

ABSTRACT

ALLUSIONS TO THE MISHNA AND TALMUD IN SALKINSON'S
TRANSLATION OF *OTHELLO, THE MOOR OF VENICE*

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Researchers dealing with Hebrew translations of the Enlightenment period have pointed out that the main, almost exclusive origin of their language, idioms and allusions was the Bible. This generalization was also applied to the translations of Yitzhak Edward Salkinson, including his translation of Shakespeare's *Othello, the Moor of Venice*, even though some researchers noted his uniqueness in relation to other translators of this time. In this article, we shed light on an aspect of his translation that has barely attracted attention in previous research, namely his massive use of Tannaitic sources: the Mishna, the Talmud and Midrashim, in ways that contribute to the meaning of the text and therefore cannot be dismissed as mere coincidence. To prove our point, we analyze allusions to the Mishna and Talmud in different parts of the play. Calling attention to these allusions leads to a re-valuation of Salkinson's translation and makes it possible to present a fuller picture of his work. Our research is grounded in Translation Studies and follows a target-oriented approach which is interested in allusions, whether or not they derive from the source-text. This approach is particularly fitting with respect to a translation which is an artistic creation in its own right, whose connections with Jewish sources remove it far from its Shakespearean source. To explain our findings, we refer to the three stages in Salkinson's biography: a yeshiva *illui*, *maskil* and convert.