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Tariq Ali: Cross-culturality of the Source Text and Multiculturality of the Translation / Tariq Ali: Transkulturalnost izvornika i multikulturalnost prevoda

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Table of Contents

Introduction

There have been numerous attempts to define what translation is and how much of an impact it has on cross-cultural communication. With the growing power of the so-called 'peripheral' literature, there has also been a greater need for a cross-cultural approach to translation. Recent shifts in Translation Studies that resulted from systematic research slowly transformed the ideal of normative similarity, fidelity and equivalence to the recognition and even preference of difference. Accordingly, today, more than ever, translations are analysed from many different points of view, which now do take into consideration both the needs of the source and target languages. The very process of translation is becoming reciprocal and is therefore opening up a new space 'between cultures', which challenges translators to become conscious of the cross-cultural exchange.

The aim of the following analysis was to investigate how such notions of cross-culturality and multi-culturality intertwine in one rather unique context. By comparing two translations done in the same language, but different standards, Serbian and Bosnian, which are altogether influenced by diverse factors, and by juxtaposing them to the original text, written by a British-Pakistani author, who tells the story of the history of Spanish Muslims; one realizes that there are many issues that present themselves as valid points for research, and that this piece of analysis can only turn out to be a tip of an iceberg.

This paper will attempt to delve into different levels of linguistic analysis, starting from observations on phonetic differences, which will then be followed by the semantic and syntactic levels of linguistic analysis. Nevertheless, the focus will remain on the lexical level and different interpretations of all dimensions of meaning. During the initial reading, the English version itself proved to be a very interesting site for the examination of various diverse cultural influences, which would further pose both as a challenge and an advantage for the Bosnian and Serbian readership. Due to a number of shared experiences, some of the references in the source text would present a certain advantage to the translators. On the other hand, the Serbian speaking area did not go through the same history and formation as its Bosnian counterpart, hence it was not experiencing the same cultural shifts. Therefore, one of the aims of this research was to compare and analyse the challenges faced by both translators, as well as their methods, particularly when it comes to the translation of culture-specific items. However, while rereading the novel, and investigating the context and motivation of the author himself, several other venues presented themselves for potential research. The research slowly spiralled into an

unexpected direction, but the post-colonial context of the narrative could not be ignored, and it was interesting to see to which measure did the translators themselves identify this as pertinent for their own target-culture environment, especially in the present-day state. Such approach would also help to determine the level of cultural sensitivity in target culture(s) towards a history and culture which shares many similarities with the speaking region of both standards. This cross-cultural aspect would be coupled with the multicultural understanding within the target cultures themselves, for it is the awareness of our own culture that brings us closer to 'the other', more distant ones. Ultimately, this analysis is looking into translations of Ali's diverse thought and his modes of cultural resistance.

Tariq Ali and the history of Muslim collapse in Spain

In *Shadows of the Pomegranate Tree*, his first book of *Islam Quintet*, Tariq Ali tells the saga of a Moorish family, called the Banu Hudayl, following the Spanish Reconquista and the ultimate fall of Muslim Granada to Christendom, at the end of the 15th century. The title itself refers to a clump of trees in the family's courtyard, but also emerges as the symbol of Muslim civilisational heritage which transformed Andalusia into a garden and made it a fertile region thanks to Arab irrigation methods.

This tale is told through voices of multiple characters, both Muslim and Christian, and therefore it sometimes offers conflicting perspectives to the events described in the novel. Both sides value themselves for their tolerance, righteousness and glory, and although the reader might frequently take sides with Muslims, who had certainly found themselves in a very difficult position, Tariq Ali avoids jumping up to any conclusions by also depicting the shortcomings of the Muslim rule. In spite of Christian brutality and intolerance, a recurring idea in the novel is that the state in which Moors have found themselves was partly due to their own divisions, civil wars, and general lack of concern for the common people. In light of this, some characters accepted the Muslim decline as their divine punishment: "We underestimated our own capacity for self-destruction. Allah knows how we destroyed each other's kingdoms" (Ali 34).

The thesis of self-destruction is in fact supported among many historians. One of the obstacles for Muslim community in Spain was definitely in its peripheral location, far away from Umayyad caliphate. Apart from that, internal struggles shaped the kingdom to a great measure, resulting in twenty successive governments alone during the first forty years of Muslim rule (Carr 33). In 11th century, the kingdom went through a fragmentation period, which produced many small rival kingdoms, called *Taifas,* which paid tribute to the Castilian King but fought against each other (Catlos 222). In 1085 the warring kingdoms asked for protection from the North African Almoravids, who chose Granada as their capital (Carr 34). But the reigning dynasty was overthrown once again, and soon enough Western rulers decided to exploit the Muslim disputes. This interpretation goes in line with Tariq Ali's understanding of history as a cyclic, rather than linear process. It was the Muslims who came to Spain and established their rule due to political divisions within the Visigothic kingdom, and they eventually fell from grace after being caught up in more or less the same circumstances (Carr 34). The Emirate of Granada persisted until 1492, when the sultan Muhammad XII of Granada

surrendered it to Queen Isabella of Castile, and signed the Treaty of Granada, which guaranteed religious tolerance and fair treatment to Moorish population on the peninsula, as further noted by Carr. The diagnosis of of terminal sectarianism is made over and over throughout the Quintet. Whether the setting is Granada, Jerusalem, or Palermo, Ali's readers are always confronted with the harsh fact that the followers of the Prophet remained divided – a message which unfortunately resonates even in the present-day.

As it can be derived from the novel, it becomes clear that the value of the Treaty comes short to nothing. In the end, every Muslim was faced with three choices: fight, covert or leave. The emphasis of the novel on the responsibility of this intolerant process is placed on one particular historical character, Francisco Ximenes de Cisneros (1436-1517), who in 1492 became the Queen's confessor. Apart from that, he later became the Archbishop of Toledo, which was the most important diocese in 15th century Spain – partly because Toledo was the first major city to fall to Christian power (Catlos 231). In 1499 he went to Granada with the newly-established Spanish Inquisition and his arrival was to mark the determining shift in the Crown's policies towards the Muslim population in the region. The same year he arrived to Granada he ordered the destruction of all Arabic manuscripts by burning them, except medicinal ones, which were preserved upon the insistence of many Spanish experts; and this was the event Tariq Ali choose for the opening of his novel.

The public burning of Muslim literature was the pivotal moment when Muslims realized that their way of life was in imminent danger. The Archbishop's policy was directly violating the Capitulation Treaty signed in Granada, because shortly after his arrival he initiated forced conversions which eventually drove the remaining Muslim population to insurrection, the so-called Rebellions of Alpujarras, mentioned in the novel, which more or less proved to be futile.

Apart from retelling the history of the Muslims, *Islam Quintet* also attempts to find out answer to the important question why Islam, unlike Christianity, has not been through the process of reformation. It highlights the contribution of Islam to the European Renaissance. As it is argued by one of the characters in *Shadows of the Pomegranate Tree*, Islam's cultural, artistic and philosophical revolution never did find quite a match in its political aspect. Ali tries to look into limitations and problems that were preventing such political transformation.

The story follows the events through the experiences of a Muslim aristocratic family Banu Hudayl, portraying their struggles of coping with the forthcoming collapse of their world. Tariq Ali tells this in a very deftly manner, by evoking ordinary, everyday aspects of Moorish

life, their customs and culture; as well as by inserting skilfully crafted dialogues about the future destiny of their religion, which at times seems like the author's comment on the modern day state of the world in general. Essentially, the novel is a critique of Muslim fundamentalism as well as Christian intolerance, and it warns against any kind of religious fanaticism. As a bitter reminder, it ends with the conquest of America, also claimed to be a missionary task of Christian monarchs.

Rewriting the narrative

In this fictionalized depiction of the history of Islam, throughout all five books of *Islam Quintet*, Tariq Ali adopted a postcolonial, anti-orientalist approach of rewriting the history of 'the other'. This mode of perception and challenging of the authoritative discourse has been very much influenced by the political and historical formation of the Third World. Accordingly, some have called the novel a 'postcolonial historiographic metafiction' (Gamal 1), which is by definition generally oriented towards textuality rather than history. A renowned literary critic, Linda Hutcheon describes metafiction as "fiction about fiction-that is, fiction that includes within itself a commentary on its own narrative and or linguistic identity" (Hutcheon 11, qtd. in Gamal). This suggests a self-conscious aspect to author's identity which is present through a narrative that constantly questions and inquires, but also through the characters themselves and the problem of reference addressed by metafiction, where one can clearly see the presence of historically undermined voices to their fullest. Furthermore, according to Hutcheon, historiographic metafiction makes a distinction between events and facts, which is shared by many historians. Since the documents become signs of events, which the historian transposes into facts as in historiographic metafiction, the message is that the past once existed, but that our historical knowledge of it is semiotically transmitted (122-123 Hutcheon, qtd. in Gamal). Thus, the reader can often times come across conflicting narratives among Christians and Muslims in terms of numerous events described in the novel. Accordingly, objective history does not exist where two binaries (the self and the other) define themselves in opposition to others. The difference between literary fiction and historical accounts is consequently not clear to the reader, and it becomes undiscernible at times.

It is important to reflect on the agency of the author, whose own background certainly shaped his writing. Tariq Ali was born in Pakistan while it was still under the British rule, and grew up in a politically active, left-oriented family. Throughout his life, he has opposed the neoliberal, neocolonial agenda of the West, especially in relation to the conflicts on the Middle East. His rewriting of the history of the East-West encounters in Moorish Spain and the Crusades is therefore founded in a double approach that can oppose the religious fundamentalism of the East and the imperial fundamentalism of the West by creating "a space in the world of Islam and the West in which freedom of thought and imagination can be defended without fear of persecution or death" (Clash of Fundamentalisms XI-3). Ali constantly questions the narratives which have over time became so widely adopted in the Western tradition, and thus it is no wonder that the main culprit of the massacre in the Banu Hudayl

village in *Shadows of the Pomegranate Tree* is linked to the birth of America, meaning the death of native America.

