

Through linguo-stylistic analysis to a new retranslation of the ballad “Hasanaginica”

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Abstract

The new retranslation of the ballad “Hasanaginica” brings about an interpretation grounded in comprehensive scholarly research, which a linguo-stylistic analysis of both its source text (ST) and 25 published (re)translations represent. This retranslation is designed to make a notable difference reflected in its aspiration to achieve optimal equivalence on all levels of expression, minding its metrics, rhythm, sound figures, as much as its lexical choices and syntactic structures. One of the paper’s main aims is to compensate for the linguistic and stylistic flaws recognized in the previous translations of this ballad, which were not always erroneous deviations from a semantic correspondence, but interpretations informed by a fundamental incomprehension of the religio-cultural circumstances shaping the world of the ballad.

Key words: retranslation; the ballad “Hasanaginica”; linguo-stylistic analysis; phono-stylistic interpretation; lexico-stylistic interpretation; syntactic stylistic interpretation.

1. Introduction

Retranslation refers both to the action of translating a work that has already been translated into the same language, and to the retranslated text itself. Retranslation of classic literature is common and might be initiated in order to update obsolete language, improve the quality of translation, account for a revised edition of the ST, and present a new interpretation or creative response to a text, to mention just a few reasons for its occurrence. The translation scholar Lawrence Venuti has argued that a text possessing great cultural authority, such as “the Bible, [...] the Homeric epics, Dante’s *Divine Comedy*, Shakespeare’s plays, or Cervantes’ *Don Quixote* - is likely to solicit retranslation because diverse readerships in the receiving situation will seek to interpret it according to their own values” (Venuti, 2013: 96), wishing to apply them to the text.

As a text with great cultural authority, the famous ballad "Hasanaginica" has merited retranslation into English as many as 24¹ times since its first translation into English by Sir Walter Scott. This paper offers its 25th retranslation, along with the commentary on a new multilevel equivalence it establishes with the ST, supported by the arguments brought forth by a thorough linguo-stylistic analysis of the ST and its 25 published (re)translations into English (Arnautović, 2022).

This very retranslation has been inspired primarily by the source text and my personal appreciation and understanding of it, along with the insight into its various (re)translations, all found to be deficient in certain respects. The idea was to make a new retranslation, more adequate to the source text in whole, i.e. more complete or accurate in representing the distinctive features of the source text with greater linguistic and stylistic felicity, to bring about a new and different reception for this admirable ballad in the translating culture(s). The sheer cultural authority of the source text, i.e. the fact that it represents the cornerstone of poetic history of Bosnia and Herzegovina, where it occupies a canonical status, necessitates the continuous attempt to perfect its translation. Undertaking a retranslation of a canonical ballad and a pearl of oral poetry like "Hasanaginica" could be justified based merely on the aesthetic value of the ST. This retranslation is distinguished from all the previous ones because it took shape and was developed through the process of linguo-stylistic analysis of both the ST and its 25 TTs. Being filtered through its translator's perception and interpretation of the religious (and) cultural context shaping the world of the ballad, the retranslation this paper puts forth reflects a closer and more genuine understanding of this particular context which also belongs to the translator's own religious cultural heritage, but was intrinsically unfamiliar to the majority of the ballad's previous translators. A profound understanding of the circumstances shaping the world of "Hasanaginica" along with a strong urge to render the beauty of its perfect formal structure reflected through the simplicity of its verbal expression were the guidelines for this very retranslation. The value this retranslation creates aims to be primarily literary, reflecting a more reliable edition of the canonical text of ST, based on the underlying scholarly research into its language and style.

While the cultural practice of translation involves the creation of various values that come about in a process of an interpretation inscribed in a source text "whose own values inevitably undergo diminution and revision to ac-

¹ Only the published retranslations have been considered here. The very first translation into English was written by Sir Walter Scott, after which different retranslations appeared during a period of slightly more than 220 years. All these retranslations (24 in total) including the first translation into English (totaling 25 texts) were the objects of my linguo-stylistic analysis. The twenty-fifth retranslation of the ballad is being presented in this paper.

commodate those that appeal to cultural constituencies in the receiving situation," retranslations create values "doubly bound to the receiving situation, determined not only by the receptor values, but also by the values inscribed in a previous version" (Venuti, 2013: 96). Consequently, retranslations could, as Venuti points out, "help to advance translation studies by illuminating several key issues that bear directly on practice and research, but that can be most productively explored only when a linguistic operation or a textual analysis is linked to the cultural and political factors that invest it with significance and value" (2013: 98). Venuti's message about the value of retranslations is beautifully summed up in the following lines:

Retranslations reflect changes in the values and institutions of the translating culture, but they can also produce such changes by inspiring new ways of reading and appreciating the source texts. To study retranslations is to realize that translating cannot be viewed as a simple act of communication because it creates values in social formations at specific historical moments, and these values redefine the source text and culture from moment to moment. To retranslate is to confront anew and more urgently the translator's ethical responsibility to prevent the translating language and culture from effacing the linguistic and cultural differences of the ST, its foreignness. The lesson of retranslation is that this responsibility can be met most effectively by allowing the translator's situation, especially the existence of a previous version, to open up new paths of invention so as to inscribe a competing interpretation. It is only through the inscription that a translator can hope to make a linguistic and cultural difference that signals the foreign at home. (Venuti, 2013: 107)

Designed to challenge previous versions of the ST, retranslations are likely to construct a denser and more complex intertextuality in order to signify and call attention to their competing interpretations. Adhering to the text of ST as closely as possible and trying to reproduce its distinctive linguistic and stylistic features so as to evoke the oral quality amongst the other qualities of the original, while simultaneously inscribing a native speaker's interpretation and distinguishing it from the previous versions written by foreigners to the distinct religious culture and tradition² permeating every verse of the original ballad, this retranslation is challenging previous renderings that resorted to taking certain freedoms in order to increase readability. Thus, the analysis of previous versions' language and style has indeed revealed new paths for reinvention of the original values pertaining to the genre, language and style, culture and tradition, as well as other aspects of the ST. By promoting my own effort, there is no wish whatsoever to demean the efforts of earlier translators of this great ballad, whose (re)translations inspired and helped mine.

² The statement concerns all the previous translators of the ballad, except Amira Sadiković.

1.1. Purpose and objectives of the research

The purpose of composing this retranslation is twofold: to give a more accurate translation of the original ballad in its totality, and to inspire and encourage the usage of linguo-stylistic analysis as a methodological approach to translating poetry. The overall purpose of this paper will be accomplished through achieving the following objectives:

- defining the problematic places in the ST in relation to the existing TTs,
- presenting a new retranslation of the verses along with the references to the results of the performed linguo-stylistic analysis of both the source and the target texts,
- disclosing the differences in discursive strategies and interpretations that distinguish this retranslation from the previous versions,
- explaining the significant improvements of the new retranslation, and
- demonstrating the advantages of linguo-stylistic analysis as a method of (re)translation.

1.2. Material and method

The ballad "Hasanaginica" has been (re)translated 25 times into English so far. Fourteen of these 25 published (re)translations, are the (re)translations of Goethe's translation into German. The first one to translate Goethe's version was Sir Walter Scott at the end of the 18th century (1797). His translation was titled: "The Lamentation of the Faithful Wife of Asan Aga". This translation was soon followed by new retranslations: John Boyd Greenshields (1800), Felicia Dorothea Hemans (1821), John Bowring (1827), James Clarence Mangan (1836), William Edmondstoun Aytoun (1844), Edgar Alfred Bowring (1853), Mary Anne Burt (1853), George Bancroft (1855), Owen Meredith³ (1861), Edward Chawner (1866), Paul Dyrsen (1878), William Gibson (1883) and M. Gray (1890). Only a year after Paul Dyrsen had published his translation, Kate Freiligrath Kroeker published hers (1879), most probably the translation of TALVJ's⁴ translation into German. The translators of the ballad from the 20th century are: George Rapall Noyes and Leonard Bacon (1913),⁵ Maximilian August Mügge (1916),⁶ Robert William Seton-Watson (1932),⁷

³ Owen Meredith is a pseudonym used by Edward Robert Bulwer Lytton, who at first claimed that he had translated from the source language, but withdraw his claim later.

⁴ TALVJ is a pseudonym used by Therese von Jacob, maiden name Robinson.

⁵ The first published translation from the source language, representing the translation of the version written by Vuk Stefanović Karadžić.

⁶ A translation very similar to J. Bowring's, because 43 verses are identical, while 14 verses are quite similar to those in Bowring's version. In his book Mügge himself informed the reader

Duncan Wilson (1970), Thomas Butler (1980), Vasa D. Mihailovich (1983),⁸ Anne Pennington and Peter Levi (1983),⁹ followed by Zora Devrnja Zimmermann (1986)¹⁰. In the 21st century, two new retranslations have been published "The Sad Ballad of the Noble Lady Hasan Aginica" by Francis Jones in 2010 and the latest retranslation titled "Hasanaginica" by Amira Sadiković in 2017.¹¹

This paper puts forth a new retranslation of the ballad drawing on the experience and knowledge gained from my linguo-stylistic analysis conducted on both the ST and its 25 TTs, while referring systematically to its results. Within the frame of my extensive interdisciplinary research (Arnautović, 2022) covering primarily the fields of stylistics, linguistics and translation studies, but touching also upon other fields, such as literary theory and literary criticism, a thorough linguo-stylistic analysis of both the original ballad "Hasanaginica" and its published English translations was conducted. These translations were examined and evaluated on the basis of their respecting the norms of reproduction, focusing on their fidelity and intelligibility, as well as on the basis of the aesthetic norm, focusing on the aesthetic value of the target texts. Special attention was paid to examining the translation of the ballad's style as the fundamental component of its literariness. Key concepts or motifs found in the ballad "Hasanaginica" provided a framework for the linguo-stylistic analysis of its English (re)translations, performed at three main levels: phono-stylistic, lexico-stylistic and syntactic stylistic. Applying linguo-stylistic methods to the scrutiny of different layers of the language of ballad, I conducted an analysis of the linguistic expression and relation between the source and target texts. Such an analysis helped recognizing and labelling translation strategies in the existing (re)translations.

In line with Clifford E. Landers' claim that "in practice individual translators do have styles, which are as impossible for them to avoid as for the SL author" (Landers, 2001: 90), the linguo-stylistic analysis clearly pointed to different task management styles, problem-solving processes, and problem hierarchies in different translations of the same piece of poetry. While some

about the fact that he had taken most of the songs from J. Bowring and revised them (Maximilian, Mügge. *Serbian Folk Songs. Fairy Tales and Proverbs*).

