first Spanish translation of *Hamlet*, as has been said, was done by Ramón de la Cruz (1731–1794), a prolific and well known playwright himself, and especially a writer of 'Sainetes' (a one-act farce or comic sketch). He translated *Hamlet* from the French version made by Ducis which was based in its turn on the *English Theatre* by Pierre Antoine De la Place. La Place's work is a shortened version including in the text only the scenes he considers more important. Ducis, in his turn, reduces also the number of characters, changing some of the names and shortening also the plot. Ramón de la Cruz, for his part, reduces also the number of characters, changing as well some of their names. Even the title becomes *El Hamleto*, instead of simply *Hamlet*. And also the position of the main characters is changed: Hamlet is not a Prince but the king of Denmark, and Ophelia is not the daughter of Polonius but of Claudius, and so she becomes Hamlet's cousin. The number of scenes varies also very much from the original. For instance, in Act V there are 7 scenes instead of the 2 of the original. Hamlet's famous monologue "To be or not to be", Polonius's death, and some other elements simply disappear from the text. As a consequence, from a modern

point of view, this first Spanish version of *Hamlet* can hardly be properly called a translation; it is rather an adaptation.

The second attempt was made in 1798 by Leandro Fernández de Moratín (1760–1828), a well known writer who travelled widely in Europe, and who while in England took an interest in Shakespeare whose *Hamlet* he translated, under the pseudonym of Inarcio Celenio, directly from the original. And it is interesting to note that he decided to translate *Hamlet* because he considered it “one of the best Shakespeare’s tragedies and the one which was performed with greatest frequency and applause in the English theatres”. While translating the work he had in front of him the original text and also the French translation done by Laplace and Letoumeur, which were not much of a help to him if we believe him when he writes about this translation: “traducción pérfida (perfidious, treacherous translation), o por mejor decir, una obra compuesta de pedazos suyos y ajenos, que en muchas partes no merece el nombre de traducción” (p. 2).

Moratín’s version has been, considering its editorial success, a modelic work; since its publication it has reached 45 editions which have been appearing until present times; the last one I have recorded was published in 1978. The translation in general keeps well to the original text although in the form there are some variants. For instance, it is translated mainly in prose except for a few passages: the words of the 2 comic actors, Ofelia’s songs, one passage by Hamlet himself (III, xv), and the words of the gravedigger in Act V, ii. Following also the Neoclassic custom of changing the scene when a new character enters, Moratín increases greatly the number of scenes, so that, for instance, in Act III instead of the original 4 scenes he has 28, and in Act V instead of 2 he introduces 11. Another interesting innovation is his use of a large number of notes on the text and stage direction for the scenes.

The third name in the list of translators is Jaime Clark, who toyed with the idea of translating the complete works of Shakespeare, but only translated a part of them. Between 1870 and 1876 he produced five volumes with ten tragedies and comedies among which is *Hamlet*. He also translates from the original English text and keeps faithfully to the original in translating the passages of prose in prose and those of verse in verse. He has tried, in his own words, “to be as faithful and correct as his knowledge of the Castilian language would allow him”. He also admits having made use of former translations, probably the French by Letoumeur and the German by Schlegel.

In the 19th century there is yet another Englishman who translated Shakespeare into Spanish, Guillermo Mac Person. He translates all the plays from English and keeps generally to the original translating the passages of prose into prose and those of verse into verse. His work has been rather

successful, with 10 editions, some of them in our times. When translating the verse he uses the hendecasyllabic line which often becomes stilted and stiff and sometimes difficult to understand. And also in the passages of verse generally the translation has more lines than the original.

The number of Shakespearean translations into Spanish increases and, to a certain extent, proliferates in the 20th century. One of the first and well accomplished ones is that done by José Roviralta Borrell in 1905. His intention is to do a translation, in his own words, “íntegra, literal y rigurosamente fiel”, (“complete, literal and strictly true to the original”). He translates the whole text in prose, and he justifies his position by quoting the words of Heine: “A translation in prose, which reproduces with greater ease and without any artifice, the simple and natural purity of certain passages, undoubtedly deserves for the above-mentioned reason the preference over the translation in verse”.

Roviralta Borrell makes use for his work of abundant reference books such as glossaries, wordlists, etc., and consults different English editions, and a large number of former translations in Spanish, German, French and Italian. He also makes good use of explanatory notes for the text.