As noted in *The Empire Writes Back*, the influential work by Bill Ashcroft, Gareth Griffiths and Helen Tiffin, postcolonial literature is said to "cover all the culture affected by the imperial process from the moment of colonization to the present day" (Ashroft et al. 2). Furthermore, it can be said that postcolonial metafiction has two major characteristics: the deconstructive interrogation of the factuality of colonial history, document, and otherness; and the reconstructive mode of recreation of native, subaltern agency and language (Gamal 3). Ali's postcolonial metafiction challenges the assumed factuality of colonial history by implicitly juxtaposing the factual with the narrative and the documentary with the metafictional. Paratextual forms such as family tree, author's note and glossary are used to demonstrate the documentary frame of the narrative. On the other hand, the fact that history is prone and vulnerable to all sorts of revision is evident from the stories of various characters. Two different accounts of the Archbishop's Jewish origin are offered, as well as two incongruous versions of al-Zindiq's paternal origin. Hutcheon noted that "historiographic metafiction suggests that truth and falsity may indeed not be the right terms in which to discuss fiction" (Hutcheon 126, qtd. in Gamal), meaning that the nature of history does not always acknowledge the plurality of different interpretations. In *Shadows of the Pomegranate Tree*, the emphasis is put on the very process of writing the history. The great number of manuscripts are burned in Granada, thereby sending a mass of history into eternal oblivion. On a more personal level, one of the characters, Zahra, burns her autobiography on the bonfire lit by Christian soldiers: "It did not occur to her that in erasing what she regarded as the mummified memories of her own history she was also condemning a unique chronicle of a whole way of life to the obscurity of the flames" (Ali 140). By committing this act, she unconsciously chooses to be left out of history.

In his reinterpretation of history, Ali also attempts to challenge the Eurocentric notion of history as progress. To him, history is more of a cyclic process. Intellectually advanced Moorish culture, far more tolerant from the Christian practice at the time had been crushed by the fanaticism of the latter. Homi Bhabha suggests the importance of this agency of the oppressed: "The struggle against colonial oppression not only changes the direction of Western history, but challenges its historicist idea of time as a progressive, ordered whole" (Bhabha 41, qtd. in Gamal). In this manner, the description of the collapse of Islam in Spain in the first novel of the Quintet is followed by the rise of Saladin and taking of Jerusalem from the Crusaders. The withdrawal of Arabs in Andalusia is therefore followed with their return to Jerusalem. If

we connect the stories narrated in *Islam Quintet* with the modern-day situation in these parts of the world, we realize evenmore that history repeats itself. Consequently, Reed Way Dasenbrock notes the following:

> "We view religious tolerance as a feature of our Western culture, not of Islamic culture, so the (accurate) assertion that our tradition of tolerance was better exemplified in the middle ages by Islam than by Christianity displaces our received fault lines a little." (Dasenbrock 15).

However, one of the most important aspects of author's agency in this novel, and certainly the one that that proved to be the concern of both versions of analysed translations, is his act of rewriting 'the other'. This goes against the well-established scheme of colonialism which is based on the model of similarities and differences. Ali adopts the structure which essentially equates the self and the other, and according to Gayatri Spivak, he does this through several strategies: reversing oppositions, valorising the other, and hybridizing self and other (Spivak 89). Relevant to the study is the theory of hybridization, and one of its principal theorists, Homi Bhabha, defined it as a mixture of identity and culture which shifts the balance of colonial power, and moreover, opposes any "essentialist claims for the inherent authenticity or purity of cultures" (Bhabha 72). This a careful deconstructive method, because not only that it reverses the oppositions, but at times it entirely displaces them.

The most evident example of the hybridization of the self and the other is seen in the family tree of Banu Hudayl, and its mixed Jewish-Christian-Muslim-Arab genealogy. Amicable relations between believers of all three religions are emphasized. One of the characters named Don-Inigo, described as a great Christian nobleman, at one point remarks: "My entourage consists of Jews and Moors. For me, a Granada without them is like a desert without an oasis" (Ali 68).

Nevertheless, although he hybridizes this notion of two opposing sides, Tariq Ali does not attempt to homogenize culture, identity and language of his characters. Moreover, he opposes such colonial scenarios by articulating hybridity and diversity in the speech characterizations of his characters. This is where cultural identifications come to play. As language is an unstable site of translation, postcolonial texts attempt to rewrite the colonial target language by reshaping their texts through the insertion of the cultural elements of the source language. Considering this, Bill Ashcroft noted that both translation and transformation

overlap “because the context of the post colonial writer is profoundly transcultural: the post-colony is the archetypal contact zone” (Ashcroft 159).

Culture-specificity and Shadows of the Pomegranate Tree

In his novel, Ali skilfully evokes the period of turbulent history in 15th century Spain, but he also brings out the ordinary elements of everyday life in Moorish Spain by colourful descriptions of architecture, customs, cuisine, art and other aspects of Moorish culture. By opting to write in English, Ali is making a statement in itself; he is acknowledging the universal power of this language, which is anything but marginal, and yet, he is writing about people whose stories have been considered peripheral for too long.

Needless to say, his most powerful device is language itself, therefore Arabic proper nouns, common nouns, cultural and literary concepts are written in their Arabic transcriptions throughout the book. In this way, Ali gave a voice to Moors and demonstrated that those people have their own stories and histories, rather than being a mere peripheral note in Western history. Accordingly, famous philosophers known as Averroes and Avicenna in the Western world are here referred by Moorish characters with their real names of Ibn Rushd and Ibn Sina. Names of cities and towns are also offered in both versions, thus the cities of Seville and Cordoba are Ishbiliya and Qurtuba.

Additionally, Ali uses glossing at the end of the book to explain the unknown terms. Dasenbrock observes that the reader is given just enough Western equivalents to keep track of the context. Such text, which has two versions of names for places, things and people, namely the Spanish and Arabic one, "and the fact that they are necessary, reminds us that though we think we know the story, we have only heard one voice telling it" (Dasenbrock 17). Such approach signals a turn away from the Eurocentric values by presenting the story from a different angle.

Apart from glossing, the author attempts to preserve Moorish tradition through orality, thus the text is abundant with retellings of different legends, recitations of great Arab poets and scholars, proverbs and other elements of oral tradition particularly characteristic to Muslim heritage. Proverbial tone, characteristic for the Middle Eastern literary tradition is therefore emphasized. Due to their relevance to the overall narrative, such elements can be categorized as 'strong positions in text'. Marina Katnic Bakarsic speaks of this in the context of textual stylistics, defining them as all those positions in the text which are highly significant for the understanding of the text (Katnic Bakarsic 101). Here she includes the title, opening and closing sentences, epigraphs, but also figures of speech, proverbs, common sayings, proper names, etc. She observes that this is particularly relevant from a translator's point of view, especially when

it comes to literary fiction, because all significant formal and contextual elements should also be preserved in the translation.

It was important to provide a deeper insight into Ali's approach in order to place the cultural specificity of his narrative within a certain context. Through the postcolonial understanding of this novel one can have a better approach to the processes of translation of the novel itself, especially when it comes to the translation of culture-specific elements, which play a crucial part in Ali's novel.

By definition, culture-specific items, according to Florin (123, qtd. in Pavlovic 71), who refers to them as *realia*, are "words and combinations of words signifying items and terms characteristic for the way of living, culture, social and historical development of one group of people, and foreign to another group." Since they express local and historical specificity, they do not have precise equivalents in other languages, and cannot be translated using common methods.

Such cultural discrepancies become evident in the moment of contact between two different cultures. Vladimir Ivir (Pavlovic 71) lists two different types of lexical gaps; the first one being concerned with differences in the extralinguistic reality which produce further gaps in cases when one culture lacks elements from the other. When it comes to the second type, despite the common extralinguistic reality, gaps appear due to different lexicalizations of the same outside reality. One culture-specific item may be present in both languages, but it may hold a different value and connotation, conditioned by use, frequency, ideology, etc.

Apart from the notion of culture-specific items, Pedersen (156, qtd. in Pavlovic 71) describes this phenomenon by introducing 'cross-culturality', which reflects the extent to which some cultural reference is known to both the source and target audience.

Culture itself is present in every communication, including translation, and Ivir cites Casagrande (qtd. in Pavlovic 73), saying that "One does not translate languages, but culture". However, he warns that it should be taken to notice how explicitly a certain culture reference is present in the text. If it does not play a crucial part in the understanding of the text, the translator is faced with a dilemma: whether to translate the reference and therefore place the unnecessary communicational focus on it, or to omit the reference, making the reader unaware of the fact that the original communication was based on a different cultural code.

In 1984, Larson defined culture as “a complex set of beliefs, attitudes, values, and rules which a group of people shares” (Larson 431). He noted that a translator needs to understand beliefs, attitudes, values, and the rules of the source language audience in order to adequately translate it for people who have a different set of beliefs, attitudes, values, and rules. And nothing less important is the motivation of the author himself, therefore a translator should also take into consideration the messages and ideas underlying the structure of the given literary work.

When it comes to the acceptability of the translation dealing with cross-cultural elements, it is important to consider the starting point, meaning the orientation of the translation itself. Hence, it is not sufficient only to talk about ‘less or more successful translations’, but to examine translations in terms of their orientation, meaning whether they are source-oriented or target-oriented (Pavlovic 129).

The process of translating cultural elements is therefore an extremely complex task, and probably one of the most challenging aspects of translation in general, since culture itself is a polysystem composed of various elements and experiences which condition daily life. As a pragmatic, cross-lingual act, the study of translation across cultures obliges us to reflect not just on the instrument but also on the aim of the exercise.

Multiculturality of the target text

For the purposes of this analysis I will be comparing two translations, namely the one from Serbia by Maja Kaludjerovic in 2004 and published by Laguna, and the translation done in Bosnia and Herzegovina by Senada Kreso, which was published in 2010 by Buybook. Both translators translated at least one more title from Ali's Islam Quintet, with Kreso translating both *The Book of Saladin* and *The Stone Woman*, and Kaludjerovic who also translated *The Stone Woman*.