⁷ The translation of the version by Ivan Meštrović.

⁸ The translations written by Wilson, Butler and Mihailovich are the translations of Vuk Stefanović Karadžić's version.

⁹ The translation of Miroslav Pantić's version.

¹⁰ The translation of Vuk Stefanović Karadžić's version.

¹¹ The translation of Hatidža Krnjević's published in *Oral Ballads from Bosnia and Herzegovina [Usmene Balade Bosne i Hercegovine]*, 1973. This last translation was not included in my linguo-stylistic analysis initially, but added later after its publishing in 2017.

of the ballad's translators spent most time tackling problems of lexis trying to recreate the source poem's use of imagery, others spent most time on its sounds (rhythm, assonance, etc.) in order to recreate its formal features and rhythm. Thus, obvious differences between the translators in terms of their overall strategic orientation were found. The analysis also proved the differences between the translations of the same source often to be subtle and stylistic in nature, reflecting thus "different aspects of the mind behind the text" (Boase-Beier, 2014: 114), and pointing at the same time to the importance of translating the stylistic level of expression.

In order to treat the question of translation style in practice, many purely theoretical questions had to be considered and decided on. Some of these questions concerned the very definition and perception of style, which is often understood as a deviation or departure from the norm. The question is what implications would such a definition of style have for texts strictly relying on literary norm, such as the ballad "Hasanaginica"? If the style of a text also represents its author's conscious and deliberate choice of verbal expression, there is no reason to treat the choice of adhering to a certain literary norm differently. Since every translator ideally strives to disappear into and become indistinguishable from the style of the SL author, the norm adhered to by the SL author should be established by its translator as well.

Providing an answer to the question of how and to what extent the style of translation reflects the style of the source text, the results of the linguo-stylistic analysis proved the complexity of literary translation in general, and poetry translation in particular. Reflecting differently with regard to linguo-stylistic level of expression, the results pointed only to a partial success of source-text reproduction in different (re)translations. This is in line with Lefevere's view that most poetry translations, failing to capture its totality, are "unsatisfactory renderings of the source text" (1975: 99). Thus, M. Gray's translation proved the most successful rendering of the original ballad at the phono-stylistic level of expression, F. Jones's got closest to the source text at the lexico-stylistic level, while V. D. Mihailovich's proved to be the most accurate rendering of the ST at the syntactic stylistic level of expression.

Although the results of my linguo-stylistic research unequivocally confirm the difficulty of achieving equivalence in translation and translation style at all levels of expression simultaneously, they also point to the obvious advantages of performing a linguo-stylistic analysis before embarking on translation of a literary work. In practice, translators face a range of output options (Boase-Beier, 2009; Hanson, 1992) that could be dealt with more systematically through such an analysis. Thus, despite the claims that poetry translation cannot be both semantically reliable and poetically effective, my aim with this (re)translation of the ballad is to convey loyally whatever as-

pect of the source ballad its linguo-stylistic analysis has put forward as relevant to its communicative purpose (its semantics, or its poetic effect).

As a common methodology for pursuing in-depth investigations of linguistic and stylistic phenomena in the context of literary texts, the linguo-stylistic analysis conducted was a natural starting point for writing a new retranslation of the ballad "Hasanaginica". The results of the comprehensive linguo-stylistic analysis performed mainly on the three levels of expression: phono-stylistic, lexico-stylistic and syntactic stylistic, were applied in the process of retranslation. The greatest challenge of synthesizing the results on different levels of expression was still to be faced. The strenuous labor of integrating the results into a new TT, which was to harmonize and synchronize oftentimes splendid suggestions to a translation on each level of expression separately, had to be performed without much recourse to sacrificing in order to achieve reconciliation.

As a systematic mapping of linguistic and stylistic relations between the source and its target texts, linguo-stylistic analysis became thus an efficient method for providing useful tools that facilitated search for the most suitable translation solutions. Due to the comprehensiveness of this method, which resulted in a map of findings on different lingo-stylistic levels, it offered a simultaneous multi-dimensional overview of all the important relations between the ST and TTs. This map of findings was used advantageously in the process of retranslation to help first define the main points of disagreement between the source and its target texts, then analyze the points of such a divergence, and explain the ways they transform the original poem, in order to suggest a translation closer to the ST.

The method of linguo-stylistic analysis became a natural tool for the development of a retranslation strategy with the principal objective of maintaining a strict semantic correspondence, without sacrificing needful correspondence on phono-stylistic and syntactic stylistic levels of expression, incorporating, at the same time, the aspects of cultural context in which the source text originated, to achieve as similar effects on the TT readers as those ST has on its readers. In the process of (re)translating this ballad, no decisions were made automatically, but were instead made with deep critical reflection on both the linguistic and cultural norms (such as literary canon and dominant discursive strategies) that might constrain the translation. The intention with this retranslation was to interpret the ST according to a new set of values, lying at the core of the original text of the ballad, to bring about a new and different reception of the ballad in English as the translating language.

2. Background

As one of the most emotional and powerful ballads, "Hasanaginica" is an authentic and unparalleled work of art in our culture. Thanks to its power to deeply move through its form and content, it has been saved from falling into oblivion, which is strong proof of its value and high aesthetic quality.

As a literary genre, the ballad combines both epic and lyric forms of poetry, merging so one form of poetic expression into the other in a kind of syncretism of the objectivity of the epic poetry on the one hand, and the subjectivity inherent in lyric poetry on the other hand, joining thus the intermediate and immediate, occurrence and experience, external and internal, general and unique, collective and individual, etc. (Solar, 2001: 180-183). Many extremes and opposites meet in the ballad, which also explains the paradox of its development - in its utterly concise narrative of a seemingly superficial lyrical kind, the ballad is continually advancing inwards. The more it summarizes what it explicitly states, the deeper it suggests the unspoken and unutterable. In its explicit and clear brevity, without further explanations, it refers to that which is left to be read between the lines, that which triggers the deepest and the most powerful emotional response in its reader/listener. A meticulous linguo-stylistic analysis of both the source and the target texts has given me a further insight into the meaning of this kind of syncretism and its reflection in the text of the ballad.

2.1. *The Romantic interest in the ballad "Hasanaginica"*

As a general European spiritual movement, Romanticism marked the entire cultural life of Europe at the end of the 18th and early 19th centuries. In literature, it first appeared as a denial of classicism. Folk art (folklore) became recognized as an authentic source of aesthetic inspiration. The genesis of romantic style and ideas during the 18th century was reflected in the shift from sentimentalism to pre-romanticism, from individual to collective expression, from the subjective to the universal, reflecting a poet's ability to profoundly experience all human emotions.

It was during this period, in 1771 to be more exact, that a true interest in original folk culture inspired Italian travel writer and ethnographer Alberto Fortis to set out on a journey to Venetian Dalmatia and the Dalmatian Hinterland, where he became fascinated with the inhabitants, whom he considered intact and uncorrupted by their culture and civilization. There, Fortis encountered our ballad "Hasanaginica", which was considered to date back to the period between 1645 and 1669, but was definitely composed no later than 1717. Everything about this ballad indicates that it must have originated within a family of beys from the region of Imotski County (the former

Eyalet of Bosnia, nowadays a place in southern Croatia, near the border with Bosnia and Herzegovina). The ballad was passed down through the generations in Imotski and the surroundings, until Fortis finally wrote it down in 1774. The same year, it was published in Venice in his book *Viaggio in Dalmazia dell' Abate Alberto Fortis (Travels into Dalmatia, by Abbe Alberto Fortis)*. Its translation into many world languages followed shortly. The great minds of the time like Johann Wolfgang von Goethe, Walter Scott, A. S. Pushkin, and Adam Mickiewicz translated "Hasanaginica". However, rightfully considered the most meritorious, Goethe's translation of Fortis's translation significantly helped the dissemination of this ballad.

The question is what made one of the greatest German poets of all time and one of the universal spirits in the entire European culture interested in "Hasanaginica"? This question of course has no simple answer. However, given that Goethe successfully bridged the 18th and 19th centuries, by joining what seemed to be impossible to join, i.e. two most important movements in the history of new European literature – classicism and romanticism, perhaps it becomes clearer. From the perspective of his entire literary oeuvre, we can understand Goethe's double attachment to this ballad, which, with the clear and logically structured composition of the classical ideal, sings a tale strong enough to move and inspire an ardent and wild genius imbued with a spirit of rebellion, burning with strong desire for freedom. From this perspective, Goethe's affinity for such a ballad seems natural. On the one hand, by the very nature of its narrative, the ballad could be said to reflect the aspirations of the young Goethe, who is able to deeply feel the longings of Hasanaginica, well hidden behind the veil of her conformism and obedience, longings revealed by the unprecedented intensity of the final ACT of her death. On the other hand, for its impeccable formal structure, the ballad could be said to reflect Goethe's mature Weimar aspirations, visible in his tendency to restrain himself in order to control the fervor of his youth, and tame the ardent and wild ingenuity according to the structure of classical ideals of clarity, order, seriousness and tranquility.

There have been a number of different interpretations of the ballad "Hasanaginica", all attempting to penetrate the essence of this folk song, into its ethnic, ethical, psychological as well as its artistic/aesthetic nature, which tends to be more complex the simpler the external elements of its narrative are. The reduction of its external elements shifts the narrative over to the internal plan, contributing thus significantly to the dynamics of the verses in an ever-accelerating rhythm of emotion, which also explains the galloping rapidity of its course in the only direction possible. Despite its simplicity and conciseness, but also thanks to these same qualities, the ballad opens up many questions which require a detailed examination, and urge a deeper

understanding of the opportunities and customs of the time, not least those concerning male-female relations in the contemporary patriarchal society.

2.2. Short interpretation of the ballad

The purpose of interpreting the ballad through its motifs as the structural units of its thematic elaboration was to simplify the procedure of encoding the problematic concepts in the original language of the ST, and thereby provide the basis for examining the ways these concepts were decoded and re-encoded in the existing English translations.