Luis Astrana Marín, who translated *Hamlet* in 1992, has been without any doubt the most widely read. And it could also be said that Astrana Marín’s translation, in 1929, of the complete works of Shakespeare, *Shakespeare. Obras Completas*, has become the standard Spanish translation, with more than 60 editions up to the present. Astrana Marín makes a lavish use of bibliography and notes, philological, historical, cultural, etc. And in his long introduction he offers the reader a biography of Shakespeare and critical and historical approach to his works. His translation of the plays and also of the poems is always given in prose, and he does it out of the conviction that “no translation in verse can be good... And that is because sometimes the metrics and some other times the rhyme prevent remaining faithful to the author” (Introd, p. 17). It was really the first version into Spanish of the complete works of Shakespeare, and it has been the most widely used up to the present; the last edition having been published recently in 2000.

Another outstanding contemporary translator of Shakespeare is José M^a. Valverde, a University Professor. He published his translation of *Hamlet* in 1967 in his work: *William Shakespeare: Teatro completo* (Complete Drama). In his translations he uses only prose, since he considers that a verse translation would require decades of full time dedication. On the other hand, when he considers a possible translation in verse for the stage he writes: “If I had tried to translate some plays for the stage performance, I would have considered the versification inexcusable – except in the case I envisaged, with pessimism, that the actors were to say the verse in prose,

in which case such work would have been lost” (vol. I, p. xii). From these words we can logically infer that his translations were not meant for the stage. His translation, as normal in modern versions, is always done from the original.

There are occasionally some exceptions to this norm of translating from the original. Such is the case, for instance, of the translation of *Hamlet* done in 1978 by Adoración Perez. She translated the work from an Italian version and published it in Madrid: Ediciones Paulinas, which is an educational publishing house. It is not a translation in the true sense but rather an adaptation of the Shakespearean work for a young or even youthful audience.

In 1989 Vicente Molina Foix produces a new translation and adaptation of the Shakespeare tragedy under the title: *La tragedia de Hamlet, príncipe de Dinamarca* (Madrid: Centro Dramático Nacional. Departamento de Dramaturgia). It was supposed to be a dramatic version. The translator translates verse or prose following the original model, but he translates only the parts which will be put on the stage, although in the published bilingual edition he presents the whole original English text.

Last but by no means least, comes the recent translation or rather translations by one of the best contemporary experts of Shakespeare in Spain: Manuel Angel Conejero, Professor of English in the University of Valencia and founder of the Shakespeare Institute in the same city. He works with a group of colleagues in the translation and publication of the Shakespearean plays. His additional interest in the performing arts makes him an outstanding figure among the specialist in Shakespeare, something which has been officially recognised by the British government who granted him the honorary title of Member of the British Empire.

His first *Hamlet* translation was produced in 1989, and the second, with a few changes in the text, in 1992. The main difference is that the second one is published in a bilingual edition with an exhaustive introduction on critical editorial and methodological doctrine.

As for his version, the translator emphasizes his interest in what he calls “traducción teatral”, a dramatic translation, a translation done for the stage. There are cases, he explains, in which the translation is given by the “teatralidad del texto”, by the stage sense of the text, since the Shakespearean text was produced and meant to be told on stage. That is why on many occasions the dramatic of situation – rather than the exact words – has been translated. The idea is to create with the translation the same dramatic effect that the original produces, even if the words themselves do not correspond. With the translation the author wants to recreate, or reconstruct the verbal and theatrical show and performance (“espectáculo verbal y teatral”). To this purpose some important aspects have been taken

into account, such as the following: to make a prosodic proposal; to heighten the changes from prose to verse and vice-versa; to try to recreate the rhythm of the original; to reconstruct the scenic text; and so on. The result is without any doubt an outstanding example of modern scholarship and professionalism.

This scholarship and professionalism has been, in my opinion, the general trend and characteristics of the Spanish translations of Shakespeare especially in the last twenty five years, due naturally to the great increase in the number of scholars and specialists in the field of English Studies in the universities of the country.