When it comes to Kreso's translation and her general approach to this novel, she herself noted that she drew parallels between the sufferings of Muslims in 14th century Spain and the events that occurred during the 1990s war in Bosnia, and consequently she strived towards a translation that would resemble the speech from the time period of her grandmother and the world she belonged to. Therefore, Kreso's translation is full of archaisms which intermingle with borrowings from Turkish, Arabic and Persian, commonly referred to as "Orientalisms" in Bosnian, Croatian and Serbian, which are the heritage of the long contact with Ottoman Empire

in this region, especially in Bosnia and Herzegovina. However, it is to be determined whether she crossed the line in the use of such lexis, by inserting additional context to the novel with no particular relevance to it. Not all archaisms in the Bosnian language have origin in the Turkish language, and neither do all Turkish loanwords only have an archaic value to them, since they not only refer to temporal dimension, but also to other specific cultural aspects.

Evidently, the cross-cultural element of both the novel and its translations is essential to their understanding, especially in the given context of two countries that have been influenced by the Ottoman heritage, although one to a lesser degree; nevertheless, both translators had the advantage of previously being acquainted with certain cultural background of Ali's book. Elements related to religion and some cultural customs are very much established in Bosnian-Herzegovinian tradition due to the influence of Islam and Ottoman rule in the country. Therefore many cultural nuances described in the source text have been lexicalised and have acquired a widespread use. Although to a lesser degree, the Serbian language has also been acquainted with some of the cultural nuances described in the novel, although their use is significantly limited and not so frequent today. Nevertheless, one should keep in mind that the Islamic tradition that developed on the Iberian Peninsula cannot be entirely equated with the Ottoman influence on the Balkans. However, it is interesting to note that Maja Kaludjerovic holds a faculty degree in the Arabic language and literature, apart from the English language, and she was therefore also equipped for the understanding of the cultural and historical background of the source text.

This analysis will provide an insight into the level or intercultural understanding of the source culture(s) as demonstrated by both translators, but also the awareness of the target culture(s) and the elements they possess for expressing certain cultural nuances.

Eugene Nida said: “For truly a successful translation, biculturalism is even more important that bilingualism, since words only have meanings in terms of cultures in which they function.” (qtd. in Swiecicka 2017)

Phonetic differences

Since the names of Moorish characters, places and objects used in the novel come originally from the Arabic language, the writer himself used the romanized versions. Different versions of translation and transliteration have been proposed for the Arabic alphabet, however, most uses of romanization call for transcription instead of transliteration, that is, trying to reproduce the phonemes according to the orthography of the target language. Tariq Ali himself seems to be more fond of transcription, and in that sense it is interesting to note several examples where his transcriptions diverge from the ones done in the translations.

The name of one of the family members of Banu Hudayl, *Kulthum* contains a voiceless dental fricative which has been transcribed as *Kulsum* in both versions of translations. This is understandable given the fact that similar consonant does not exist as such in Bosnian/Croatian/Serbian language standards.

However, some names, also very common in the speaking regions of target languages are left in their original versions, although a vast majority of Arabic names have been transcribed, especially in Bosnia and Herzegovina. Such is the case of the name *Ibn Daud*, equivalent to name *Davud*, which is very common in Bosnia and Herzegovina. Both translators left this name in its original version.

Different transcriptions of the holy book of Qur'an have been used in both translations as well as in the source text. Ali himself uses a transcription Koran without an apostrophe, which usually symbolizes the realization of the phoneme 'ayn. According to current standards of transcription this would seem a bit outdated, but the fact that the novel has been published 25 years ago can account for this as well. Kreso's translation uses the spelling Kur'an with an apostrophe, already widely established in Bosnia and Herzegovina, while Kaludjerovic uses the same spelling, but without an apostrophe.

Culture-specific lexis

Since the novel follows the Banu Hudayl family members, family relations play an important part in the overall narrative. In this respect, it is interesting to compare the translations to the source text. In terms of family relations and degrees of kinship, Kreso's translation significantly diverges from the one of Kaludjerovic. Kreso uses kinship terms originally borrowed from Turkish, which have also been very well adopted and integrated into the Bosnian standard (e.g. *amidža, dajdža*). One particular instance, the expression *Great-Uncle* was

translated by Kreso as *stari amidža*, and *djed-strika* by Kaludjerović. Kaludjerovic used two different kinship terms to refer to the family role of this character, which seems slightly excessive and uncommon, especially given the fact that he will be referred by this expression throughout the book. Kreso simply used an adjective so that the reference to the great uncle (father's uncle) wouldn't be omitted. The same case happens with the female counterpart, *Great-Aunt* is translated by Kreso as *stara tetka*, and as *baba-tetka* in Kaludjerovic. It should be noted that unlike in English, Bosnian and Serbian standards possess no single inclusive term for paternal and maternal relatives. Thus, in some respects, those languages are more expressive in terms of describing family relations.

Sons and daughters of the Banu Hudayl family call their parents by Arabic words for mother and father (*Ummi* and *Abu*), and these expressions have been preserved in their original form throughout both translations.

Female family members of the Banu Hudayl are referred by the honorific title lady placed before their name. *Lady Maryam* will become *Merjem-hanuma* in Kreso's translation, and *gospa Merjem* in Kaludjerovic's translation. Here Kreso again uses a loanword, used throughout the Middle East to denote a women or rank, a female equivalent of the title *khan*. In Bosnia and Herzegovina, this word is stylistically marked, as it is not widespread in everyday speech and is used only in particular contexts, often referring to respectable elderly Muslim women. Kaludjerovic's lexical choice is more neutral and general in its usage, which is also the case with the source language term.

A difference in the translation of different professions and religious titles has also been noticed. On page xii of the Prologue, Ali describes Cordoba and different faces who walked its streets:

"Muslim grandees and turbaned preachers mingled with shopkeepers, traders, peasants, artisans and stall-holders, as well as pimps, prostitutes and the mentally unstable."

Kaludjerovic's translation attempts to be as close to the source text: "Rame uz rame stajali su muslimanski velikodostojnici i imami sa turbanima na glavi, prodavci i trgovci, seljaci i zanatlije, podvodači, prostitutke i slaboumni."

She properly detected the implications the word *preacher* carries with itself in the Islamic understanding of the word, and accordingly translated it with the word *imam*.

On the other hand, Kreso's translation goes as following:

“Muslimanski velikaši sa turbanima i imami sa ahmedijama izmiješali su se sa kalfama i šegrtima, trgovcima, seljacima, zanatlijama i sitnim preprodavcima, baš kao i sa svodnicima, kurvama i mentalno poremećenima.”

Although she also translates the word *preacher* to *imam*, Kreso creates a distinction in the type of headwear worn by grandees and preachers which was not present in the source text. Unlike Ali, who associated turbans with preachers, Kreso associates them with grandees, while she uses the word *ahmedija* for the headwear worn by preachers. *Ahmedija* is also one of the terms borrowed from Turkish and lexically it is a hyponym of the word *turban*, particularly worn by people who hold a certain religious title. Therefore, Kreso possibly wanted to create a distinction between Muslim grandees who did not hold any religious titles and preachers whose profession required them to wear a certain type of headwear, which is different in its appearance from turbans.

Another departure point present in Kreso's translation of the abovementioned sentence is when she inserts two additional professions not listed in the source text, namely that of *kalfa* and *šegrt*. Both words are actually loosely associated to the process of apprenticeship, with the word *šegrt* denoting an actual *apprentice*, *while* the word *kalfa* is again a Turkish loanword, which denotes a skilled worker who completed his apprenticeship, that is, a journeyman. The only profession related to apprenticeship mentioned in the source text is that of the *artisan*, which is translated by both Kreso and Kaludjerovic in its original sense. Therefore, it is slightly unclear why Kreso added two additional professions of which there was no mention in the original. The intervention in this case did not serve any particular purpose, since the sentence would be perfectly equally understandable without it.

As seen from the previous examples, Kreso will not shy away from adding cultural references even when the expression in the source text did not carry any additional cultural or religious connotations, only for the sake of preserving a certain atmosphere. Some of the additional examples will be listed below. Kaludjerovic, on the other hand, tries to be as close to the original as possible, without attempting many innovations.

The next example illustrates two quite different translations. Several times throughout the text Ali mentions the village cobbler, Ibn Hasd. In Kreso's translation his profession is translated descriptively as *čovjek što se brinuo o seoskoj kaldrmi*, but according to Kaludjerovic's translation, he is a shoemaker (*obućar).* If we revisit the dictionary definition of the word *cobbler*, OED lists cobbler as an old-fashioned way of describing a person who repairs shoes

or is a shoemaker. According to the online dictionary Wiktionary, it can also refer to a person who lays out cobbles, a road worker. However, not even the latter description would account for Kreso's translation, because the meaning would suggest that cobblestones in the village were laid out at the time of speaking, however, from the Author's Note at the very beginning of the book it is evident that the construction of the Banu Hudayl village began as early as the time of arrival of the first settlers, in 10th century. Furthermore, later in the novel, Ali reintroduces the character of the cobbler Ibn Hasd, and his profession is implied with the author noting that he could teach one of the characters his skills of shoemaking (Ali 61). Therefore, between the two translators, Kaludjerovic was the one who translated the term accurately. Kreso was possibly falsely led by her strive to place the meaning within her intended approach. Although she attempted to find an archaic equivalent of the already archaic word, her translation turned to be misleading. However, it is interesting to note that not even Kaludjerovic was consistent with her lexical choice, and on one instance, on page 117, she translates the same word as *stolar*, confusing it with the profession of a carpenter.

This was an example of how a neutral term in the source text can suddenly acquire an additional, and sometimes quite diverging meaning in the translation. The following table presents several other examples of this kind, together with their respective translations.