There is an intricate network of different motifs and their interrelations in "Hasanaginica" that serve the poetic treatment of the ballad's basic theme. However, within this network of motifs, one conspicuously stands out as central, serving as the trigger for all the other motifs that appear in a perfect causal chain. Hence, the central motif of shame gives rise to the motif of tragic misunderstanding which, in its turn, triggers an avalanche of other motifs that rapidly follow thereupon: the wife driven away for no reason, the motifs of fear and dishonor, the mother separated from her children, the woman's passivity, forced remarriage, fear, new insults, all leading to the final motif of death in which the accumulated negative and destructive energy of all the previous ones is released. There is a raft of different interpretations of these motifs. For example, the protagonist's vague and mysterious shame has been interpreted in very different ways due to its specificity reflected in the abstract nature of this concept, which could not be directly translated into an image.¹² However, even other motifs such as the motif of fear that, unlike the motif of shame, do undergo a complete metamorphosis into poetic images, have been interpreted differently. Following upon each other, all the motifs together build up and give shape to the pervasive theme of conflict between conformism and non-conformism. Among the Bosnian authors who have treated Hasanaginica's thematic framework and structure we find: Mehmed Begović, Alija Isaković, Munib Maglajlić, Hatidža Krnjević, Muhsin Rizvić, Rusmir Mahmutćehajić, to mention just a few.

Although the ballad originated at the turn of classicism and the beginning of the Enlightenment, it became thematically interesting in the period of Romanticism, during which most of its translations appeared. This new interest had to do with the conflict between subjective and objective, individual and collective, spontaneous and imposed, desire and convention, all the conflicts reflecting the overriding one, the conflict between conformism and non-conformism, where the latter wins. The story is more about internal than external conflicts, often veiled in mystery by the ballad's conciseness,

¹² Instead of using abstract terms when composing his/her verses, the folk poet creates pictures in order to visualize the story. Thus, folk poetry is "thinking in pictures" (Krnjević, 1973: 280).

while the listener or the reader of the ballad is being offered only the results of those conflicts in a tense, dynamic action, reduced to its most important parts.

It is not inconsequential that Hasanaginica is from a *bey* family (a Muslim noble family) and that Hasan-aga is an *aga* (a military rank, denoting a lower social status than a bey-family). Shaped and imposed by the upper classes of society, social norms were directed towards the lower classes, while rebellions against these norms went the opposite direction, and moved from the bottom upwards. Non-conformism is embodied in the character of Hasan-aga, already well-acquainted with the anarchy of wartime and widespread breakdown in law and order. He wishes his wife Hasanaginica could experience the same by violating strict social norms in order to bring herself closer to him after a long period of separation. Non-conformism starts with Hasan-aga but reaches its pinnacle in the character of Hasanaginica, culminating in the death of conformism, which she faithfully embodies and symbolizes, closing thus the perfect circle of the beginning and the end of the ballad (moving from Hasan-aga to Hasanaginica). Two emotions, two linguistically identical constructions: *od stida* 'for shame' and finally *od žalosti* 'for grief' can be respectively related to conformism and non-conformism. The first emotion, shame, represents a social construct (in this context its effect of social control could also be perceived), while grief represents a natural emotional reaction to any form of loss. The internal conflict within the mind of Hasanaginica begins with shame and ends with grief. Shame (a symbol of conformism), which prevents her from satisfying her husband's desire to come and visit him (which in itself is an expression and symbol of non-conformism), becomes the trigger for the tragic events unfolding. His wounds prevent Hasan-aga from leaving the mountain, while the feeling of shame does not allow Hasanaginica to go to the mountain and visit him there. He is unable to descend the mountain, as much as she is unable to ascend it. Consequently, their uniting is hindered by different circumstances.

Being the embodiment of impeccable conformism in its extreme form, at no point does Hasanaginica abandon it. The heroine of the ballad is in every aspect loyal to and consistent with the prevailing social norms from the beginning to the very end - until the ultimate victory of non-conformism, which, aroused as a cry of an intense personal emotion, voicelessly overcomes impersonal conformism. In this crucial moment Hasanaginica, the nameless wife¹³, turns into a historical name and an eternal symbol of moth-

¹³ The name Hasanaginica is a derivative of her husband's name Hasan-aga, containing the title of 'aga', with Bosnian diminutive suffix *-ica*. This was established practice of addressing married women in Bosnia and Herzegovina, still found among older generations of Muslim women.

erly love and sacrifice. However, the victory of non-conformism over conformism does not make Hasan-aga emerge victorious from this tragic clash of personalities and customs. The tragedy of Hasanaginica remains the tragedy of the whole family, affecting both the children and Hasan-aga himself. In other words, the victory of a spontaneous emotion over a convention, custom, tradition or standard of behavior does not bring peace to people as social beings who, in fact, need an orderly system to coexist with others in the best way possible. Satisfying emotion by destroying an institution (such as family) may be a great romantic idea, through the prism of which the ballad "Hasanaginica" becomes the epitome of Weltschmerz on a micro level, but could never be regarded as victory of a man who tries to attain tranquility and happiness by escaping his personal responsibility.

3. New retranslation of the ballad with the commentary on the previous TTs based on the results of its linguo-stylistic analysis

The ballad begins with so-called Slavic antithesis, a stylistic device characteristic of the Slavic, especially South Slavic, oral tradition. This introductory formula is most common in Bosnian, Croatian, Serbian and Macedonian folk songs, and consists of three parts: an initial question, a guessing game with a ritual presentation of assumptions, followed by a final explanation, answering the initial question (Bagić, 2012: 303).

As an answer to the ballad's initial question about the whiteness visible on the green mountain two possibilities to which this quality could be attributed are ritually given – it might be *snow* or *swans*. First, after these possibilities have been considered, each assumption is rejected, reinforcing thus indirectly the answer that follows.

These seemingly very simple verses of the ST have certainly thrown the translators of the ballad into several dilemmas, which is clear when comparing the analyzed TTs. Most poetry translators show "strong ethic of loyal representation of the object of their love, a desire to communicate the 'essence' of the source poem to target readers in the most effective means possible" (Bly, 1983: 30–31; Barnstone, 1984: 50). Very often, however, their perception of the effectiveness of means differs a lot. As a result of this varying perception, we get cases where either the poem's form is sacrificed for its content, or its content for its form. If the ST is to be fairly rendered though, neither choice in the case of this particular ballad is acceptable, due to the evident interconnectedness between form and content.

In his book *Singer of Tales* (1960), Lord has described the meter as an essential basis for the epic style which in interrelation with the semantic con-

tent (themes and motifs), builds a formula as the basic criterion for orality of the folk/oral poetry. Thus, by relaying a fixed-form source poem, such as our ballad "Hasanaginica" into a free-verse translation on analogical or organic grounds, the translator is heading for a serious loss of the ballad's crucial stylistic effects, which the phono-stylistic analysis of the ST has proven. The only way to preserve the ballad's distinctive phono-stylistic effects produced by its formal features is to strive to recreate the very same features in the TT.

When translating the ballad "Hasanaginica" we should strive to recreate its epic decasyllable, with its strong metric constants of a regular caesura after the fourth syllable dividing the verse into two uneven *hemistichs* or half-lines (the asymmetric decasyllable), the first one consisting of four, and the second one of six syllables, with the last syllables always unstressed. This metrical pattern consists of five trochaic feet, grouped into cola containing two and three feet respectively. As a literary stylistic device with special function and effects, rhyme should not be sought where it does not exist in the ST, otherwise we would be dealing with an improper translation of style often resulting in radical and unacceptable semantic shifts, such as "add[ing] images that destroy the poem's integrity" (Bly, 1983: 44–45).

The following six verses represent my retranslation of the famous Slavic antithesis. In order to illustrate its well-formed rhythmic structure, the verses are presented along with the metrical pattern of the ballad's trochaic pentameter characterized by the falling rhythm that perfectly becomes the woe-ful subject of the ballad.

- / x / x / x / x / x
1. *What's so white there, on that verdant mountain?*

/ x / x / x / x / x

 2. *Do snow patches, or do swans there linger?*

/ x / x / x / x / x

 3. *If snow patches, they'd long since have melted.*

/ x / x / x / x / x

 4. *Swans by this time, would have left the mountain.*

/ x / x / x / x / x

 5. *No snow patches, no white swans there linger.*

/ x / x / x / x / x

 6. *But the tent of aga Hasan-aga.*

From the target language (TL) perspective, there are several problematic formulations in these initial verses of the ST. The first one is encountered in the foreboding question of the opening verse: *Što se b'jeli u gori zelenoj?* It is a Bosnian state verb belonging to a subgroup of so called secondary reflexive

verbs or false reflexive verbs (Belaj, 2001: 5-6). *Bijeliti se* denotes something that not only has the quality of white, but is intensely and continuously radiating this whiteness while being observed. Since there is no true equivalent to this particular verb in English, the ballad's translators came up with different solutions, among which we find: *glimmers so white* (in Sir Walter Scott), *shines so white* (in Greenshields, Seton-Watson, Wilson, and Mihailovich), *glistening white* (in Hemans), *is so white* (in Bowring, Mügge, Meredith, and Aytoun), *white form is shimmering* (in Mangan), *shines so purely white* (in Burt), *so whitely gleams* (in Bancroft), *shines whitely* (in Chawner), *gleams white* (in Kroeker, and Butler), *glitters white* (in Gray), *shows white* (in Noyes & Bacon, and Pennington & Levi). Resorting to the literal translation with *What whitens there*, Zora Devrnja Zimmerman changed the meaning of the ST more than any other translator did by using another verb which implies an undergoing change of state,¹⁴ while Francis Jones is semantically closest to the original with his *What's shining white*, but departs from the ST in metrical sense. Despite the euphony, rhythmicity and sonority of the iambic pentameter, its rising rhythm as such, presents a rhythmic antithesis to the trochaic falling rhythm of the ST. This alteration significantly affects the style and the overall impression of the recited ballad, making the TT sound more cheerful than the ST, colliding thus directly with its tragic content, which essentially opposes such versification.

The new retranslation's opening verse *What's so white there, on that verdant mountain?* preserves not only the metric pattern of the ST, but also the symbols expressed in its semantic layer, through words *verdant mountain*, which symbolize Hasan-aga's hard, unyielding, proud and defiant character, while the green color is related to his emotions of rage and ruthlessness, rooted in his jealousy.¹⁵ Instead of *mountain*, some translators use other lexemes, such as: *forest* (Greenshields, Bowring J., Bowring E. A., Dyrsen, Gray, Mügge, Butler, Mihailovich), *wood/woods* (Hemans, Burt, Bancroft, Chawner, Noyes & Bacon), *lea* (Mangan), *greenwood* (Aytoun, Gibson), while many of them leave out its green color, probably because both wood and forest imply it. All such stylistic inconsistencies, whether metrical or lexical, contribute to the distortion of the ST.