But looking back at the great number of translators in these two centuries, it is also worth noting the great names of writers, academics, dramatists and playwrights who have been engaged in this fascinating activity of translating Shakespeare who was, according to one of the most prominent men of letters in the Spanish language, Marcelino Menéndez y Pelayo, “el mayor dramaturgo del mundo aunque entren en cuenta Sófocles y Calderón”; “Shakespeare was the greatest playwright of the world, even if we take into account Sophocles and Calderón” (Introduction to his translation of *Macbeth*, p. 2).

Famous Spanish men of letters and also translators of Shakespeare have been, among others: Ramón de la Cruz and Leandro Fernández de Moratín in the 18th century; Claudio Coello and Marcelino Menéndez Pelayo in the 19th century; and finally in the 20th century, we have Jacinto Benavente, Nobel Prize winner for literature in 1922, Francisco de Cossío, Nicolás González Ruiz, Fernando Díaz-Plaja, José María Valverde, etc, etc.

This has been a short review of some translations of *Hamlet*. I hope it will give a small idea of the enormous number of translations done of all the works of Shakespeare into Spanish, which we cannot go into in detail now.

Let it suffice to have a look at two appendixes. In the first of which we will find basically the first and the last translations of Shakespeare plays, and the number of times they have been translated into Spanish, in Spain and also, some of them, in the Spanish speaking countries of America. And then in the second part the dates and authors of all the translations of *Hamlet* and of *Romeo and Juliet* will be presented, with the number of editions of each of them. This editorial reference deals mainly with translations made in Spain. There are a few among them which have been produced in the Spanish speaking countries of America, but there are undoubtedly many more to which I had no ready access for this short reference, and which, without any doubt, will be worth taking into account in order to complete these bibliographical data.

Appendixes

Table 1. Plays, dates and translators of first and last translation, and number of translations

Name of the play	Dates	Authors of first and last translation	N° of translations
1	2	3	4
<i>All's Well that Ends Well</i>	1872–1967	Francisco Nacente – J.M. Valverde	6
<i>Antony and Cleopatra</i>	1872–1947	Francisco Nacente – José Muñoz Moreano	13
<i>As You Like it</i>	1870–1983	Jaime Clark – Instituto Shakespeare	10
<i>Comedy of Errors</i>	1872–1983	Francisco Nacente – Jaime Navarra Farré	8
<i>Coriolanus</i>	1872–1986	Eudaldo Viver – Angel Luis Pujante	11
<i>Cymbeline</i>	1872–1967	Eduardo Viver – José M ^a . Valverde	8
<i>Hamlet, Prince of Denmark</i>	1772–1992	Ramón de la Cruz – Instituto Shakespeare	36
<i>Henry IV, First Part</i>	1872–1967	Francisco Nacente – José M ^a . Valverde	7
<i>Henry IV, Second Part</i>	1872–1867	Francisco Nacente – José M ^a . Valverde	6
<i>Henry V</i>	1880–1974	Francisco Nacente – Leila Cisternas	6
<i>Henry VI, First Part</i>	1915–1967	R. Martínez Lafuente – J. M ^a . Valverde	3
<i>Henry VI, Second Part</i>	1872–1967	Eudaldo Viver – José M ^a . Valverde	4
<i>Henry VI, Third Part</i>	1872–1967	Eudaldo Viver – José M ^a . Valverde	4
<i>Julius Caesar</i>	1841–1976	José M ^a . Díaz – José Antonio Hormigón	8
<i>Henry VIII</i>	1872–1967	Eudaldo Viver – José M ^a . Valverde	4
<i>King John</i>	1848–1967	Ed. without any reference to translator	3
<i>King Lear</i>	1872–1979	José M ^a . Díaz – José M ^a . Valverde	8
<i>Love's Labours Lost</i>	1872–1967	Francisco Nacente – Instituto Shakespeare	17
<i>Macbeth</i>	1800–1980	Ed. Without any reference to translator	3
<i>Measure for Measure</i>	1870–76–1970	Eudaldo Viver – José M ^a . Valverde	7
<i>Merchant of Venice</i>	1868–1981	Manuel García – Instituto Shakespeare	34
<i>Merry Wives of Windsor</i>	1870–76–1977	Jaime Clark – Rodolfo R. Varela	11
<i>Midsummer Night's Dream</i>	1872–1967	G. Amado Larrosa – Instituto Shakespeare	18
<i>Much Ado about Nothing</i>	1870–76–1972	Ed. without any reference to translator	5
<i>Othello, the Moor of Venice</i>	1802–1984	Jaime Clark – Juan Alarcón Benito	15
		Ed. without any reference to translator	1
		Francisco Nacente – José M ^a . Valverde	16
		Jaime Clark – Jaime Navarra Farré	9
		Ed. without any reference to translator	1
		Teodoro de la Calle – Inst. Shakespeare	24
		Ed. Without any reference to translator	4

Table 1 (contd.)