Ali	**Kreso**	**Kaludjerovic**
courtyard	avlija	dvorište
paved path	kaldrmisana staza	popločana staza
town	čaršija	grad
miniature vol-au-vents	malene klepe	minijaturne korpice sa mesom
fountain	šadrvan	šadrvan
container of coffee	džezva kafe	bokal kafe
the enemy	dušmani	dušmani
horse	konj	at
executioner	ubica	dželat
tambourine	doboš	def
prank	pasjaluk	neslana šala

When it comes to Kreso's translation of the word *courtyard*, denoting an outdoor area that belongs to the Banu Hudayl's family estate, she again uses a Turkish loanword *avlija*, whose meaning can be associated with that of a unroofed area enclosed with walls and forming a part of a larger house or mansion, which was the case with Banu Hudayl's family home, also often referred in the source text to as a mansion or a palace. However, this word carries particular connotations, associated with the architecture from the Ottoman period, particularly in Bosnia and Herzegovina, which may not correspond in its size and usage to the Moorish stately mansions. Therefore, Kreso's lexical choice inserts an additional cultural reference that conforms only to a particular cultural context, unrelated to the one presented in the original text.

The same case happens with the next example, where Kreso uses the word *kaldrma*, which also comes from Turkish and stands for a particular type of pavement with large cobblestones, used in the Ottoman construction of roads.

On one particular occasion, Ali mentions a type of French pastry, called *vol-au-vent*, served as one of the courses during the family dinner. The source text does not provide any particular description of the content of the pastries, except that they are served together with savory meals, so they are probably savory themselves. Here, Kreso again domesticates the meaning, and since there is no exact equivalent of this meal in Bosnian cuisine, she replaces it with the Bosnian meal *klepe*, which refers to a type of cooked dough wrapped around a filling with minced meat. Kaludjerovic in this case opted for a descriptive translation (*minijaturne korpice sa mesom*).

The example with the noun *fountain*, which stands in the family courtyard is very interesting, because this was one of the instances where both translators opted for the same lexical choice (*šadrvan)*. This word is also a borrowing, it originally comes from the Persian language, but it gained a frequent usage during the Ottoman rule in the region (Skaljic 578). However, in its use it isn't as limited as some previous examples and can also be used to refer to Moorish ornamental architecture. The similar case happens with the noun *the enemy*, translated in both versions with *dušmani*, again originally a Persian word which came to the region through the Turkish language.

Although Kreso's translation can generally be considered as the one with a greater number of orientalisms, on several instances it is Kaludjerovic who inserts the loanwords. The example with the word *horse* comes from her translation of a ballad about the Moorish Sultan upon his realization of the carnage in Al Hama. Therefore the loanword *at* fits the context and the overall atmosphere of the poem itself. In this case, the additional expressive focus is even desirable.

Thus, on some places in the text it could be said that the translation conveys the atmosphere even better than the source text, due to the influence of different languages to which the source language was not exposed to.

Also, Kaludjerovic is the one who uses the term *dželat* to translate the word *executioner*. This word was adopted from Turkish into Serbian, as well as Bosnian, and has become frequent ever since, signifying a person who carries out a death sentence, which was precisely what was the author referring to in the source text. Conversely, Kreso opts for the word *ubica*, which has a much more general definition and can be backtranslated with the word *killer*.

Quite unexpectedly, Kaludjerovic opts for yet another Turkish loanword later in the text, although, as in previous cases, the author did not use a similar approach. As seen from the following example, the verb *divaniti*, derived from the Turkish word *divan*, can be synonymous with the verb *to talk*. However, it is not quite clear why Kaludjerovic does this on places which essentially don't need such intervention, while, at the same time, she skips to introduce important cultural and religious references on places where the author himself included them in the source text.

"I have the most patient friends in the world. I talk most often these days to them." (Ali 232)

„Ja imam najstrpljivije prijatelje na svijetu. Ovih dana često s njima razgovaram." (Kreso 236)

„Ja imam najstrpljivije prijatelje na svetu. Ovih dana često s njima divanim." (Kaludjerovic 202)

The translation of the name of one particular instrument can be analyzed in regards to cultural accuracy. Namely, *tambourine* is translated by Kreso as *dobož,* and by Kaludjerovic as *def*. These instruments are very different in the nature of the sound they produce, but also in terms of their origins, and the type of occasion in which they are played. Def falls under the category of tambourines, and is mostly popular in the Middle Eastern traditional music, and therefore is a better option than Kreso's translation.

The word *tambourine* is also mentioned later in the text, however this time Kreso decides to completely exclude the word. Kaludjerovic, on the other hand, is consistent with her original choice.

"The beating of copperware, the loud wails and an orchestra of tambourines had brought them all together (…)" (Ali 212)

„Lupa iz kujundžijskih radnji, uzvici, čak i jedan orkestar, našli su se tu da ih izvuku na ulice (…)" (Kreso, 216)

"Pratilo ih je udaranje u bakarne sudove, glasni uzvici i orkestar defova." (Kaludjerovic, 187)

It is not quite clear why Kreso did not translate the word *tambourines*, especially since this resulted in an uncomplete translation. On the other hand, she was more resourceful in the translation of the first part of the sentence, where she modulated the phrases and introduced a traditional profession familiar to her target audience, although not exclusively applicable to just one culture.

Another example where translations diverge in a similar manner can be found it the following sentence:

"In his fantasy, Zuhayr saw his future as the standard-bearer of a counter-attack which true Believers would launch against the new state under construction." (Ali 178)

"U mašti Zuhejr je svoju budućost vidio kao vođenje kontranapada što će ga pravi vjernici izvesti protiv ove nove države što se ovdje stvarala." (Kreso 184)

"Zuheir je u mašti video sebe gdje nosi barjak i vodi istinske vernike u protivnapad na državu u nastajanju." (Kaludjerovic 161)

It is interesting that Kaludjerovic decided to use the word *barjak (standard),* which is a Turkish borrowing, but Kreso did not opt for the same choice, although it was quite expected of her approach. Kreso in fact decided to entirely exclude this in her translation. It is however worth noting that here the word *standard* appears in conjunction with the word *bearer*, and therefore this coinage *standard-bearer* can also have a more general meaning and can denote someone who is a leading figure of some movement. Therefore, this omittance can be justified.

However, another, earlier mention of the word *standard* is also omitted in Kreso's translation, while Kaludjerovic uses the same lexical solution as the abovementioned.

"I think of our past. Our standards fluttering in the air. Our knights waiting for the command that will send them into battle." (Ali 118)

„Mislim na našu prošlost. Naš život kako se raspršuje u zraku. Na naše vitezove koji iščekuju komandu da krenu u borbu." (Kreso 128)

„Mislim na našu prošlost. Na naše barjake visoko podignute. Naše vitezove u iščekivanju naredbe koja će ih poslati u boj.“ (Kaludjerovic 111)

Kreso's translation is not reflecting the intended meaning of the sentence (“Our standards fluttering in the air”), and one could suppose that she was referring to the primary meaning of the noun *standard*, altough it can be concluded from the following text that the author was using words related to military terminology. Kreso's translation of the mentioned sentence is ultimately just a paraphrasis based on a mismatched meaning.

In the example listed below, Kaludjerovic uses an interesting lexical choice, the word *soldati* is used as an equivalent for the noun *soldiers*. The word originally comes from Italian *soldato* (soldier) and is present in Romanic languages, but is considered as archaic. However, it also spread to Arabic and Persian and this in itself testifies how languages never function in isolation, and how different cross-cultural influences continue to shape them to this day. On the other hand, Kreso used a neutral term in her translation. Apart from that, it is also worth noting that the Arabic term for Africa was not preserved in Kreso’s translation. When it comes to toponyms and their translation, a more detailed analysis will be presented later in the text.

“They had to appeal for soldiers from Ifriqiya.” (Ali 228)

“Morali su moliti pomoć od vojske iz Afrike.” (Kreso 230)

“Morali su da zovu soldate iz Ifrikije.” (Kaludjerovic 198)

On several occasions, Kaludjerovic offers a more detailed description of culture-specific items, such is the instance when Ali describes a special type of garment called *mantilla*, worn by Moorish women, and generally women from Spain, and in this case painted onto the Queen chess figure. Kaludjerovic opted for a calque, followed by an explanation in the footnote, while Kreso used a neutral term *ogrtač*, which can refer to any kind of robe, but it does not contain the specific cultural reference. Ali's use of this particular word may carry a deeper meaning, because he describes a Moorish Queen dressed in a type of traditional clothing characteristic to Spanish women, which was possibly an attempt at hybridizing Spanish and Moorish culture. The King himself wears an “Arab robe”, and thus the two chess figures can be seen in the union of symbolic marriage between the Spanish and Arab culture.

“Their Queen [Moorish] was a noble beauty with a mantilla, her spouse a red-bearded monarch with blue eyes, his body covered in a flowing Arab robe (...)” (Ali 2)

“Kraljica im je bila plemenita ljepotica u ogrtaču, njen suprug riđobradi monarh plavih očiju, tijela pokrivenog lepršavom arapskom haljom (...)” (Kreso 18)

“Njihova kraljica beše plemenita krasotica s mantiljom*, njen suprug crvenobradi monarh plavih očiju, u lepršavoj arapskoj odori (...)

**Svilena ili čipkana marama prebačena preko visokog češlja, tako da pokriva ramena i pada niz leđa; nosile su je žene u Španiji i Latinskoj Americi. (prim. prev.)*” (Kaludjerovic 14)

Generally, when it comes to the above-mentioned examples deling with culture-specific lexis, there is a certain pattern that can be noticed in terms of the approach of both translators, however in both cases it is far from being consistent. Kreso's use of loanwords is at times excessive, but it can also be justifed on some instances, especially in poetic passages. On the other hand, Kaludjerovic preserves a more neutral stance, but this does not prevent her either from using orientalisms on several occassions, which sometimes seem even more appropriate than Kreso's choices. Due to the fact that many culture-specific items present in the novel are also well known in the target language(s), there were many instances where the target language had more devices at disposal for expressing a certain notion.