Another translation problem encountered in these initial verses of the ST is the usage of the plural of snow *sn'jezi* as a clear style marker. In the verse

¹⁴ *Bijeliti se* = be white, *pobijeliti* = turn white, *bijeliti* = make white; English verb *whiten* could mean either to become/turn white or to make white, which does not really correspond to the meaning of the original *bijeliti se*, i.e. to be white.

¹⁵ Green color has been used for jealousy since the Greek poet Sappho's description of the face of a stricken lover, and later also Shakespeare's Othello where jealousy is described as "the green-eyed monster" in Act 3, scene 3 in the play.

Al' su sn'jezi, al su labutovi?

Either are snows, or are swans?

the number of the noun is a stylistically marked category (morphostyleme), the way in which the unknown author introduces singular (the tent of Hasan-aga) by means of plural (*sn'jezi* 'snows', *labutovi* 'swans'), so as to symbolically represent the category of singular through its comparison or connection to the category of plural, which is a linguistic feature of the symbolic transformation of the familiar into foreign and unrecognizable, referring thus to the change that occurred in Hasan-aga himself (Arnautović, 2022: 129). Only two translators preserve this stylistic feature in their translations, M. Gray with his *is it snow in patches* and F. Jones with the verse *are they drifts of snow*. Nevertheless, Gray's translation of this verse *Is it swans, or is it snow in patches?* departs syntactically from the original verse where first 'snow', and then 'swans' appear. By disturbing the order of the elements in the second verse and keeping it in the third verse, Gray spoils the two-part parallelism so characteristic of the Slavic antithesis. Jones, on the other hand, preserves this structural parallelism, but spoils both the trochaic rhythm and caesura.

The following verses build the central motif of shame, which brings about all the subsequent motifs.

/ x / x / x / x / x

7. *Suffering inside, bitter wounds he's bearing.*

/ x / x / x / x / x

8. *Mother, sister – both to tend him hasten,*

/ x / x / x / x / x

9. *But demureness hindered his beloved.*

The mystery of the motif of shame, commented on by many scholars and researchers (such as Lucerna, 1905; Krnjević, 1973; Rizvić, 1994; Barić, 1938; Georgijević, 1952; Gesemann, 1923; along with many others) stems also from the fact that the wife's shame is an abstract concept. Such concepts were rarely used by a folk poet due to the specific nature of folk poetry, which could be fittingly described as a metamorphosis of words into poetic images. While the abstract notion of fear, for example, translates into both an auditory and a visual poetic image in our ballad, the abstract notion of shame remains intact, i.e. it does not develop into an image, leaving thus Hasanaginica's shame a permanent enigma for its readers/listeners. This opens space for multi-layered connotations that are imposed on the reader/listener, and visible in the lexis of the analyzed target texts. A lexico-stylistic analysis of this motif recreated in different TTs reveals the diversity of conceptualization of the notion of shame as a mental process through which the translators of the ballad sought to clarify this broad and imprecise concept. The fact

that most of them (eleven translators) used English word *shame*¹⁶ for Bosnian *stid*, does not imply the same conceptualization of the notion in all of them. While, for example, Scott's tautology 'timid shamefacedness' describes a character trait of a timid and shy woman, like the one Gesemann spoke of (Isaković, 1975: 64), Meredith's *modest-minded shame* explicitly points to the origin of the woman's shame in her propensity to modesty, moderation and simplicity. Nevertheless, using an adjective ending in the suffix *-minded*, Meredith implies that *shame*, preventing Hasanaginica from visiting her wounded husband is a matter of her attitude and way of thinking. This is also confirmed by other verses that build the same motif in Meredith's translation, where a comment on the mother and sister's visit is added in parentheses: *for these without blame might do as they listed*, alluding thus to a social context in which a woman obviously could not do what she wished without being condemned by society. This parenthesis is also the voice of the narrator/folk singer, the de facto translator, in whose tone there is a recognizable critique of the society and social circumstances at the time, of which he himself did not have the best understanding. A different connotation in the motif of shame appears in Mangan's translation, where *wounded warrior lieth pining*, indicating that the husband is very sad because he wants to be with his beloved wife, who *too shamefaced, weeps at home while Mother, sisters, all to tend him come*. Mangan's conceptualization of the notion of shame could, thus, be related to Lucerna's interpretation of Hasan-aga's longing for active and open love (Isaković, 1975: 64), and to Georgijević's understanding of the relationship between spouses as sinful (Isaković, 1975: 65). In Wilson's translation, which also uses the lexeme *shame*, we come across a different connotation in the final words of the verse *But for shame his dear wife would not come*, where the original truncated perfect *ne mogla* "could not" is rendered as *would not*, which somehow implies Hasanaginica's will or intention not to come. In addition to this implication, Wilson tries to explain this "obscure line" by adding a lengthier footnote to the verse in order to explain that "Hasan Aga's wife did not come to tend him, because according to the strictest Mohammedan law she was bound to wait until he sent for her" (Wilson, 1970: 361). Apart from Wilson, a similar inappropriate practice¹⁷ of abandoning the microcontext of a literary work of art in order to broaden the contextualization of the translation is also found in Noyes and Bacon, Seton-Watson and Zimmerman, who resort to it in the very same place in ballad.

¹⁶ Adjectives containing this very lexeme, such as *ashamed* and *shamefaced*, as well as the noun *shamefacedness*, are included here.

¹⁷ Venuti warns of the negative consequences of a similar use of footnotes, due to the objective risk of reducing the domestic readership to cultural elite to which this practice of academic discourse is not foreign (Venuti, 1998: 22).

Still a different conceptualization of the notion of shame is found in the translations that use stylistically marked verb *dare*, i.e. Bancroft's Hasanaginica who *stayed by bashful love, [...] dares not come*, and Seton-Watson's who *so young, so shy, [...] dared not go*. Thus, in these two translations, the motif of fear is already introduced along with the motif of shame. At the lexical-stylistic level, and in relation to the original text, such a translation of the shame motif could be characterized as interpretively intrusive because it activates irrelevant aspects of meaning by establishing irrelevant cognitive domains in the reader.

Apart from the word *shame* other lexemes used in translation of the original *stid* 'shame', are *modesty* and adjectives *timid*, *bashful*, *shy* and *demure*. In my retranslation, I have opted for the noun *demureness* since it best describes the woman as quiet, reserved, modest, serious and always well-behaved.

The analysis of the lexical layer of this enigmatic motif in all English TTs, with regard to their connotations, singles out the translations of J. Bowring, Kroeker, Butler, Pennington and Levi, and Jones as closest to the original in that they present minimal differences in interpretational limitations or intrusiveness. All mentioned translations, with a certain lexical variation, speak of the severely wounded Hasan-aga (*severely wounded, sore sick of high fatal wounds, suffering from terrible wounds, fevered with angry wounds, badly wounded*) without explicitly mentioning battlefield or war. Butler's translation of this verse is identical to the original, save for one word, the adjective *terrible* instead of *bitter*. Interestingly, no translator used the collocation *bitter wounds*, which most accurately translates the original permanent epithet *ljute rane* since it symbolically connotes emotions of bitterness, anger and intensity of pain.

The action in the eighth verse

Oblazi ga mater i sestrica

Visit him mother and sister (+diminutive suffix)

is translated using the following verbs: *visit, go to, come, seek, repair to, give care, watch, tend, attend, comfort, and sit by*. A literal translation of the original *oblazi* is 'visit'. Nevertheless, for the sake of preserving the meter and rhythm of the original ballad, in my retranslation I have opted for the monosyllabic lexeme *tend*, which connotes a visit and does not notably change the semantic layer of the original. The eighth verse in my retranslation *Mother, sister – both to tend him hasten*, resembles Mangan's *Mother, sisters, all to tend him come*, with improvements made on both the phono-stylistic and lexicostylistic level of expression. Although Mangan managed to preserve the caesura after the fourth syllable, he used the noun *sisters* in plural, assuming that there were several sisters instead of only *one*. Thus, the pronoun *all* is a logical referent to *mother and sisters* as antecedent, while the referent in my retranslation could only be the pronoun *both*. Unlike Mangan's retranslation,

with the disyllabic verb *hasten*, the new retranslation offers a perfect decasyllable, which in a stress-accent language such as English is equivalent to trochaic pentameter.

On the lexical level of expression, the key verse in Jones's rendering of the motif of shame is most vividly evoked: *But his dear wife is too demure to go*, which could still be improved both semantically and metrically. A more accurate translation of Bosnian *ljubovca* is English *beloved*, and as for meter, the basic rhythmic structure of Jones's imperfect iambic pentameter could be turned into a perfect trochaic verse *But demureness hindered his beloved*.

Next is the motif of the unjustly divorced wife. As the ballad says, when Hasan-aga's wounds were better, for reasons known only to him, he sends a message to his wife, telling her not to wait for him to come back home.

/ x / x / x / x / x
10. *Once his wounds' pain had at last subsided*

/ x / x / x / x / x
11. *To his faithful, thus he sends this message:*

/ x / x / x / x / x
12. *Stay no longer in my snow-white castle*

/ x / x / x / x / x
13. *In my castle, nor among my people.*

This fatal message represents a real speech act in the sense of J. L. Austin's performative (Austin, 1975), i.e. a verbal expression by which a certain action is actually done or performed. By uttering his message in the imperative mood, Hasan-aga does not only drive his wife away from home, but in accordance with Sharia law, he also divorces her formally. Accordingly, Hasan-aga's utterance could be interpreted as so-called *talaq-e-biddat* 'instant triple divorce'¹⁸ during which the husband pronounces the divorce formula three times in a row - first, with the words *Stay no longer in my snow-white castle*, second (*neither*) *In my castle*, and third *nor among my people*. Based on the clear triplicity of Hasan-aga's expression, and in accordance with Sharia law, Hasanaginica is *haram* 'forbidden' to Hasan-aga, unless she would first marry and then divorce another. Thus, such an interpretation of Hasan-aga's

¹⁸ Though not mentioned in the Qur'an, opposed by the Messenger of God, p.b.u.h., and largely disapproved by Muslim legal scholars, *talaq-e-biddat* 'instant triple divorce' was a form of divorce practiced by Muslims, whereby a Muslim man could legally divorce his wife by pronouncing *talaq* (the Arabic word for divorce) three times. The pronouncement could be either oral or written. The man did not need to state any cause for the divorce and the wife did not have to be present at the time of pronouncement. After a period of *iddat* 'waiting', during which it was ascertained whether the wife was pregnant, the divorce was effective. A waiting period was required before each pronouncement of *talaq*, during which reconciliation was attempted. However, it had become common to make all three pronouncements in one sitting. A divorced woman could not remarry her divorced husband unless she first married another man.

speech act, as a triple divorce, could shed light on the entire tragic situation that follows and stems from the irrevocability of his decision, which was also a conclusion made by Mehmed Begović, a distinguished researcher and professor at the University of Belgrade's Faculty of Law specializing in the Yugoslav Sharia Law (Begović, 1974: 319-320). As a result, other consequences of such a divorce that essentially shape the narrative of our ballad have been too often misinterpreted by translators due to their ignorance of the Sharia law and Muslim customs.