1	2	3	4
<i>Pericles, Prince of Tyre</i>	1872–1967	Eudaldo Viver – José M ^a . Valverde	4
<i>Richard II</i>	1872–1967	Fco. Nacente – José M ^a . Valverde	4
<i>Richard III</i>	1850–1974	Antonio Mendoza – Lelia Cisternas	11
<i>Romeo and Juliet</i>	1780–1987	Francisco Rojas – Instituto Shakespeare	39
		Ed. without reference to translator	14
<i>Taming of the Shrew</i>	1872–1972	Pablo Soler – Antonio Blanco Prieto	21
<i>The Tempest</i>	1870–76–1975	Jaime Clark – Carlos Pujol	16
		Ed. without any reference to translator	2
<i>Timon of Athens</i>	1872–1967	Eudaldo Viver – José M ^a . Valverde	7
<i>Titus Andronicus</i>	1929–1973	Luis Astrana Marín – Victor Zalbidea	4
<i>Troilus and Cressida</i>	1872–1967	Pablo Soler – José M ^a . Valverde	7
<i>Twelfth Night</i>	1870–76–1972	Jaime Clark – Jaime Navarra Farré	10
		Ed. without any reference to translator	1
<i>Winter's Tale</i>	1873–1967	Guillermo Macpherson – J.M ^a . Valverde	10

Table 2. *Hamlet*

Dates of first translations	Authors
1	2
1772	Ramón de la Cruz (reprint: 1900)
1798	Leandro Fernández de Moratín (reprint: 1800, 1826, 1830 –31, 1834 –2 editions, 1866, 1868, 1872, 1880, 1884, 1886, 1890, 1903, 1927, 1930, 1933, 1944, 1960, 12961, 1962, 1963, 1964, 1965 –2 editions, 1966, 1967, 1968, 1969 –3 editions, 1970 –3 editions, 1971 –2 editions, 1972 –2 editions, 1973 –2 editions, 1975, 1977, 1978. There is another edition without date)
1825	José M. de Carnerero.
1856	Palbo AVECILLA.
1870–76	Jaime Clark (reprint: 1951, 1960)
1872	Claudio Coello (reprint: 1876, 1877)
1873	Guillermo Macpherson (reprint: 1879, 1882, 1885, 1889, 1904, 1906, 1909, 1915, 1920, 1966).
1880	Franquesa i Gromis (in Catalan).
1886	F. de Albarzuza.
1896	Celestino Baraliat Folguera (in Catalan)
1898	Arthur Masriera (in Catalan) (reprint: 1911).
1898	G.S. (Angel Guerra) (in Catalan).
1899	N. Vargas.
1903	Luis López Ballesteros y Félix González Llana (reprint: 1921, 1949).
1905	José Roviralla y Borrell (reprint: 1906, 1913, 1915, 1930).
1910	Antoni Bulbena i Tosell (in Catalan) (reprint: 1918).
1912	Pompeyo Gener.

Table 2. (condt.)