Translation of foreign words

Tariq Ali uses a number of foreign words to illustrate the richness of Muslim heritage in the Moorish Spain. Most of the words are coming from the Arabic language, and they reflect the speech of Spanish Moors, whose language was influenced by both Spanish and Arabic. Therefore, the novel itself displays the interaction not only of different religions, but also different languages and cultures, and becomes an interesting space for investigation of the interplay of such diverse elements. The influence of Arabic on the Spanish language is generally considered to be very profound, despite the fact that Andalusian Arabic became extinct after the Reconquista and the so-called Expulsion of Moriscos (Catlos 250). Words in some fields, such as law, were very soon adopted into Spanish because of the social advance of Muslims in those areas.

The greatest number of foreign terms in *Shadows of the Pomegranate Tree* are therefore legal terms, terms related to different architectural objects, types of institutions and professions, religious and artistic terms. Their presence in the text is stylistically marked as they are put in italics, and their definitions are included in the Glossary at the end of the book. Some of these words are listed in the table below.

Ali	**Kreso**	**Kaludjerovic**
qadi	kadija	kadija
hammam	javni hamam	hamam
bab (gate)	Bab	Bab
madresseh	medresa	vjerska škola
funduq	funduk	funduk

As seen from below, due to their vast usage terms such as *qadi*, *hammam*, etc. have also found their way into Serbian and Bosnian, and although they have specific historical (*qadi*) or cultural reference (*hammam*), the diversity of linguistic influences in their home countries enabled both translators to employ the same terms in the translation. Even in other cases, when the term was not present in the target language to such a measure, the explanation provided in the Glossary was sufficient enough.

One of the aspects to which Ali constantly brings attention throughout the novel is the concept of purity in Islam. This is contrasted with the Christian belief of Muslims as dirty, uncivilised, savage people, and it is actually Christians who were described in the novel as less prone to maintaining personal hygiene. Thus, it was said that Moors who converted to Christianity strayed away from bathing, because this was one of the ways to tell if someone was a false convert. The importance of purity is even more emphasized with mass destructions of public baths, which were important for Muslims not only because of their primary functions, but because they were a place of public gatherings, sharing ideas, and celebrating one's culture. In the book, Ali refers to public baths as *hammams*, which is an Arabic term, but he also interchangeably uses the phrase *public baths*, which is enough to provide the uninformed reader with some orientation. He provides a definition of *hammam* in the Glossary as public baths. However, Kreso in her translation uses the word *hamam* for baths in private houses. Therefore she has no other option but to translate *hammam* as *javni hamam*, while Kaludjerovic uses *hamam* for *hammams* and *kupatilo* for *a bath*. Kreso's lexical choice seems unnecessary with the premodification *javni* (public) used for the translation of the word *hammam*, precisely because the primary meaning of *hammam* is the public type of bath. The term is known to the target readership, but today is only used to refer to a particular type of traditional public bath with steam. Thus, the use of the word *hamam* for private house baths may not be the best solution, especially if this word was later used in its primary meaning. Additionally, Kreso chose not to include the definition of *hamam* in the Glossary, which is justifiable given the

presence of this word in the target language as well as her use of the word, which slightly diverges from its original definition.

Considering the author's implied binary opposition between Moors and Christian in terms of cleanliness, some translations could be debated in relation to this feature. In one part the narrator provides a description of different stages of the cleansing process in hammam:

"After cleansing themselves with steam, they were taken in hand by the bath attendants (…)" (Ali 76)

"Nakon što su se u pari okupali sluge ih preuzeše (...)" (Kreso 88)

"Nakon što su se dobro preznojili u pari, prešli su u ruke slugu iz hamama (…)" (Kaludjerovic 77)

The action of cleansing with steam seems to be problematic for translation. Kreso uses a synonymous verb *to bathe*. Kaludjerovic opts for the verb *to sweat*, which perfectly corresponds to the state the protagonists were in, but possibly implies a negative value, rather than the positive one, associated with the process of bathing. Therefore, stylistically speaking, it may not be the best possible solution.

In several examples, when the author used a culture-specific item, he followed it with a synonymous word in the English language, therefore making sure that the reader is aware of the particular meaning.

"(…) and those who did not have friends or relations in the city were settled in rooms at the Funduq. To stay in a rest-house seemed unreal (...)" (Ali 178)

"(…) a oni koji nisu imali prijatelja ni rodbine smjestili su se u sobama u funduku. Odsjesti u hanu djelovalo je nestvarno (…)" (Kreso 181)

"(…) a oni koji u gradu nisu imali prijatelje i rodbinu odseli su u funduku. Činilo mu se neverovatnim da će i on tu konačiti (...)" (Kaludjerovic 160)

As explained in the Glossary, *funduq* is a type of hostel for travelling merchants. It is synonymous with the word *rest-house*. In Kreso's translation, she translated *rest-house* with the word *han*, a loanword from Turkish and characteristic to the Ottoman type of construction of rest-houses. Kaludjerovic here used the strategy of modulation and translated the word with the verb *konačiti*, derived from the noun *konak* which also presents a type of residence that can be used as an inn for travelers, but it can also denote a stately house, or residence of an official.

The word itself is also borrowed from Turkish. Nevertheless, it is important that both translations preserved the Arabic word *funduq*.

There were also some parts in the original text where Ali at first used a neutral, English term, while he later introduced the Arabic name. Therefore, readers are given a better sense of understanding of the term itself, with its original form still being preserved in the primary sense. Such is the case with the word *khutba*, a special congregational sermon performed on Friday, which is first introduced in the text as 'the Friday sermon' (Ali 115). On its first mention Kreso immediately translates it with the Arabic equivalent, also present in Bosnian (*hutba*), while Kaludjerovic keeps close to the original (*govor, uobičajen petkom*). On the second mention, Ali uses the term *khutba*, this time translated by both translators as *hutba*, with further explanation provided in the Glossary.

It is evident that the majority of foreign expressions in the novel were preserved in their original form, and followed by the definition in the Glossary. Most frequently, the exceptions occurred with religious terms (*hadith, jihad*), whose definition was left out in Kreso's translation, presumably due to their presence in the Muslim tradition of Bosnia and Herzegovina. Kaludjerovic, on the other hand, was translating for a readership less acquainted with the meaning of particular references, especially when it comes to the religious terms, which will be further discussed in the following passages.

Translation of religious references

In terms of religious elements described in the novel, Kaludjerovic's translation was sometimes prone to deletion, generalization or neutralization. One of the examples is related to the concept of the calendar. Although Muslim characters use the Hijri calendar to refer to different events, Kaludjerovic omits the reference AH (after the Hijra), eventhough the author offers the appropriate Gregorian equivalent in the second part of the sentence. This decision is therefore not justified, because the reader is given an explanation. In Kreso's translation, this reference did remain.

"(...) his tenth birthday last month, in the year 905 AH, which was 1500, according to the Christian calendar." (Ali 1)

"(...) njegov deseti rođendan, prošlog mjeseca, godine hidžretske 905, koja je bila 1500, po kršćanskom kalendaru." (Kreso 17)

“(...) njegov deseti rođendan, kojeg je proslavio prošlog meseca, godine 905, hiljadu petstote po hrišćanskom kalendaru.” (Kaludjerovic 13)

Sometimes the author himself provides a neutral reference in English; one of the most evident examples of this are names of daily prayers. He only differentiates them according to the time of the day (e.g. morning prayer, afternoon prayer), however Kreso inserts the corresponding terms to each one (adopted from Turkish).

Ali	**Kreso**	**Kaludjerovic**
evening prayer	akšam	večernja molitva
hell, heaven	dženet, džehenem	raj, pakao
end of our world	kijametski dan	kraj našeg sveta
grave	mezar	grob

There are several conversations about the afterlife between Ali’s characters. During those they mention words *heaven* and *hell*, and they don’t use Arabic equivalents for it. However, as a part of her overall approach, Kreso uses Arabic religious terms for those concepts, which are used in Bosnia and Herzegovina among the Muslim population. This approach can be quite understandable from the point of view of that certain group of target audience. However, it can be debated why the author himself did not use those terms, especially given the fact that he does not shy away from using foreign terms in the novel. Having a different target readership, Kaludjerovic opted for more neutral terms, in line with the author’s own choices.

However, using a neutral term in the target language can occasionally be misleading, as it may provide not enough information. Such is the following example:

“She walked to the bathroom to do her ablutions.” (Ali 7)

“Otišla je u hamam da uzme abdest.“ (Kreso 22)

„Krenu ka kupatilo da se opere.“ (Kaludjerovic 17)

Here, the concern lies in the word *ablutions*, which itself is not completely neutral in the meaning, according to the OED it signifies a type of religious or ritual act of washing. And it can be observed from the following passages that the character who performed her ablutions went to pray immediately after. Therefore, Kaludjerovic’s translation, which only states that this character went to wash herself, but does not imply the purpose of the act itself, is not so

precise as Kreso's translation, which directly translates the word *ablutions* to *abdest*, a loanword which stands for the Muslim ritual washing of body before the prayer.

This Muslim practice is mentioned once more, later in the text. Kaludjerovic opts for a somewhat different stance, by not neutralizing the term and providing a descriptive equivalent. Kreso stands by her original choice. With the addition of this religious reference the overall context is much more coherent. The use of descriptive method is to be justified, taking into account the fact that target text readership probably wouldn't be acquainted with Kreso's lexical choice.

"I still make my ablutions and bow before Mecca every Friday." (Ali 81)

„Ja i sad uzimam abdest i klanjam se Meki svakog petka." (Kreso 92)

„I dalje se svakog petka, nakon obrednog pranja, klanjam prema Meki." (Kaludjerovic, 80)

One other thing should be noted in regards to this passage. When it comes to the translation of the second clause (*bow before Mecca every Friday*), Kaludjerovic's translation was slightly more accurate since it did point out that the character in questions, and Muslims in general, bow towards Mecca due to its symbolic significance, however, they do not pray to the place itself. Kreso did not include such distinction in her translation.