Thus, the preservation of the tripartite divorce formula in the translation is of crucial importance. Translations that fail to express this triplicity are those of Hemans, J. Bowring / Mügge, Bancroft, Meredith, Dyrson, and Seton-Watson. Instead, the divorce formula of these translations is characterized by a duality of expression. Still, all the other translations that do preserve the tripartite divorce formula, do it in very different ways, once again confirming the fact that language is merely a set of communication possibilities, and style its functional realization. Let us consider, therefore, the style of Hasan aga's speech act in the translations of Mihailovich, Butler, Gray, and Wilson.

- M: *Don't wait for me in my white court again. / Not at my court, nor among my people.*
- B: *Don't wait for me in the white manor, / Neither in the manor nor amidst my family.*
- G: *Wait for me no longer in my dwelling, / In my dwelling, nor among my people.*
- W: *Wait for me no more in my white castle, / Nor in my home, nor with my family.*

Semantically, the speech act itself is virtually the same in all these translations, with the only difference in Butler who does not use a phrase such as *no more, no longer* or *again*, something which does not appear explicitly in the ST either, but where its meaning is implied. However, when dealing with semantically identical verses, the only possible selection criterion is stylistic. Mihailovich's and Butler's solution *Don't wait for me* is a simpler phrase closer to everyday speech, of weaker stylistic marking than the solution offered by Gray and Wilson *Wait for me no more*, which better suits a poetic expression. Repeating words similar in sound in the sequence *dvor - dvor - rod* 'castle - castle - kin' the ST builds here an auditory poetic image with echo effect which continues to resonate in Hasanaginica's consciousness two verses later when the message reaches her, which no translation manages to capture. Therefore, in my retranslation I have offered the lexical sequence *castle - castle - people* with a repetition of the last syllable, to make up for the lost echo effect. In addition, I replaced the six-syllable hemistich *Wait for me*

no more with a four-syllable one *Stay no longer* in order to preserve the caesura in the right place: *Stay no longer in my snow-white castle / In my castle, nor among my people.*

Initiated in the speech act of Hasan-aga, the motif of fear develops in an ascending gradation, employed by a sequence of verses (syntactic level) that gradually intensify the idea of fear until it finally culminates in the hyperbole of the eighteenth verse *Da vrat lomi kule niz pendžere*, in which this quantitative trope, based on the principle of amplification and exaggeration evokes the visual poetic image of an already divorced woman fleeing *at breakneck speed* to avoid meeting her ex-husband. The great figurative potential of hyperbole which "lies without intention to deceive" (Katnić-Bakaršić, 2001: 327) can be held responsible for many misinterpretations of this last hyperbolized verse in the motif of fear as Hasanaginica's *suicidal thought*. The figure of gradation is preserved in only six out of 25 analyzed translations, while it is either completely missing or appears in a changed form in the rest of the translations. In the new retranslation this syntactic gradation is realized in verses 15, 16, 17 and 18, each time with gradual amplification. This figure in the ballad emphasizes and intensifies the emotions that lead Hasanaginica from a state of immobility to a headlong escape.

- / x / x / x / x / x / x
 14. *As the lady grasped this fateful message*
 / x / x / x / x / x / x
 15. **Stood** the poor one, lost in thoughts of sorrow (immobility)
 / x / x / x / x / x / x
 16. *Round the castle came* the cries of horses (movement)
 / x / x / x / x / x / x
 17. Thus, **escaped** she, Hasanaginica (escape)
 / x / x / x / x / x / x
 18. **Rushing headlong** past the turret windows (a headlong fleeing)

At the phonological level of expression, the new retranslation also preserves the alliteration of the verse 16 with clear onomatopoeic function, which creates strong auditory imagery appealing to the reader's/listener's sense of hearing by creating the sound of horse hooves clapping – *Round the castle came the cries of horses.*

Initiated by the sound of horse hooves echoing around the court, Hasanaginica's instinctive attempt at a frantic escape is also interrupted by the sound of children's voices that help her return to reality and pull herself together.

- / x / x / x / x / x / x
 19. *Running after, two young daughters follow*

/ x / x / x / x / x
 20. – *Please return home, our beloved mother!*

/ x / x / x / x / x
 21. *'Tis not him our father Hasan-aga,*

/ x / x / x / x / x
 22. *But our uncle Pintorović bey's here!*

Hasanaginica's meeting with her brother masterfully depicts the motif of dishonor. Divorcing his wife, Hasan-aga brings a great disgrace not only upon Hasanaginica as a wife and mother, but also upon the entire Pintorović family of beys, which is vividly and impressively expressed in the visual-auditory (paradox!) poetic image of her brother's tormenting silence as he *breathing no word* hands his sister the divorce bill. Reasons for a divorce must have been great in the society of the time, such as infidelity or infertility, which was not the case here. However, the very fact that she is being sent away from her husband's castle brings disgrace upon Hasanaginica, throwing her into the uncertainty of her future life as a divorced woman. Therefore, after the unexpectedly rapid appearance of suitors, the motive for her remarriage, albeit forced, is completely understandable and expected, in order to confirm the fact that Hasanaginica is a lady of good name and family, and thus restore her original reputation and honor.

/ x / x / x / x / x
 23. *Thus, returned she, Hasanaginica*

/ x / x / x / x / x
 24. *Wrapped her arms tight, round her brother's shoulders:*

/ x / x / x / x / x
 25. – *Oh, my brother, what a great dishonour,*

/ x / x / x / x / x
 26. *Being banished, far from my five children!*

/ x / x / x / x / x
 27. *Breathing no word, stands the Bey before her*

/ x / x / x / x / x
 28. *And he reaches in his silken pockets,*

/ x / x / x / x / x
 29. *To produce a signed and sealed annulment*

/ x / x / x / x / x
 30. *Urging her thus to collect her dower*

/ x / x / x / x / x
 31. *And go with it, back to her own mother*

The key word *sramota* 'dishonor' in verse 25, *Oh, my brother, what a great dishonour*, has been translated as either *shame/unheard-of-shame, disgrace* or *dishonor*. Though used in most of the translations, the word *shame* has a much broader semantic field than *dishonor* or *disgrace*, which are more appropriate to this particular context, due to their exclusively negative connotations and stronger emphasis on the social dimension than *shame*, which could also have positive connotations and refer to individual or subjective feeling. Moreover, since the lexeme *shame* is the main constituent of *the motif of shame*, which precedes and is intrinsically different from *the motif of dishonor*, it is necessary to keep these two motifs separate. My retranslation of the verse 25 is very similar to Pennington and Levi's *Oh, my brother, this is great dishonour*, which lacks the stylistic markedness of the ST, thus in the new retranslation, the phrase *what a* instead of the more neutral *this is* has been used.

The verses that follow describe the brother's reaction in a number of very similar translation solutions. In the translations that appeared before the 20th century, we find a *brother*, who since the 20th century has been replaced by *beg (Bey)*, in most translations described as *silent*, sometimes *sad* or *sullen*, or who *silently/in silence/without word* reaches into his pockets, without saying anything (*nought replies/nor answered a word/nor speaks a word/naught said/says not a word/says nothing/says not a single word/did not speak/says no word*). In Hemans, however, the *silent* brother speaks in four verses, expressing his contempt for the *wretch* who, *without a cause, can worth and beauty from his couch remove*, inviting her back to her *father's halls*, where she could *form a happier tie, and seek a newer love*. Jones, however, offers a different, stylistically more refined translation solution which also more beautifully conveys the original *Beže muči* in the verse *The Beg her brother does not breathe a word*. Semantically, this verse represents a very good translation solution, save for the noun *Beg*, which due to possible connotations with the existing lexeme in English (*beg* = *implore/plead with*), should rather be spelled as *Bey*, as it is an already established way of writing this honorific in historical contexts treating the Ottoman Empire. However, Jones's verse *The Beg, her brother, does not breathe a word* does not correspond to the ST either metrically or rhythmically, since it transposes the ST's trochaic pentameter with the caesura after the fourth syllable into an iambic pentameter with the caesura after the fifth syllable. The new retranslation solves the problem in the following line *Breathing no word, stands the Bey before her*. Two verses later, the brother pulls out of his silken pockets *knjigu oprošćenja* 'a bill of divorce', rendered as: *severing bill, writ of divorcement, fatal parchment, letter(s) of divorce(ment), writing of divorce, deed/bill/writ of separation, legal separation deed, divorce, letter, letter that divorced her, bill of divorce, certificate/writ of annulment, and deed divorcing her*. My choice fell on the syntagm *signed and sealed annulment*, referring to an absolutely definite legal document stating officially that

the marriage no longer has any legal authority. Additionally, this syntagm sounds well and befits the metrical and rhythmical pattern, as *deed/bill/writ of separation* and *letter that divorced her* do.

