

que “sus películas siguen arraigadas en la conciencia profunda de la estructura de clases y sus efectos” y “este énfasis en el individuo como representación de un cuerpo mayor concuerda bien con la práctica documental” (105). También la autora destaca el gran apoyo institucional que obtuvo Buñuel para la filmación del largometraje, así como las numerosas visitas del director aragonés a los diferentes registros y archivos policiales de la ciudad de México. El capítulo sexto trata de la relación de Buñuel con España a través de su controvertido filme *Viridiana* (1961). Buñuel aborda en *Viridiana* cuestiones delicadas que solamente se pueden tratar al recurrir al estilo gótico. Lo gótico, según Jones, “disuelve lo nacional y lo sexual en lo familiar” (138), prestándose a ambivalencias con respecto a la España franquista. En el último capítulo del libro, la autora estudia *La Vía Láctea* (1969), filme que “ataca cualquier modo de pensamiento monolítico” (154), como una respuesta de Buñuel a la apropiación franquista no solamente del Camino de Santiago sino también del mismo santo.

*Más allá de la pantalla con Luis Buñuel* es un formidable trabajo de investigación que se adentra en cuestiones apenas estudiadas sobre el director aragonés. No se trata de una obra técnica en cuanto a análisis fílmico; más bien puede considerarse un trabajo esencial dentro del ámbito extra-fílmico de la obra de Luis Buñuel.

PABLO RUBIO GIJÓN

*United States International University – Africa (Kenya)*

SAAD MOHAMED SAAD, ED. *Estudios en torno a la traducción del Quijote. Libro conmemorativo del IV centenario de la muerte de Cervantes*. Madrid: Editorial Comares, 2018. 142 pp.

Comparisons to the tapestry’s reverse side notwithstanding, the field of translation studies – and the privileged figuring of his *verdadera historia* within it – would surely please our ingenious gentleman. As Ahmad Shafik aptly asserts: “la traducción es la idea matriz que da vida a todo el libro, en el que el autor cuestiona implícitamente la superioridad de unas lenguas sobre otras” (38). The present volume constitutes the fourth collaboration published under the auspices of the Instituto Egipcio de Estudios Islámicos in Madrid. Its continued pioneering work focuses on Spanish and Arabic within translation studies, yet simultaneously broadens the aperture to include within its purview translations of the *Quijote* into German, French, and English.

Fine-focusing on the concept of humor through the lens of *DQ I*, Chapters I-XV, Saad Mohamed Saad’s “El humor en el *Quijote* y su traducción

al árabe: análisis enfocado desde la Teoría de la Relevancia” compares distinct strategies employed by three translations into Arabic of the *Quijote* 1605: ‘Abd al-‘Aziz al-Ahwānī (1957), ‘Abd al-Raḥmān Badawī (1965), and Sulaymān al-‘Aṭṭār (2002). Grounding this analysis in predominant philosophical, psychological, and linguistic theories of humor, Mohamed Saad perhaps devotes undue attention to the exposition of seminal linguistic theories (including structural semantics, speech act theory, and, most notably, relevance theory) and their application for the study of humoristic discourse.

He follows by examining specific humorous utterances, which he numbers at 147: of these, 18 are founded on specific cultural facets, e.g., references to characters from the *libro de caballerías*, with an additional seven based on linguistic features unique to Spanish (10-11). Extremely compelling are Mohamed Saad’s assiduous comparison of and commentary on the three translations – which appear juxtaposed, following the original passage – coupled with the detailed analysis of specific techniques employed by each.

In “Crítica y evaluación de dos traducciones al árabe del *Quijote*,” Shafik scrutinizes the two most well-known translations, by al-Ahwānī and by Badawī, through the optic of *DQ* I, Chapters I and XXVI. Situating himself within the framework of Santoyo and Rabadán, Shafik begins with a descriptive analysis of the source and target texts, proceeds with a micro-textual analysis, and concludes with a macro-textual analysis. Both translations employ Literary rather than Classical Arabic, and both remain true to their founding principle of reproducing the meaning and context of the *Quijote*. In Shafik’s view, the al-Ahwānī translation – which prominently highlights intertextuality with the Qu’ran – is superior, both linguistically and stylistically. The study comprises an extensive and painstaking exegesis of al-Ahwānī and Badawī, side by side with their source text, interweaving throughout a detailed analysis of the clear challenges of translating Cervantes’s novel into Arabic (such as onomastics, polysemic ambiguity, and multi-faceted discourse), all with an eye to furthering future translations of the *Quijote* specifically and the study of literary translation more broadly.

Heretofore regarding challenges specific to the translation of Cervantes’s novel into Arabic, with “Elementos del cuño árabe y musulmán en traducciones de *Don Quijote* al alemán,” by Juan Cuartero Otal and Juan Pablo Larreta Zulateguí, the volume envisages the complex ways in which Muslim and Arabic cultural elements are refracted in the translations of the novel into German by Tieck (1799-1801), Braunfels (1883), and Lange (2008). Tieck, the first to complete a full translation into German of the *Quijote*, precipitates the novel’s considerable prestige among the German

Romantics. Nevertheless, this translation is more highly regarded for its style in German than its faithfulness to Cervantes. Braunfels's, and subsequently Lange's, translations seek to remedy these shortcomings. In a descriptive analysis and meticulous comparison of the three translations, Otal and Zulateguí examine their respective mediations of this complicated web of historical and cultural challenges, calling for collaborations among Hispanists, Arabists, and Germanists to further explore this fruitful ambit.

Jordi Luengo López, in "*Don Quichotte et la tâche des traducteurs. Observaciones e interpretación del análisis traductológico de François Biedermann a la traducción de Louis Viardot*," broadens the sight to trace the rendering of the *Quijote* into French, taking as his point of departure Viardot's translation and Biedermann's revisionist (though not censorious) commentary, both appearing in 1837. The latter felt compelled to transmit the majesty of the Cervantine text to a wider audience and found translations into French wanting. Despite their proximity to Viardot's, neither Lejeune's corrective translation (1845) nor Brotonne's (1844) – or indeed, any of the numerous subsequent nineteenth-century translations – reference Biedermann. This study aims to fill the void, shedding light on Biedermann, whose valuable insights apply to the translation of Cervantes into any language.

The final essay in the volume, M. Ángeles Conde-Parrilla's "El *Quijote* en inglés: las ingeniosas andanzas del Hidalgo Don Quijote por la lengua inglesa," inspects multiple perspectives on a single microscopic passage in *DQI*, Chapter XXV, the knight's penitence in the Sierra Morena, as seen in the translations by Shelton (1612), Motteux (1700), Ormsby (1885), Putnam (1949), and Grossman (2003). Over the course of four centuries, the translators expose distinct faces – along with other body parts – of the knight's *locuras*, revealing a telling shift of cultural attitudes. This episode additionally features the change in address in the discourse between knight and squire, and the diverse solutions employed in the five translations.

A look at the myriad English-language offerings reveals the excellent health of the novel's reception, especially when taking into account children's editions and intertextual adaptations. Through the view-finder of *Estudios en torno a la traducción del Quijote*, the reader discerns the challenges of translating Cervantes, which are at once unique to each target language yet, in so many respects, universal in their aspect. Each contributor meticulously and contiguously evaluates multiple translations into the respective target language, calling for others to take up the loupe, with an eye to continuing the dialogue on the translation of the *Quijote*.

MARGARET MAREK

*Illinois College*