The ablutions are followed by the 'muezzin's call to prayer', translated by Kreso to 'mujezinov ezan', and to 'mujezinov poziv na molitvu' in Kaludjerovic's translation. We can again notice how Kaludjerovic kept close to the original, while Kreso decided to use an Arabic loanword. In her translation she excluded the word *muezzin*, probably because it did not seem so necessary since the insertion of the term *ezan* implies the agency of the muezzin. Nevertheless, it is interesting to note that Ali himself decided to insert an Arabic term *muezzin*, and that he opted not to include the term *adhan* (equivalent to *azan*), which seems more reasonable because such construction would be more understandable to readers unfamiliar with Muslim rituals. Both translators preserved the term muezzin, since it is present in their target languages, although due to religious influences it is much more present in Bosnia and Herzegovina than in Serbia.

Later on, in the same chapter of the novel, it is indicated that the character of Ama began with her prayer, during which other two characters, Omar and Yazid, have a rather long conversation about the family's future. The dinner is about to be served and the two cease their talk when Ali shifts back to Ama, who has probably finished with her prayer, and having heard their

conversation, is quite disturbed herself. However, not both translations reflect the original sense.

“Ama, who had heard the entire conversation in silence from the edge of the courtyard outside the kitchen, blessed father and son under her breath and they walked indoors. Then, swaying to and fro, she let loose a strange rattle from the back of her throat and spat out a malediction…”

„Ama, koja je krišom, iz ugla avlije ispred kuhinje, slušala cijeli razgovor, blagosiljala je, šapatom, oca i sina, dok su ulazili u kuću. Onda se spusti na sedždu i poče klanjati, pri čemu ispusti čudan krik iz duše...“

„Ama, koja je čitav razgovor slušala s kraja dvorišta, tiho blagosilja oca i sina dok su ulazili u kuću. Klateći se naprijed-nazad, ona ispusti neobičan, krkljav zvuk iz dubine grla i stade da kune...“

It is evident that Kreso understood this passage in the context of Ama starting with her prayer and cursing in the same time. However the author does not mention the act of praying, so the only part in the text by which she might have been misled is "swaying to and fro". Kreso probably thought Ali was describing one of the elements in *namaz*, the Muslim prayer. Therefore she inserts additional expressions, whose meaning is not even remotely indicated in the original text. Kaludjerovic did not take her translation that far, as she stayed quite close to the source text’s wording. It should be noted that Kreso’s lexical choices do not seem in line with the rest of the text, since it was obvious from the preceding passages that Ama started praying long before Umar and Jazid started talking, and furthermore, it was highly unlikely that she prayed and cursed at the same time. The meaning of "swaying to and fro" is probably referring to the movement mostly practiced by elderly women, upon the completion of the prayer, when they say their final blessings (referred to as *dhikr* in Islam), as it was the case here. From the following text it is also evident that Ama had finished with her prayer because she got up and went to eat dinner. Nevertheless, this passage illustrates how a different understanding of the part of the text can result in two vastly different interpretations. On several occasions, Kreso’s method of inserting cultural and religious nuances on places where the author originally opted for none, results in a change of meaning, and therefore sometimes proves to be even more misleading than Kaludjerovic’s reductive approach.

In translations of several expressions with religious connotations a difference could be observed based on different levels of acquaintance with Islamic terminology. The author uses the Arabic

honorific title *Hazrat* when his characters refer to the prophet Muhammad. The term was also loaned into Bosnian as *hazreti,* and is therefore widely known to Kreso's target audience. On the other hand, Kaludjerovic translated the word as a calque (*Hazrat*).

On several occasions, Tariq Ali interchangeably uses terminology from Christianity and Islam, which could also be seen as one of his techniques of hybridization. Such is the following example:

"His caustic attacks on the preachers of orthodox Islam led to them excommunicating him after Friday prayers in the great mosque." (Ali 22)

"Njegovi žestoki napadi na zagovornike ortodoksnog islama doveli su do toga da mu je bilo zabranjeno klanjati džumu u velikoj džamiji." (Kreso 37)

"Njegovi jetki napadi na zagovornike ortodoksnog islama doneli su mu izopštenje iz vere." (Kaludjerovic 30)

Here, Tariq Ali was referring to one of the great Muslim thinkers, Ibn Hazm, who, as it was explained in the book, was quite known for his radical attitudes that resulted in him being expelled from the Great Mosque in Cordoba (Encyclopaedia Britannica). To express this meaning Ali uses a verb *to excommunicate*, widely used in the Catholic terminology to denote when someone is officially banished from the Catholic Church, but can also have a less restrictive meaning of limiting or depriving someone of certain activities in a religious community. The two translations however both offer different interpretation of the event. Kreso's rendering suggests that Ibn Hazm was forbidden from attending Friday prayers (for which she uses an equivalent from Arabic *džuma*, which is how Bosnian Muslims refer to this type of congregational prayer), while Kaludjerovic's translation suggests he was in fact completely expelled from the religion. It seems that Kreso's translation is partly misleading, because Ibn Hazm was not only expelled from attending Friday prayers, but from the whole mosque. However, it is questionable whether this meant that he was entirely expelled from Islam.

Due to diverging religious influences in their speaking areas, sometimes the two translations differ in terms of the accuracy in their used terminology. The next example refers to the use of the adjective *temporal* in the expression *temporal diplomacy*, which in fact denotes affairs of the material world, as opposed to spiritual affairs. The adjective is used twice in the same

chapter, in conversation between two Christian figures, and although Kaludjerovic offers the same translation on both instances (*svetovna diplomatija),* Kreso's first translation confuses the meaning of adjectives temporary and temporal (*kratkovida diplomatija*). The second time, when the author gives a mention of *matters temporal*, Kreso's translation to *stvari ovozemaljske* seems more accurate in comparison to the previous one, even in the stylistic sense, with the inversion of the adjective. Kaludjerovic's translation does not contain the inversion (*ovozemaljske stvari*).

In order to portray the attitude of Archbishop Cisneros towards Moors, Ali paints his language as extremely derogatory at times. This can be observed on the examples of his use of several terms, such as *Mahometanism*, the archaic term for Islam and today widely considered as misnomer or even offensive (OED), because it rather implies that Muslims are worshipping their prophet as a God, in the same manner Christianity implies the worship of Christ. This belief was widely spread among the Christians until the 13th century or so (Meyer Setton 4). The word itself has several spelling versions, the oldest one, also used by Ali, is taken from the Latin transliteration of Prophet Mohammad's name. Some believe that the first Latin transliteration was influenced by the name of the demon Baphomet, for whose worship the Knights of Templar were convicted (Meyer Setton 11). In the end, this term serves to portray the lack of Christian understanding of Islam. In Kreso's translation it was transposed as *mahometanizam*, a transcription of the original term. She did not remain consistent with her choice, so that her subsequent translation of the term *Mahometan* will be *muhamedanac* on one occasion, and *mahometanac* on the other. Kaludjerovic opted for a version already present in the source language, *muhamedanstvo*, although she also did not remain consistent, namely on one instance her translation of *Mahometan* is *muhamedanac*, while on the other instance she uses a noun phrase *sljedbenik Muhameda*, equal to follower of Mohammad. The latter does not reflect the derogatory use of the term, and therefore stylistically isn't the best viable solution.

Similar case happens in one of the chapters that begins with the Archbishop's letter to Queen Isabella. Whenever he refers to the holy book of Muslims he uses the term *al-koran (Ali 127)*, which is very much different both orthographically and morphologically from the way Moorish characters refer to it in the book, simply as *Koran*. The author probably keeps this distinction on purpose, to demonstrate the fact that the Archbishop uses the prefix *-al* unaware that it represents a definite article in the Arabic language. To him it only stood as a symbol of the distant, foreign language of Spanish Muslims. It is then more ironic that one of the most evident examples of Spanish borrowing from Arabic is demonstrated in the wide presence of words beginning with –*a*l. Furthermore, the Archbishop uses a small capital letter, which is a statement

in itself. Therefore, the translation should reflect his style of writing of this word. Kreso decided to put the word in lowercase (*kur'an*), although she kept the apostrophe and did not strive to change the adopted transcription of the word. Kaludjerovic did not use any orthographic device to signify the opposition (*Kuran*). In the end, both translators chose not to include the Arabic article *–al*. Again, the translation did not manage to completely reflect the Archbishop's style and the meaning that the author probably intended to imply with it. It is worth noting that due to certain lack of understanding, Qur'an is also sometimes referred to as *Koran* in the Serbian standard, therefore, the translator could have used this orthographic peculiarity already present in her target language. In this case, it wouldn't be a mistake to employ it since it would serve for the characterization of this particular character.

In his letter to the Queen, the Archbishop includes a list of his formal demands when it comes to the status of Moors. On one instance he refers to them as Moriscos, a pejorative form of an adjective with the meaning 'little Moors' (Carr 91). It was mostly used to refer to former Muslims who converted or were coerced into converting to Christianity. Accordingly, the term is different in its use and connotation from the term *Moors*. Kreso preserved the original term in her translation (*Moriscosi*), but Kaludjerovic used the term *Mauri (Moors)* all throughout, leaving another important distinction out of the translation.

On certain occasions, some terms required deeper understanding of the history of Islam, and the corresponding equivalents in the target language.

"The Ummayad Caliph of Qurtuba and his successors had defended the true faith as prescribed by the Prophet and his Companions." (Ali 116)

"Halife Kurtube - emevije i njihovi potomci branili su pravu vjeru, kako je to zapisao Poslanik i njegova sabraća." (Kreso 127)

"Omajadski kalif Al Kurtube i njegovi naslednici štitili su veru Prorokovu i Prorokovih sledbenika." (Kaludjerovic 108)

The phrase "the Prophet and his Companions" refers to the friends, family and disciples of the prophet Muhammad, and not to his followers (as rendered by Kaludjerovic) or brothers by faith (as rendered by Kreso). It namely presents the circle of closest people to Prophet during his life. Thus, the corresponding noun for companions in this sense is *ashabi*, coming from the original Arabic word *as-saḥābah* which is used in this context. Furthermore, Kreso translates the phrase

‘The Ummayad Caliph of Qurtuba and his successors’ with the plural, and an apposition, although the author refers to one particular Caliph.