Concerning the expression which appears in verse 30, *potpuno vjenčanje* 'dower', with strong religio-cultural and traditional aspects to it, the first to translate it properly was Owen Meredith in 1861, who says *That her dower to her should, in full, be restored*. Noyes and Bacon also used the proper word in their translation of the ballad, while Seton-Watson used the word *dowery* which refers to the money and property given by the woman's family to the husband in connection to the wedding in some Muslim cultural traditions. Other solutions such as *divorce penalty*, *marriage-wreath* and *alimony authorized* are semantically wrong translations, as is the predominantly used construction *free to leave and wed another*. *Potpuno vjenčanje* 'dower' in our ballad clearly refers to *mahr* 'dower', which is a mandatory payment the groom gives to his bride in a valid Muslim marriage. It is the duty of the husband to pay *mahr* 'dower' as stated in the Qur'an (Sura Al-Nisaa' verses 4 and 20-24), although it could, if so agreed, be in promissory form, i.e. in case the husband pronounces a *talaq* 'divorce', which Hasan-aga does. The *mahr* as a gift which the bride agreed on, and is her exclusive property, represents a kind of financial security to a wife in times of financial need, such as a divorce or abandonment by her husband. The fact that only two of all 25 translators of the ballad render this concept accurately is proof of their fundamental ignorance of the religio-cultural circumstances shaping the world of the ballad, in this case reflected on the lexical level of the target text. The irrevocable divorce imposes an immediate departure from home and parting with her children on the woman, which in a sense affects the definition of coercion on the brother's part present in these two motifs. An interpretation based on the linguistic facts of the analyzed target texts points to the frequent inaccuracy of attributing coercion as such to the brother, something which is opposed by the hypocorism *bratac* 'dear brother' as one of the weak implicatures, which Gutt calls "communicative clues" or traces of the communicative intent of the sender of the message left in the style of the text itself (Gutt, 1989: 194). Following the above-mentioned implicature of the folk singer, what follows in the verse

I jedva je s' sinkom rastavio
And heavy-hearted(ly) her with son (dimin.) separated

could only be interpreted as her brother's practical execution of this difficult task in which semantically ambiguous adverb *jedva*, here 'in a tormented manner', refers not only to the mother's agony of leaving her children, but also to the way her heavy-hearted and tormented brother carries out her husband's order of irrevocable divorce, thus attributing the violent act of separating the mother from her children to Hasan-aga, as the one who or-

dered such a ruthless act. Due to a failure to understand this adverb properly, the majority of the ballad's translators ascribe violence to the brother, describing him as *harsh-tempered, fierce, impetuous, stern, fiery, ireful, wild, and impatient*, who *by force, rudely, or hardly* (archaic) separated Hasanaginica from her baby in the cradle. Only in the translation of Noyes and Bacon does this dual semantic aspect appear in lexically altered verses *Her brother took the lady's hand; and hard it was to lead / That wretched woman from her babe. Hard* could be both an adjective and an adverb. Noyes and Bacon use it as an adverb meaning *in a difficult manner*. Kroecker was the first translator to try to express this adverb of manner, using at the time archaic *hardly*, which once had the meaning *in a hard manner*, i.e. unless she used it in its 16th century modified meaning *almost not, barely, only just*, treating it thereby not as an adverb of manner, but an adverb of degree. Later, Wilson used the same adverb in his translation, and in Butler and Mihailovich we find *barely* as an adverb of degree, while Seton-Watson uses the literary adverb *scarce* and Jones *no sooner*. None of these adverbs are adverbs of manner and, therefore, do not convey the true meaning (semantic layer) of this word. In these cases, therefore, it is not a question of lexical-stylistic variation of different solutions, but of an interpretive error that directly disrupts the connection between the semantic layer of the ST and TT.

/ x / x / x / x / x

32. *When the lady fully read the letter*

/ x / x / x / x / x

33. *Both her young boys on the forehead kissed she*

/ x / x / x / x / x

34. *Both her young girls, on their cheeks so rosy,*

/ x / x / x / x / x

35. *But her baby, sleeping in his cradle*

/ x / x / x / x / x

36. *She could not bear being parted from him*

/ x / x / x / x / x

37. *Yet her brother, by her arms then seized her*

/ x / x / x / x / x

38. *Heavy-hearted, did he separate them*

/ x / x / x / x / x

39. *And he helped her on his steed behind him.*

/ x / x / x / x / x

40. *Heading with her homeward towards their castle*

Back home, as the ballad says, the noblewoman did not stay long. In these verses of the ST anadiplosis has been employed to emphasize not only

the key idea that it did not take long before suitors showed up, but also the reason, which was the lady's noble origin. This kind of repetition of the last words of a verse *but a brief while* as the first words of the successive verse *just a brief while* encourages more focused attention from the listener/reader of the ballad. Whereas this stylistic device is rendered literally in verses 41 and 42, it is reproduced semantically in the subsequent verses of my retranslation, conveying thus the semantic content of the phrase *of descent so noble* into the phrase *such a lady* in the following verse, clearly referring to her noble descent.

- / x / x / x / x / x
 41. *With her people, stayed she but a brief while*
- / x / x / x / x / x
 42. *Just a brief while, scarce a week's duration*
- / x / x / x / x / x
 43. *Noble was she, of descent so noble*
- / x / x / x / x / x
 44. *Such a lady, many suitors courted*
- / x / x / x / x / x
 45. *First and foremost, Imoski's great qadi*

The motif of forced marriage begins with the sister begging her brother not to give her to another husband, culminating in the hyperbole of the verses 49-50. The brother must ignore his sister's pleading for a higher cause, which is restoring the family's already damaged honor. The poetic effect of some stylistic choices widely represented in folk poetry, such as the replacement of the expected nominative noun *beg* 'bey' with its vocative form *beže*, is essentially untranslatable into English, which has largely lost its inflected case system. Nor is it easy to translate the exclamatory adverb *tako te* in the opening verse of sister's supplication:

Aj tako te ne želila, braco!
 Oh, so you not want (1st pers. fem), brother!

Stylistically, this expression further reinforces the exclamation, expressed in a typical curse formula with a positive turn, or an invocation with appellative function. Most translators of the ballad offer similar solutions to the introductory verse of the sister's pleading, in older authors there are formal and archaic synonymous expressions such as: *I exhort thee, I adjure thee, I entreat thee, I conjure thee, I beseech thee, I implore you, I prithe, while the authors of modern translations use constructions such as Butler's* *Oh, dear brother, for the sake of our mother, / don't give me ...* and a quite similar verse in Mihailovich *For the sake of our love, my dear brother*. In older authors, the sister's pleading usually contains her swearing by her brother's *life* or his *soul's existence*, or by *the holy Prophet*, or *whatever* (he considers) *holy*. Wilson uses

the somewhat ordinary construction *Ah! brother, this I would not have, / Give me not... ,* while Hasanaginica in Zimmerman's translation, invoking misfortune to her brother would he force her into marriage, says: *O brother mine, o woe to you!* The only translators to elaborate more on the semantic layer of the original phrase were Pennington and Levi, who rendered it as *Brother, may I not long for you again.* What we witness here is the readiness of the authors to penetrate into the true meaning of a rather obscure folk expression in which they had recognized the formula of good wishes on the part of the sister, who begs her brother to let her stay by his side instead of driving her away far from him, to a place where she would miss him. Unfortunately, the metrical structure of the verse has been, nevertheless, disturbed in Pennington and Levi's translation. The hyperbole of the verse 49 is essentially preserved in all translations, except in J. Bowring and Mügge, who use idiomatic expression 'break someone's spirit' instead. We will now present the way the new retranslation renders the motif of forced marriage.

- / x / x / x / x / x
46. *But the lady, pleaded with her brother:*
- /x / x / x / x / x
47. *- I implore thee, by our kinship brother!*
- / x / x / x / x / x
48. *Do not give me, to another husband,*
- / x / x / x / x / x
49. *Or my poor heart will be torn asunder*
- / x / x / x / x / x
50. *At the sight of my forsaken children*
- / x / x / x / x / x
51. *But the Bey cared little for her pleading*
- / x / x / x / x / x
52. *He had promised she would wed the qadi*

Resisting the temptations courageously, and struggling on in the face of adversities, Hasanaginica remains consistent in her behavior, thus revealing extraordinary traits of her character (Krnjević, 1973: 289). She is a morally stable, but also a deeply emotional character, as proved by the tragic outcome of the ballad. Her selflessness and endless maternal love are also confirmed by her entreaties made to her brother, which never relate to her personally as much as to the consequences the children will suffer.

- / x / x / x / x / x
53. *Still the lady, pleaded with her brother*
- / x / x / x / x / x
54. *That a letter should be put together,*

- / x / x / x / x / x
 55. *And be sent to Imotski's great qadi:*
- / x / x / x / x / x
 56. *– Kindest greetings your intended sends you,*
- / x / x / x / x / x
 57. *In her letter asking you so kindly,*
- / x / x / x / x / x
 58. *Once you've gathered all the guests together,*
- / x / x / x / x / x
 59. *'Neath a long veil do hide your intended*
- / x / x / x / x / x
 60. *So when passing Hassan Aga's castle*
- / x / x / x / x / x
 61. *She would not see her beloved orphans.*

One of the five specific lexemes that appears just before the scene of mother gifting her children, as the key scene creating the motif of mother's final parting with her children, is *pul'duvak* 'decorated wedding veil of the bride', in English translations rendered as: *black veil, long veil, rich embroidered crimson veil, long flowing veil, silken veil, heavy veil, ample veil, drapery, long white covering veil, long embroidered veil, and curtained carriage*. As a lexeme consisting of three syllables in the ST *pul'duvak* defines a frame for translation possibilities, which in this case is quite restrictive, and unfortunately could not fit a semantically complete definition such as Jones's *a long embroidered veil* if we are to preserve the metrical and rhythmic structure of the original verse. This is why *a long veil* serves the purpose more efficiently.

Besides *pul'duvak*, there are other noun phrases with adhering pre- and postmodifiers that have long been considered the *dark places* of the ST and have sparked much debate, often due to insufficient knowledge and misunderstanding of the Krajina-Herzegovinian Muslim tradition, with Turkisms/Turkish-derived words being crucial (in expression), shariah law (in contents) and morality (in allusions) (Isaković, 1975: 429). These words are: *svatov' starišina* 'wedding master', *nazve pozlaćene* 'footwear gold-embroidered/gilded', *čohu do poljane* 'fabric/textile long and uncut', and *u bošči haljine* 'in a bundle clothes'. These are accurate and unembellished translations of the original noun phrases that are, though mostly Turkish-derived, as evident and clear to a native speaker of Bosnian as they appear in the ST. Nevertheless, there are many different renderings of these noun phrases due to various misinterpretations or mere negligence on the part of the translator.

Svatov' starišina 'wedding master' has been rendered as: *the gallants, the Leader of the Suati/Suatens, glittering train, Starisvat, Suatian prince, the bold Stari Svat, the lord of Swaties, captain, groomsmen, the bridesmen's leader/first bridesman, the leader of the wedding party, the eldest bridesman, the oldest guest, Master of the Wedding, and the knight leading her.*

Following are the verses leading to and culminating into the gifting scene, the realization of which was approved and enabled by the wedding master himself.