1	2
1915	Rufael Martínez Lafuente (reprint: 1968, 1969, 1970, 1974).
1918	Gregorio Martínez Sierra (reprint: 1927).
1920	Magi Morera i Galicia (in Catalan) (reprint: 1964, 1982).
1921	Celso García Morán.
1922	Luis Astrata Marín (reprint: 1929, 1930, 1931, 1933, 1934, 1938 –2 editions, 1940, 1941, 1943 –3 editions, 1944 –2 editions, 1945, 1946, 1947, 1948, 1499, 1950, 1951 –4 editions, 1952, 1956 –2 editions, 1957, 1959 –2 editions, 1960 –2 editions, 1961 –2 editions, 1963 –3 editions, 1964, 1965, 1966 –3 editions, 1967, 1968, 1969 –2 editions, 1972, 1973 –2 editions, 1974, 1978 –2 editions, 1979 –2 editions, 1980, 1983).
1934	Barroso Bonzón (reprint: 1943, 1963).
1949	José M. Pemán.
1960	José Méndez Herrera (reprint: 1967, 1969).
1960	Antonio Buero Vallejo (reprint: 1962, 1967, 1968, 1974, 1975).
1967	José M. Valverde (reprint: 1968, 1970, 1973, 1980).
1970	Jaime Navarra Farré (reprint: 1973).
1971	Enrique Muñoz Latorre
1973	Enrique Chueca y Ramiro Pinilla
1974	José Muñoz Moreno.
1974	Lelia Cisternas.
1977	Juan Alarcón Benito.
1977	Alvaro Custodio.
1978	Adoración Pérez.
1980	Terence Moix (in Catalan). In addition there are 16 more editions without reference to the translator.
1989	Vicente Molina Foix.
1989	Instituto Shakespeare.
1992	Manuel Ángel Conejero and Genaro Talens. Bilingual edition of the Shakespeare Institute of Valencia.

Table 3. *Romeo and Juliet*

Dates of first translations	Authors
1	2
1780	Francisco Rojas.
1803	Manuel García Suelto.
1803	Dionisio Villanueva y Ochoa (reprint: 1818).
1817	Dionisio Solís (1820).
1828	Félix Romani.
1849	Victor Balaguer (reprint: 1879, 1880, 1882, 1898) (en catalán: 1878, 1879 –2 ediciones, 1882, 1893, 1894, 1911).
1858	José M. de Dacarrete.
1868	Manuel Hiraldez de Acosta (reprint: 1872, 1880, 1884, 1890).

Table 3. (contd.)

1	2
1870-76	Jaime dark (reprint: 1951, 1960).
1872	Matías de Velasco y Rojas.
1873	Guillermo Macpherson (reprint: 1880, 1882, 1883, 1885, 1899, 1902, 1904, 1909, 1915, 1917, 1920).
1875	Luis Díaz Cobeñas y Luis Bonafós (reprint: 1879).
1875	Rosendo González y Marcial.
1881	Marcelino Menéndez y Pelayo (reprint: 1888, 1911, 1933, 1960 -2 editions, 1962, 1963, 1964, 1965, 1966, 1967 -2 editions, 1968, 1969, 1971, 1972 -2 editions, 1973 -2 editions, 1974 -2 editions, 1975 -2 editions, 1977, 1978, 1980).
1891	Ricardo de Miranda.
1908	José Roviralta y Borrell (reprint: 1913, 1915).
1909	Francisco Lombardía.
1915	Rafael Martínez Lafuente (reprint: 1968, 1974).
1918	Gregorio Martínez Sierra (reprint: 1920).
1921	Luis Astrana Marín (reprint: 1929, 1930 -2 editions, 1931, 1933, 1934, 1941, 1942, 1943 -2 editions, 1944 -2 editions, 1945, 1946, 1947, 1949 -2 editions, 1951 -2 editions, 1957 -2 editions, 1960 -2 editions, 1961, 1963, 1964, 1965 -4 editions, 1966 -2 editions, 1967, 1968, 1969 -3 editions, 1972 -2 editions, 1973, 1974, 1975, 1977 -2 editions, 1979, 1980, 1983).
1923	Magí Morera i Galicia (in Catalan) (reprint: 1946, 1982).
1925	José M. Bello.
1930	César August Jordana (in Catalan).
1934	Barroso Bonzón (reprint: 1943, 1963).
1935	Josep M. de Sagarra (in Catalan) (reprint: 1954, 1959, 1979).
1939	Luis Linares Lorca y Berta Oberlín Johlmann.
1944	Nicolás González Ruiz (reprint: 1945, 1947).
1960	Alberto Manent (reprint: 1965, 1969)
1963	M. Villanueva de Castro.
1964	José Méndez Herrera (reprint: 1967).
1967	José M. Valverde (reprint: 1968, 1970, 1973, 1980).
1970	Jaime Navarra Farré (reprint: 1973).
1971	J. Millas Raurell.
1971	Enrique Muñoz Latorre.
1973	Enrique Chueca y Ramiro Pinilla.
1974	José Muñoz Moreno.
1977	Juan Alarcón Benito.Salvador Oliva (in Catalan).
1987	Instituto Shakespeare.
	In addition, there are 14 more editions without reference to the translator.

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