Ultimately, it can be said that both the author and the translators opted for diverse solutions. The translations were sometimes contradictory in their nature. The author was likely motivated by his strategy of hybridization, which at times mislead the translators. Both Kreso and Kaludjerovic omitted certain references, and although Kreso’s target culture was more informed of the various religious nuances, the translator herself sometimes misinterpreted the overall meaning, or did not adequately appropriate her translation to the adopted forms in the Bosnian language. Kaludjerovic’s translation was for the most part striving to neutralize whatever she felt was unnecessarily weighing down the translation, and although this was probably done in order not to confuse the readers, it minimized the educational impact the novel could had.

Toponyms

As previously mentioned, place names have an important function in Ali's discourse. Moors in the novel use their own renderings of the toponyms we know today by their Western versions of name. Accordingly, this distinction is important for the whole understanding of the novel. The following examples illustrate how the translators coped with this issue.

Ali	**Kreso**	**Kaludjerovic**
Cordoba	Kordoba	Kordova
Qurtuba	Kurtuba	Kordova
Granada	Granada	Granada
Gharnata	Garnata	Garnata
Balansiya	Balansija	Balansija
Valencia	Valensija	Valensija
Sevilla	Sevilja	Sevilja
Ishbiliya	Ishbiliya	Sevilja

In the first example Kaludjerovic did not preserve the opposition between Cordoba and Qurtuba, and the Westernised version was used throughout the text, even when the author used the Moorish one. With the examples of Granada and Gharnata she however maintains the difference. Although this distincion between the two versions may seem unimportant, Ali

emphasizes its significance in one of the conversations between Ibn Hisham and Archbishop Cisneros. Ibn Hisham is the brother of Umar,and one of the characters who had recently converted and therefore he took a Christian name. In order to inquire about his property he asked for an audience with the Queen's Confessor, where he had to indure the conversation with the spiteful man. Here both translators retained the opposition.

“Ximenes looked at the newest converso from the ranks of Granada's nobility and attempted a smile.
- How were you christened by the Bishop of Cordova?
- Pedro de Gharnata.
- Surely you mean Pedro de Granada.
Pedro nodded, his eyes betraying the sadness and humiliation which he had inflicted upon himself.” (Ali 136)

There are some examples in the text when both versions of toponyms are used side by side in traslations, although source text uses only one version.

“He was new to the town, having arrived from Balansiya only a few weeks ago and before that from the great university of al-Azhar in al-Qahira.” (Ali 78)

“Bio je nov u gradu, stigao je iz Balansije prije samo nekoliko sedmica, a prije toga je studirao na slavnom univerzitetu Al Azhar u Kairu.” (Kreso 89)

“Bio je nov u gradu, netom pritigao iz Balansije, a prije toga iz Al Kahire, sa slavnog univerziteta Al Azhar.” (Kaludjerovic 78)

We can observe that the narrator used the Arabic versions of city names in the original text. The city of Balansiya is an Arabic equivalent for Valencia, while al-Qahira stands for Cairo. Kaludjerovic here decided to keep the Arabic versions. Kreso, on the other hand, keeps the Arabic name for Valencia, but makes a departure with her use of *Cairo*. If we take a look at the following passages of the text in the book, this decision may have some grounding. Namely, the subsequent passages mention the man from Cairo on several occasion by referring to him as 'the Qahirene' or to his 'Qahirene dialect', for which Kreso also uses the Western equivalent. She possibly wanted to avoid any confusion in reader by inserting additional unknown references, however the author himself provided an explanation for al-Qahira in the Glossary, and given the previously mentioned context of his writing, it can be said that this was one of his authorial strategies of providing a glimpse into a different narrative, which should not be

disregarded as such. In this sense, Kreso was not consistent in her lexical choices, which contribute to the whole narrative. It is then interesting that although she refused to use an Arabic name for Cairo, she decided to include the definition of al-Qahira in the Glossary.

Speech characterization

When it comes to speech characterizations of different protagonists in the novel, the author himself did not employ any particular stylistic devices, but this dimension was evidently of an interest to Kreso, who used certain characters to embody the type of speech used by elderly women in Bosnia and Herzegovina. For the most part Kaludjerovic did not attept to introduce any innovations, apart from trying to appropriate certain expression to the spirit of the Serbian language. Their interventions can be observed in the following examples:

Ali	**Kreso**	**Kaludjerovic**
this old woman	ovo staro čeljade	ova stara baba
oh my son	o sinko moj	o sine moj
Are you feeling hungry?	Bi li što god pojeo?	Jesi li gladan?
He had a devil in him	U njega je ušao šejtan	Bio je pravi đavo
In these times	U ovakvom vaktu	U ovim vremenima
He should be left to his satanic devices	Treba ga prepustiti njegovim šejtanskim marifetlucima	Stoga bi ga valjalo pustiti da se snalazi sam uz pomoć vlastitih đavolskih umeća
May your house flourish	Kuća ti uvijek berićetna bila	Nek ti kuća uvek cveta
You crooked old stick	Pokvareni đuturume	Pokvareno matoro spadalo

It should be worth noting that all the given examples are translations of the speech of one of the family's old housemaids, Ama, whose personality throughout the book has been perceived as caring and kind, but also nagging at times. However, her speech is not very much different from the rest of the household, including her masters, mainly because she was raised on the estate from her early childhood days and had been spending much of her time with members of the family. On certain places in the text, Kreso's wording seems acceptable, but at times the persistent use of orientalisms and archaisms seems to be overwhelming, as it places the unnecessary communicational focus in the text on places that previously had none. Furthermore, it is associating target language norms with the source language, which is

misleading in itself. However, if we do take into consideration that she is trying to portray the speech of an old house maid, the first few examples may be justified.

First several examples are more or less not disturbing the original meaning, and are suitable equivalents for the target language(s). But even here, Kreso seems slightly more prone to the use of informal constructions and colloquialisms. Still, it is when she starts inserting other loanwords and archaisms (*marifetluci, berićetna, đuturume*) that her translations become overtly expressive.

Kaludjerovic did not try to use any characteristic devices for portraying the speech of the characters in the novel. Her portrayal of Ama is less peculiar and more formal in comparison to Kreso's choices. However, it is problematic on a whole another level, which is the translation of certain fixed and idiomatic expressions which appear in quite a literal rendition (e.g. 'Nek ti kuća uvek cveta').

Ali	**Kreso**	**Kaludjerovic**
May Allah bless you	Allah te blagoslovio / Allah ti pomogao	Alah te blagoslovio
Wa Allah	Allahu dragi	Va Alah
Ya Allah	Allahu	Ja Alah
Peace be upon you	Selam alejk	blagoslovene bile / Mir s tobom
Peace be upon him	rahmet neka je duši njegovoj	pokoj mu duši
Trust in Allah	sa Allahovom pomoći	veruj u Alaha
In the name of Allah	Allaha vam	u ime Allaha

What also appears to be challenging for translation are fixed expressions and common sayings, also often used by Ama throughout the novel. Many times she evokes the name of God, but such expressions should never be translated without regard for the actual context in which they are being said. Several examples are given in the table below:

In the first example we can see that Kreso provided two different translations, depending on the context. The first time this expression was used as a greeting between friends, but the second time it was used by a mother who was comforting her son, and therefore the second rendition

seemed more appropriate. Kaludjerovic used the same translation in both instances, although it did not quite fit the overall context in the second case.

The second and third example contain a vocative case, calling the name of Allah, which is expressed morphologically with particles *wa* and *ya*. The expression is entirely on Arabic and Kaludjerovic decided to keep it intact, while Kreso opted for a translation with a vocative case.

In the next example Kreso decides to translate the expression 'Peace be upon you' with a common Muslim greeting, equivalent in meaning. She is consistent with her choice throughout the text, while Kaludjerovic provides several different translations. In Kreso's translation, the religious reference is present, although this isn't the case with the original, as well as the Serbian edition. Also, in terms of formality, Kreso's translation appears to be less formal than Kaludjerovic's. On the basis of the next example it can be observed that this expression has several uses, it is also included when referring to the late prophet Muhammad, and in that case it is translated appropriately by both translators, Kaludjerovic is again more neutral in her choice, while Kreso uses the specificity already present in her target language.

The last example in the table below is from a casual conversation between friends, and therefore Kaludjerovic's translation is appearing as too formal and out of context, although it is an exact reproduction of what was being written. As it can be seen from the lines below, the translation does not correspond to the overall tone of the conversation.

"In the name of Allah, what is the joke?" (Ali 235)

Based on the observation from the abovementioned examples, Kaludjerovic kept very close to the source text, while Kreso performed several interventions, appropriating the text to her target culture. Sometimes this means that she is inserting additional meaning which was not included in the source text. As a result, this can create quite a different tone from the original text, and furthermore, it can appear confusing at times, because on other instances Kreso herself would deliberately omit certain religious or cultural reference. Therefore, taking into account her overall approach, her translation can appear somewhat unbalanced in terms of the picture she attempts to convey.

Eventhough Kreso attempts to translate the text according to the norms in her own language, several times throughout the novel she fails to produce the appropriate equivalent in the target language, and these are usually the times when she stays too close to the original.

“In the name of Allah the beneficent, the merciful. Peace be upon you my brothers…” (Ali 116)

„U ime Allaha, Plemenitog i Milosrdnog, selam vam, braćo moja...“ (Kreso 126)

„U ime Alaha milostivog, samilosnog. Mir s vama, braćo moja...“ (Kaludjerovic 110)

The lines above are actually words of the incipit *Bismillah*, which is the Islamic phrase used by Muslims in various contexts, such as the beginning of a sermon. Its proper and well adopted translation in Bosnian/Serbian/Croatian today is the one used by Kaludjerovic. Only when it comes to orthography Kreso abided by standards in her target language.