/ x / x / x / x / x

62. *When the qadi had received the letter*

/ x / x / x / x / x

63. *He then gathered all the guests together*

/ x / x / x / x / x

64. *With them gathered, for his bride he's heading.*

/ x / x / x / x / x

65. *Safely reached he with his guests her dwelling*

/ x / x / x / x / x

66. *Safely with her, they were heading homeward,*

The verses 63-64 (*He then gathered* – *With them gathered*) and 65-66 (*Safely reached he* – *Safely with her*) of the new retranslation recreate ST's anaphora as a figure of repetition of the same words or group of words at the beginning of two or more verses. Although microstructural and with local effects, this stylistic device is in no way insignificant, given the fact that it occupies a strong syntactic position, which is the beginning of the verse. There, it emphasizes the idea of journey that passes well, and captures the reader's attention, endowing the whole statement with rhythmicity and harmony, just to disrupt it in the following verse, that begins in a contrastive adverbial conjunction *but*.

/ x / x / x / x / x

67. *But as they were passing Aga's castle,*

/ x / x / x / x / x

68. *From the window her two daughters watched her,*

/ x / x / x / x / x

69. *And her two sons, they stepped forth before her*

/ x / x / x / x / x

70. *Thus addressing their beloved mother:*

/ x / x / x / x / x

71. – *Please return home, our beloved mother,*

/ x / x / x / x / x
 72. *Let's at least have one last meal together*

/ x / x / x / x / x
 73. *Having heard this, Hasanaginica,*

/ x / x / x / x / x
 74. *She spoke thus to him who led the party:*

/ x / x / x / x / x
 75. *- I beseech you, my dear wedding master,*

/ x / x / x / x / x
 76. *Let the horses halt before this castle,*

/ x / x / x / x / x
 77. *While I give some presents to my orphans*

An even greater diversity is found in the translation of the gifts given to children. *Nazve pozlaćene* 'footwear gilded' appear as: *rich girdles and gay sabres with jewels that glowed, buskins with gold embroider'd, gold-wrought spurs, boots all with gold embroider'd, rich vests and gold-laced boots, a cap with gold embroider'd, embroidered sandals, worked with gold, golden jatagans rich, gold-broidered socks of leather, embroidered foot-gear, knives inlaid with gold, a dagger gilt-handled, gilded knife(s), a golden sword, golden slippers, and golden girdles.*

Čoha do poljane 'fabric/textile long and uncut', leaving by implication a possibility of tailoring full-length dresses/clothes, has been rendered as: *silks richly rustling, rich and flowing garments, gay robes, rich veils, and chains of pearl, long and resplendent dresses, costly silks and suits, a gay and costly garment, long costly dresses, robes magnificent/rich to behold, a long tunic of cloth, rich long hanging garments, fine and uncut linen, long and rich apparel, fair long shifts, a dress down to the ground, dresses that trailed the ground, a gown that reaches earth, and a dress down to her feet.* Kroeker and Scott are the only translators who actually recognized that this gift for the girls represented not clothes, but rather fabric or textile to tailor long dresses. Mangan also used the word *silks* which refers to the fabric, adding *suits* to it.

As the last gift to her youngest child, the mother sends *u bošči haljine* 'clothes in a bundle' in place of which we encounter various inventive translation solutions, such as: *girdles, sabres, shields, shawls, socks, caps, mantles, vests, coats, jackets, frocks, dresses, and tunic.* Some translators, showing a better discrimination when making their translation choice with regard to this particular gift, render it as: *a robe that one day might adorn her, a garment to be worn hereafter, a pretty garment for the future,* and even more accurate: *clothes wrapped in a bundle, a bundle of fine clothes, or clothes wrapped in a shawl.* Meredith, Seton-Watson, and Pennington and Levi translate the wrong/mis-spelled version of this noun phrase, turning this gift into *a little white orphan*

garment, an orphan clothes, and the most disparaging noun phrase *the clothing of a beggar child*.

- / x / x / x / x / x
 78. *So they halted just before the castle.*
- / x / x / x / x / x
 79. *Splendid presents gave she to her children,*
- / x / x / x / x / x
 80. *To each son gave gold-embroidered footwear,*
- / x / x / x / x / x
 81. *To each daughter, finest uncut fabric*
- / x / x / x / x / x
 82. *To the youngest, lying in his cradle,*
- / x / x / x / x / x
 83. *She is sending clothes wrapped in a bundle*

The gifting scene contains the motif of the mother's final parting with her children, which is also the trigger for her parting with her soul. Although dynamic, the motif of final parting appears in a rather static gifting scene in which the description of gifts slows down the pace of the narrative for a moment, creating the impression of the time it takes the mother to gift her children and part from them. In the translation of this particular scene, the aspiration to preserve as many stylistic devices as possible has resulted in the anaphoric repetition of words at the beginning of successive verses 80 (*To each son*) and 81 (*To each daughter*). The motif of final parting merges into the very unfolding of the ballad's narrative, with the hero Hasan-aga watching the scene, preparing to pull out his sword of sharp words that will finally hit the heart of the unfortunate mother.

- / x / x / x / x / x
 84. *Watching all this, hero Hasan-aga,*
- / x / x / x / x / x
 85. *He does quickly call upon his two sons:*
- / x / x / x / x / x
 86. *Come ye hither, my poor orphan children,*
- / x / x / x / x / x
 87. *Since she won't have any pity on you*
- / x / x / x / x / x
 88. *Your own mother, vicious and cold-hearted*

In his version of the ballad, which is a modified version of the first text written down by Alberto Fortis, Vuk Stefanović Karadžić used the word *kamenog* 'stony/of stone' primarily implying insensitivity, instead of *agri-*

jatskog which comes from the Turkish word *agr* 'arrogant/impudent/spiteful', and as Begović notes: "better expresses both insensitivity and malice, while the word *stony* refers only to insensitivity" (Begović, 1974: 319-322). Using the word *hrđavskoga*, which comprises both insensitivity and malice, Alija Isaković remained here more faithful to the original version of the ballad, so as to preserve the insensitivity and malice of Hasan-aga's final speech act, which reflects his own nature as a source of family tragedy. Only in the first part of Hasan-aga's speech act, does he address children directly with the imperative

Hod'te amo, sirotice moje,
Come you hither, orphans mine,

while in its second part

Kad se neće smilovati na vas / Majka vaša srca hrđavskoga
When she (refl) won't have mercy on you / mother yours (of)
heart ruthless

he indirectly addresses their mother. The message, clearly addressed to Hasanaginica by this speech act, is the condemnation of the mother, accusing her of being insensitive and malicious towards her own children. It is the very same insensitivity and malice which Hasan-aga himself showed towards his own wife when he drove her away from home, the insensitivity and malice she experienced on her own skin, but not in her heart. The relation between the surface layer of these two uttered lines/verses and their fundamental intention, is inconsistent and represents the dual communicative role of this speech act. Thus, Hasan-aga's speech act (action performed by words) represents a communicative activity (locutionary act at the level of the utterance) i.e. the order to the children to return to him, along with the criticism of the mother which implies the speaker's feelings and psychological states, and is defined on the basis of the speaker's intention (illocutionary act) which is twofold: explicit intention to summon the children who should obey his order, and implicit intention to disparage and insult the mother. The effect of this speech act on the listener(s) (i.e. perlocutionary effect) is implicitly the return of the children to their father in accordance with his order, and explicitly the death of the mother. Hasan-aga's final speech act becomes, therefore, a double performative that represents not only a command (to children) and a claim (about mother) reflecting reality, but a speech act that directly affects reality, transforming, shaping and creating it through language.

Semantically the most faithful renderings of Hasan-aga's final speech act are found among the last six translators of the ballad from Wilson (1970) to Sadiković (2017), while the earlier ones deviate too much in different respects from the ST. Wilson's first verse of this speech act *Come to me, my poor unhappy children*, is by far the best and most resonant with the original, save

for the word *orphans* which is left out, but could easily be restored by replacing the lexeme *children* with the lexeme *orphans* without disturbing the rhythm: *Come to me, my poor unhappy orphans!* The new retranslation reads: *Come ye hither, my poor orphan children* for the sake of preserving the caesura after the fourth syllable.

The remaining two verses of the speech act in Mihailovich's translation prove to offer the best solution, especially the first verse *Since she won't have any pity on you*, which is also kept in the new retranslation, while the second verse reading *Your own mother, with a heart of cold stone* could be improved so as to convey a broader semantic field of the original lexeme *agri-jatskog/hrđavskoga*. Both malice and insensitivity encapsulated in this lexeme are reflected in the 88th verse of my retranslation.

Creating the motif of insult, Hasan-aga's final speech act directly introduces the last motif of the ballad, where the death of Hasanaginica is depicted through visual poetic imagery of the three final verses. Although phrased in simple words, the closing verses are utterly emotional. They masterfully evoke the final unfolding of Hasanaginica's psychological drama taking place on her way to the qadi¹⁹, who is a symbol of justice. Paradoxically, justice is in a way satisfied in Hasanaginica's death, which, as the last motif of the ballad, stands as evidence against Hasan-aga, refuting his final accusation of the mother, and becoming thus an eternal symbol of motherly love.

/ x / x / x / x / x

89. *Having heard that, Hasanaginica,*

/ x / x / x / x / x

90. *Pale as death she dropp'd upon the dark earth*

/ x / x / x / x / x

91. *In that instant, with her soul she parted*

/ x / x / x / x / x

92. *Seized by deep grief; looking at her orphans.*

Among the translators that more or less accurately convey the semantic layer of the final death motif, its best beginning we find in Zimmerman, while its most beautiful ending is offered in Wilson, the combination of which gives us the following translation solution: *With her face of white, she fell to the ground*. Although metrically improved, this verse still has its flaws – the caesura appears after the fifth syllable, and the almost perfect trochaic pentameter is spoiled by a last iambic metrical foot, which has been improved in the verse 90 of my retranslation. The most accurate renderings of the second verse of the same motif are found in Wilson, Butler, and Mihailovich, who use essentially the same lexical construction (*And straightway/At*

¹⁹ A Muslim judge who interprets and administers the religious law of Islam.

that moment/At that instant she parted with her soul), just with different lexemes for the original *uput*, which semantically corresponds to Butler's *straightway*, which at the level of sound (phonetics and phonology) is not as suitable a choice as the synonymous expressions *at that moment* and *at that instant*. Therefore, for the original verse *Uput se je s dušom rastavila* my retranslation offers the following solution: *In that instant, with her soul she parted*, which adds just a slight semanto-stylistic correction of the initial preposition to the otherwise tuneful and faithfully conveyed metaphorical euphemism of the ST. The correction is purely stylistic – instead of *At that instant* which is a set expression (the norm) denoting a point in time at which something happened, here I opt for preposition *in* to denote a very small space of time during which something happened, because that is exactly what Bosnian adverb *uput* means. Given that Mihailovich describes the emotional state of the dying Hasanaginica with the strongest and contextually most appropriate lexeme *grief* (if compared to the lexemes *pity* and *sorrow* that other translators use), his last verse reading: *From the grief of looking at her orphans* represents the best among the offered solutions. The major contribution of my choice *Seized by deep grief; looking at her orphans* is a more clear-cut caesura, and semantically a suggestion of a sudden intensification of the process of grieving the loss of her children that had already started with Hasan-aga's first speech act, but re-affected her at the sight of her loved ones so strongly that she no longer could reconcile herself to the fact of having lost them. Besides, being used in mainly literary contexts the verb *seize* perfectly suits the given language register.

