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A 'DEDICATED EXPERT' IN THE TRANSLATION FIELD RUSMIR MAHMUTĆEHAJIĆ AND BOSNIAN TRANSLATION

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ABSTRACT

For several decades, Rusmir Mahmutćehajić has been a key figure in Bosnian intellectual life, and a crucial builder of transnational links between Bosnia and the wider world. This article focuses on just one aspect of this link-building: his activities as a translator and a commissioner of translated work, on topics as varied as philosophy, religion, poetry, and translation studies. The evidence presented in this article shows Mahmutćehajić to be a "dedicated expert" in this field: in other words, someone who plays a central role in opening and maintaining important channels of communication across languages and cultures. This has happened not just via his own translations, but also by the translation projects he has commissioned, and by the other actors he has enlisted into these projects.

Key words: Rusmir Mahmutćehajić, works, translation projects, Bosna, intellectual tradition.

1.0 Introduction

Most of the world's languages, including Bosnian, have relatively few non-native readers[1]. Literature (including semi-literary genres such as philosophy) written in these languages, therefore, risks going unnoticed by readers in the wider world – even if occasional translations appear. However, the picture can change if a "critical number of translators, scholars, and editors" produce enough high-quality translations for a source (translated-from) literature to make an impact in a target (translated-into) culture (Zabic and Kamenish 2006: 7). Among these intercultural agents, a few "dedicated experts" produce such a significant and sustained translation output that they become crucial ambassadors for the source culture (Zabic and Kamenish: ibid.). Zabic and Kamenish were writing about the translation of BCS poetry into English, but their claims arguably apply to literature in the wider sense, as just defined. Moreover, what gives such a "dedicated expert" their intercultural power is often not just their publications as translator and/or editor, but also the networks they build over a working life with other intercultural actors: publishers, source writers, other translators and other editors (Jones 2018). And these networks often enable the latter to produce their own published outputs in turn.

Rusmir Mahmutćehajić is arguably such a "dedicated expert". In multiple domains – politics and philosophy, the building of academic networks promoting a "unity in diversity" model of Bosnia[2] and the wider world (Mahmutćehajić [1998] 2000), and more besides. This article, however, discusses his translation-related activity. It aims to show how Mahmutćehajić has also acted as a dedicated expert in the Bosnian translation field – both as a translation producer, and as a generator and hub of various working networks. In so doing, it explores his central role in creating high-quality bilingual editions of poetry and religious prose, and in helping establish translation studies as an academic discipline in the BCMS-reading region. It also analyses the networks underlying the

1 I use 'Bosnian' to denote the main language of Bosnia and Herzegovina, whatever the cultural allegiance of the speaker or writer. As Bosnian, Croatian, Montenegrin and Serbian are mutually comprehensible, they can also be seen as varieties of one overarching linguistic code, with about 19 million native users. In English, this code used to be labelled Serbo-Croatian, but is now more often known by the acronym BCMS or (omitting Montenegrin) BCS.

2 Throughout this article, I use the noun (and adjective) "Bosnia(n)" as shorthand for the more accurate term "Bosnia(n) and Herzegovina(n)".

English versions of Mahmutćehajić's philosophical-political writing.

As core data, the article uses a set of 23 translation-related publications involving Mahmutćehajić, gleaned from my own archives and supplemented by Google searches: see Appendix for a listing. A key focus, however, is on those projects that I was involved in: where Mahmutćehajić was commissioning editor and I was translator, where I copy-edited others' translations of his original writing, or where he translated my academic writing. Part of this article's content derives from personal experience, therefore, and overlaps somewhat with Jones (forthcoming). Conversely, the Appendix does not claim to list all of Mahmutćehajić's translation-related publications. In particular, it almost certainly misses a good number of article- or chapter-length projects unknown to me and not revealed by Google searches.

Network-based models of social action, as explained in a later section, form a key tool for analysing these data. Ultimately, such a "micro-level study of an individual's […] decision-making", like Munday's study of UK poetry editor Jon Silkin, should also give "further insight into the concept of agency in translation" (2016: 85).