The following examples are translations of certain expressions that seem to be not in accordance with the target language. On one hand, Kaludjerovic attempts not to produce a literal translation but ends up with an awkward sounding phrase, as she inserts a verb which does not collocate with any other words.

“Allah has punished us most severely.” (Ali 228)

“Allah nas je strašno kaznio.” (Kreso 229)

“Alah nam je odrezao najstrožiju kaznu.” (Kaludjerovic 199)

Generally speaking, it can be said that Kaludjerovic more frequently produced word-for-word translations. However, in the example listed below it was Kreso who failed to find a corresponding expression in the target language, which is in fact very common in both Bosnian and Serbian.

“It does my heart good to see both of you at home.” (Ali 112)

“Srcu mi dobro čini kad vas oboje vidim ovdje.” (Kreso 125)

“Srce mi je na mestu kad vas oboje vidim kod kuće.” (Kaludjerovic 108)

On rare occasions, both translations came up with same solutions. Such is the following examples, which diverges in formality when compared to the source text by using a colloquial verb, however, such intervention could be justified given that it is spoken by an elderly man and in unformal setting.

Proverbs and idioms

One of the characteristics of Ali's approach in *Shadows of the Pomegranate Tree*, as mentioned before, is insertion of oral elements of Moorish culture, such as legends, poems, idioms and proverbs, in order to counteract the Spanish invasion of their heritage. Moreover, the proverbial mode is stressed as a feature of Arabic speech in particular (Gamal 15). The translation of proverbs and idioms is especially interesting to observe on the examples from this novel, since the author employed expressions which are unknown in the English speaking areas and that mostly come from Middle Eastern languages, chiefly Arabic. The importance of such elements for the overall understanding of the text is also stressed by Marina Katnic Bakarsic, who when speaking about strong positions in the text also includes figures of speech, proverbs, fixed expressions, idioms, citations, etc. Idioms are generally considered as a frequent source of incongruities among the language systems. This presents a particular challenge and dilemma for a translator – should the meaning correspond to the source text or should it be appropriated so similar target language equivalents? Furthermore, the question is are there any equivalents remotely applicable to a certain problematic idioms. The examples below list some of idioms and proverbs that occur in the text, along with their translations.

"What is good for the liver is bad for the spleen." (Ali 119)

"Šta je dobro za jetru nije za slezenu." (Kreso 129)

"Što jednom godi drugom škodi." (Kaludjerovic 112)

In the first example Kreso translates the idiom word by word, while Kaludjerovic simplifies it only by rendering the meaning behind it. Neither have looked for an equivalent idiom in the target language that would correspond to the intended meaning. A similar thing happens in the following examples as well.

"He knew that he was not smooth of speech or letter. He had never been adept at coupling fire with water." (Ali 131)

"Znao je da nije baš jak na jeziku i pisanju. Nikad nije bio vješt u spajanju vatre i vode." (Kreso 141)

"Znao je da nije vičan ni govoru ni pisanju. Nije umeo da spari vatru i vodu." (Kaludjerovic 123)

Both translators provide almost identical solutions, translating the idiom as it is.

“The tongue of the wise is in his heart. The heart of the fool is in his mouth.” (Ali 244)

“Mudrom je čovjeku jezik u srcu, dok je budali srce u ustima.” (Kreso 256)

“Jezik mudraca u njegovom je srcu, a srce budale je u ustima.” (Kaludjerovic 233)

One of the rather challenging aspects to every translation is in translation of idioms and fixed expressions. Mona Baker observes they offer little to no variation in both flexibility of patterning and transparency of meaning (64). Although they are more transparent in their meaning, the meaning of fixed expressions and proverbs also cannot be deduced by their components, but must be taken as a whole. In this respect, their role is quite unique because they encapsulate all the aspects of the experience behind a certain context, and thus “perform a stabilizing function in the language” (Baker 65). Although some forms offer more variation than others, this feature of fixed expressions and idioms has to be taken into mind in every translation process. Mona Baker distinguishes two types of problems when it comes to their translation: the ability to recognize and interpret an idiom correctly; and the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language (66).

In the case of both translators, in the majority of cases such expressions were recognized, however, they were not rendered according to the collocational patterns of the target language. We could conclude that the examples presented fully support the idea that idiomatic expressions in any language depend on our general knowledge, they are not arbitrary but they are always motivated by certain associations to the external world, be it metaphor, metonymy or some other form. These relations determine our understanding of the particular idiom, and with that being said, one could conclude that they were mostly preserved in the translated versions. However, idiomatic expressions demand some sort of established frequency, which is not evident from the examples, since they are not present in the same forms in target languages. One can argue that such literal translation did not disturb much of the novel’s meaning. Ultimately, idioms were at least translated, and their presence not diminished, which was important in order to illustrate the novel’s rich idiomatic scope. Although at times, the translators proved to be innovative with their lexical solutions, idioms were certainly not in the range of their possibilities.

Conclusion

When analyzing translations of culture-specific items there are certainly many things to keep in mind. After all, translation remains one of the most important communicational vehicles. Throughout centuries, it has been bringing people of different cultural and linguistic backgrounds closer together (Baker 8). It enabled us to build bridges and understand each other better, especially in the fast-paced environment we live today. But, the mistakes we made along the way also affected our understanding of each other, sometimes even deeply severing the ties we established beforehand, or destroying the sense of appreciation which we built among different groups. Therefore, accuracy is always greatly valued when it comes to translation. However, this can leave us with a question, how can we be the judges, and can our opinion be biased in its judgement? Although I did not initially plan to focus my research in this direction, upon further comparison of both translations and the original, I slowly came to ask myself similar questions.

I realized the extent to which Tariq Ali was influenced by the postcolonial thought, as well as his strive to portray Andalusia outside the existing Eurocentric framework. On the other hand, there were Serbian and Bosnian translations, both coming from cultures so close and yet sometimes so different, which, nevertheless, proved to have much more in common than one could have guessed. Furthermore, both translators had a certain advantage, since the context Ali was writing about was less distant from their own target culture, than it was for the English speaking readership. Thus, it was important to adopt an appropriate stance and follow it throughout the whole process of translation. Along the process, translators are obliged to make certain compromises, and especially so when it comes to the translation of culture-specific items, which are in this case playing an important role in the narrative.

In my opinion, one of the most important aspects of such translation is in its cultural and educational role. This can be crucial for the readership, bearing in mind that translation is an important vehicle for intercultural contacts. Translators thus hold the power of making the target audience aware that the culture described in the original may have different customs, symbols, history, etc.

> "The ability of receptors to understand and overcome cultural differences in receiving the source text message should not be underestimated. Even within one and the same culture there are numerous subcultures and subdivisions." (Komissarov 15)

By keeping source culture elements in translations, the readers are forced to ponder upon the relationship between the two cultures, which pushes them to participate in this cross-cultural exchange. And in a world where information are available at every step of the way, the reader is more than able to comprehend foreign culture references.

Having said that, both translations lack certain aspects in terms of properly educating the reader, and acquainting them with all the historical, cultural and religious nuances that Tariq Ali presented in his text. When trying to omit certain culture-specific items, translators should think about the final aim of such decision. It is acceptable to opt for this when the presence of certain references in target culture would only trouble the reader with an unnecessary communicational focus. As a cross-cultural act, translation should seek a compromise as not merely a linguistic act, but also a social and cultural one. Ideally, a translation should neither strive towards the two extremes, be it cultural transplantation or omission. Such methods will ultimately result in the oversimplification of the source text, and any attempts of bringing different cultures closer would be less effective. Appropriation of foreign culture norms to the target language and culture values is diminishing the mutual understanding between cultures.

Although seemingly similar, the culture described in *Shadows of the Pomegranate Tree* could not be entirely equated with the mentioned target cultures. Many of the examples demonstrated in this work in regards to Kreso's translations suggest that her method was in fact a form of cultural transplantation, where she replaced the source culture reference with a comparable reference in the target culture, and done in such a way that the whole context of the novel was transplanted into a different surrounding. Accordingly, this method eliminates any differences between the source and the target culture. Given the complete context of Ali's writing, and the novel's message against any form of invasion on people, cultures and religions, Kreso's translation was excessively target-oriented, and moreover, it only addressed one specific readership group.

Nevertheless, when it comes to the preservation of certain cultural, and religious references, her approach was less reductive than Kaludjerovic's, who gravitated towards omission and neutralization. Sometimes this resulted in the lack of references and consequently lack of information for readers, in a text where cultural, historical and religious references play an important contextual role. Other times, by disregarding or modifying certain elements of culture purposely presented by author in their derogatory form, both translators failed to imply the conflict at the heart of the novel.

Thus, the level of multiculturality in the source text is not equally present in the translations, and moreover, it is not entirely clear how much the translations were informed of their own cultures and their audience, which may not be so homogenous to, for example, not grasp all the references used by Kreso in the novel, or to think that the use of orientalisms in Bosnian is only a feature of the past, or that Serbian readers are not so unaware of certain cultural and religious specificities ignored by Kaludjerovic.

Ultimately, the interpretation of an original and its translation is always just that, an interpretation among several other possible interpretations. Translators are invariably influenced by their own background and the cultural environment they are exposed to. However, this should not lead translators into thinking that their methods should appear as much invisible as they can be, because in the narratives such as this one, that would only lead to a lack of cultural sensitivity. Nonetheless, translators should also not strive to appropriate the narrative by leaving their own signature mark on the translated text, as any similar intervention would unquestionably alter the overall content of the source text. With the recent shifts in Translation Studies, instead of hypothetical and idealized translations translators should become more aware of the need for diversity based on context and culture. I personally hope that this trend will continue to grow and that Translation Studies will become a prominent field in Cultural Studies, opening up the space in-between and pointing out the level of understanding between different nations and cultures.

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