There is no word, no letter nor sound in the ST which has not been considered, ruminated on, and weighed against the analyzed TTs. It is, nevertheless, impossible to discuss and explain all the choices made in my retranslation within the scope of this paper. Thus, I will let the retranslation speak for itself, offering the complete text of the TT without interruptions.

What's so white there, on that verdant mountain?
 Do snow patches, or do swans there linger?
 If snow patches, they'd long since have melted.
 Swans by this time, would have left the mountain.
 No snow patches, no white swans there linger.
 But the tent of aga Hasan-aga.
 Suff'ring inside, bitter wounds he's bearing.
 Mother, sister – both to tend him hasten
 But demureness hindered his beloved.
 Once his wounds' pain had at last subsided
 To his faithful, thus he sends this message:
 Stay no longer in my snow-white castle
 In my castle, nor among my people.

As the lady grasped this fateful message
Stood the poor one, lost in thoughts of sorrow
Round the castle came the cries of horses
Thus escaped she, Hasanaginica
Rushing headlong past the turret windows
Running after, two young daughters follow
- Please return home, our beloved mother!
'Tis not him our father Hasan-aga,
But our uncle Pintorović bey's here!
Thus returned she, Hasanaginica
Wrapped her arms tight, round her brother's shoulders:
- Oh my brother, what a great dishonour,
Being banished, far from my five children!
Breathing no word, stands the Bey before her
And he reaches in his silken pockets,
To produce a signed and sealed annulment
Urging her thus to collect her dower
And go with it, back to her own mother.
When the lady fully read the letter
Both her young boys on the forehead kissed she
Both her young girls, on their cheeks so rosy,
But her baby, sleeping in his cradle
She could not bear being parted from him
Yet her brother, by her arms then seized her
Heavy-hearted, did he separate them
And he helped her on his steed behind him.
Heading with her homeward towards their castle
With her people, stayed she but a brief while
Just a brief while, scarce a week's duration
Noble was she, of descent so noble
Such a lady, many suitors courted
First and foremost, Imoski's great qadi
But the lady, pleaded with her brother:
- I implore thee, by our kinship brother!
Do not give me, to another husband,
Or my poor heart will be torn asunder
At the sight of my forsaken children
But the Bey cared little for her pleading
He had promised she would wed the qadi
Still the lady, pleaded with her brother
That a letter should be put together,
And be sent to Imotski's great qadi:
- Kindest greetings your intended sends you,

In her letter asking you so kindly,
Once you've gathered all the guests together,
'Neath a long veil do hide your intended
So when passing Hassan Aga's castle
She would not see her beloved orphans.
When the qadi had received the letter
He then gathered all the guests together
With them gathered, for his bride he's heading.
Safely reached he with his guests her dwelling
Safely with her, they were heading homeward,
But as they were passing Aga's castle,
From the window her two daughters watched her,
And her two sons, they stepped forth before her
Thus addressing their beloved mother:
- Please return home, our beloved mother,
Let's at least have one last meal together
Having heard this, Hasanaginica,
She spoke thus to him who led the party:
- I beseech you, my dear wedding master,
Let the horses halt before this castle,
While I give some presents to my orphans
So they halted just before the castle.
Splendid presents gave she to her children,
To each son gave gold-embroidered footwear,
To each daughter, finest uncut fabric
To the youngest, lying in his cradle,
She is sending robes wrapped in a bundle
Watching all this, hero Hasan-aga,
He does quickly call upon his two sons:
Come ye hither, my poor orphan children,
Since she won't have any pity on you
Your own mother vicious and cold-hearted
Having heard that, Hasanaginica,
Pale as death she dropp'd upon the dark earth,
In that instant, with her soul she parted
Seized by deep grief; looking at her orphans.

4. Concluding remarks

Initiated in order to improve the quality of the English translation of the ballad "Hasanaginica", this retranslation was my endeavor to do it justice, my aspiration to reveal it to the world in all its beauty that stems from its

inherent symmetry, order, balance, and proportion, all its grandeur that springs from its simplicity, and its power to stir emotions that is a secret of its narrative.

Justified by the unparalleled aesthetic value and great cultural authority, the 26th (re)translation²⁰ of the ballad "Hasanaginica" presented in this paper came into being as a result of my linguo-stylistic analysis of both the ST and its 25 TTs, conducted as a part of my previous doctoral research. Thus, the research into the previous (re)translations' language and style has helped and inspired reinvention of the original values pertaining to the genre, language, style, culture and tradition, along with other aspects of the ST. Consequently, linguo-stylistic analysis gave impetus to a new retranslation and became its method, as well as a part of the overall purpose of this paper which, along with offering a retranslation as a serious attempt at capturing the ST in its totality, was to encourage the usage of linguo-stylistic analysis as a highly legitimate methodological approach to translating and retranslating poetry.

The overall purpose of this paper has been accomplished through achieving the objectives, outlined in the introductory part of the paper. Starting from the already-established framework of motifs that create the narrative of the ballad, the new retranslation has been presented verse-by-verse, pinpointing and discussing what showed to be the problematic places in the ST in relation to the existing TTs.

The conducted linguo-stylistic analysis of the ST provided a valuable insight into the nature of interconnectedness between the form and content of this ballad, leading to a conclusion that neither its form nor its content could be sacrificed in an acceptable translation of the ST.

In my retranslation of "Hasanaginica" I have strived for the recreation of its unrhymed asymmetric decasyllable, preserving its strong metric constants of a regular caesura after the fourth syllable dividing the verse into two uneven half-lines, the first one consisting of four, and the second one of six syllables, with the last syllables always unstressed. In order to illustrate its rhythmic structure, the retranslated verses were presented along with the metrical pattern of the ballad's trochaic pentameter.

Beginning with the Slavic antithesis, I presented the most problematic formulations in these initial verses, such as the Bosnian false reflexive verb *bijeliti se*, which tended to digress from the original meaning more when translated literally than if translated descriptively. Some descriptive translation solutions offered in previous translations were semantically, but not metrically suitable and had to be disregarded in my retranslation. A detailed

²⁰ Sir Walter Scott's first translation could not be termed a retranslation, while all the following TTs are retranslations.

linguo-stylistic analysis proved to be an excellent tool for detecting stylistically marked categories, whether metrical, lexical, or syntactic. Informed by all the details of the analysis, it was natural to consider not only the vocabulary with symbolic meaning such as the colors of white and green, but also its morphology with symbolic relevance, such as the number of a noun (plural/singular) used as a style marker, as well as syntax and syntactic relations which, if disturbed, would spoil important syntactic stylistic devices employed in the ST such as parallelism, gradation, and different kinds of repetition such as anaphora, epistrophe, anadiplosis, et cetera.

After an extensive discussion of the motif of shame, identified as one of the problematic places for a translator, the analysis of this motif as rendered in different TTs revealed the diversity of its conceptualization, which could be reconstructed following the traces different translators left in their TTs. Hence, in some translators, we found adjectives added to the keyword *shame* to clarify its quality and origin, comments added in parenthesis explicating the voice of the narrator/translator critical of the social circumstances, or additional explanations in footnotes contributing to interpretational limitation or intrusiveness. Having detected Jones's rendering of the motif of shame as the most vividly evoked key verse at the lexical level of expression, informed by his lexical choices, I showed how this verse could be improved both semantically and metrically.

To explain the main features of the fatal message creating the motif of unjustly divorced wife, it was related to J. L. Austin's theory of speech acts and defined as performative, i.e. a verbal expression by which a certain action is actually performed. Based on the clear triplicity of Hasan-aga's expression, by uttering his message Hasan-aga divorced his wife formally according to Sharia law. Understanding Hasan-aga's speech act as a triple divorce is an illustrative example of the importance of accurate interpretation, without which, in this case, the preservation of the tripartite divorce formula in translation would be jeopardized.

The results of the linguo-stylistic analysis disclosed the construction of the motif of fear, that was conceived in the speech act of Hasan-aga, and developed in an ascending gradation of verses intensifying the idea of fear until its final culmination in the hyperbole of the eighteenth verse with the visual poetic image of a divorced woman fleeing *at breakneck speed* in order to avoid meeting her ex-husband. The analysis helped explain misinterpretations of this last hyperbolized verse in the motif of fear as Hasanaginica's *suicidal thought*, and paved the way for an informed realization of the syntactic gradation presented along with an explanation of its effect in the new retranslation.

The motif of dishonor has been set against the motif of shame with the conclusion that the same lexeme *shame*, in spite of its broad semantic field,

should not be used as the key lexeme in the creation of both these motifs that differ a lot in the SL. Taking into account all the successful solutions of previous translations, weighing them against each other in relation to the ST, led me to keep some of them, sometimes in a slightly modified form such as Jones's verse 27 in which *The Beg her brother does not breathe a word*, which has been modified and changed into *Breathing no word, stands the Bey before her* in order to fit the trochaic pentameter of the ST.

As an expression with strong religio-cultural and traditional aspects to it, *potpuno vjenčanje* 'dower', clearly referring to *mahr* 'dower' or a mandatory payment the groom gives to his bride in a valid Muslim marriage, is rendered accurately by only two translators of the ballad, which indicates fundamental incomprehension of the religio-cultural circumstances shaping the world of the ballad.

Aside from culture-specific concepts and allusions with particular connotations and implications in the ST, I have strived to preserve as many figures of speech as possible, even microstructural ones, such as various kinds of repetitions used to emphasize, explain the key idea, rhythmize the expression or just capture the reader's attention.

The path trodden from linguo-stylistic analysis to the new retranslation of the ballad "Hasanaginica" has helped me gain valuable insight into the ways (*how*) and the reasons (*why*) the source text and its multiple target texts in English give different reading experiences, facilitating thus my attempt at reconciliation between reading experience of the source text and its new target text.

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