2.0 Projects and participants

The 23 projects listed in the Appendix, produced over 22 years (1994–2015), testify to Rusmir Mahmutćehajić's close and extensive involvement with translation into and from Bosnian – especially if we know that there are more projects not captured in this list. These 23 projects are described below. The purpose is to sketch two key facets of Mahmutćehajić's action as dedicated expert: creating intercultural products, but also creating the interpersonal networks needed for such products to come to fruition (cf. Jones 2018). The latter aspect will then be explored further in a subsequent section.

2.1. Translating

In no fewer than nine projects (Appendix items #1–#9), consisting of four books and five articles, Mahmutćehajić acted as a translator into Bosnian – and, with books, adding a preface or afterword. These span two key fields: Islam, and translation studies.

Six of these projects were translations from English. One (item #3, published 1996) was a translation of Muhammad: His Life Based on the Earliest Sources, a book by Abū Bakr Sirāj ad-Dīn (Martin Lings).

Five were translation-studies texts of mine: four articles, plus the book Prevoditeljev put ['The Translator's Journey']. The latter (item #9, published 2004) was a collection of articles and essays, several of which were linked to Bosnia and BCMS poetry. Mahmutćehajić commissioned this, translated it, and wrote an afterword; he mentioned that this was the first book in the relatively new discipline of translation studies to appear in BCMS.

The other three projects were fine-art book-length translations from Arabic: 'Ali ibn Ebi Talib's sermons on the Bat (O začudnoj stvorenosti šišmiša, 1994: Appendix item #1) and the Peacock (O začudnom stvaranju pauna, 1996: item #2), and 'Ali ibn al-Husayn Zayn al-'Abidin's complete supplications (Sahifa: potpuna knjiga Sedžadova, 1997: item #4). In each of these, Mahmutćehajić co-translated the Arabic text into Bosnian together with Mehmedalija Hadžić, and also wrote a foreword. Besides the Islamic theme, these have two interpersonal points in common with Muhammad: His Life. The eminent graphic artist Dževad Hozo designed all four books. And Edin Mulać, of DID Kuća bosanska publishing house, published the latter three books, but is listed as a collaborator ("suradnik") in the colophon to Muhammad: His Life.

2.2 Commissioning and editing

As pointed out in an earlier study (of Dutch-English poetry specialist James Holmes: Jones 2018), the role of dedicated intercultural expert often involves not just translating, but also enabling the translations of others. This is the case with Mahmutćehajić too. In three projects (Appendix items #10–#12), he commissioned and edited bilingual Bosnian-English editions of classic Bosnian poetry, with me as translator.

The first, Kameni spavač / Stone Sleeper (1999: item #10), was a bilingual book-length version of Mak Dizdar's 1973 masterwork about Bosnia's mediaeval schismatic Christians, who were hounded for heresy. In both format and 'working team' (people collaborating on the project), this continued the series that began with the three Arabic translations mentioned above. It was again designed and richly illustrated by Dževad Hozo, and again published by Edin Mulać. And though I supplied the English poem translations, Mahmutćehajić wrote an afterword, and translated my afterword and notes.

This book had a big international impact. Copies were presented to world leaders, including US President Bill Clinton, at the 1999 Stability Pact Summit in Sarajevo. A revised edition of the full English text (i.e. including Mahmutćehajić's and my afterwords, and notes) was published in the UK in 2009 by Anvil Press, London. Through the agency of Bosnian diplomat Muhamed Čengić (latterly ambassador to India), book-length versions in Indonesian, Urdu, Hindi, Nepalese and Bengali appeared, all translated from the full 1999 English text. Iranian academic Seyed Reza Beh-Afarin also prepared a Farsi version of the full English text, prompted by a conference paper I had given, but I do not know if his version was published.

The series continued in 2007 with another fine-art bilingual book (Appendix item #11): the Soneti / Sonnets of Skender Kulenović (1910–1978), a Bosniak poet who lived most of his life in Belgrade. Mahmutćehajić again wrote an afterword, and translated my afterword and notes, while I again translated the poems. The rest of the project team changed, however. Design and artwork were supplied by another, but equally eminent, graphic artist Mersad Berber. Mahmutćehajić's afterword was translated into English by Saba Risaluddin (who also translated other works by Mahmutćehajić) and Milena Marić, and was copy-edited by me. The book was published as a Gala Edition of the journal Forum Bosnae, to mark the 10th anniversary of the academic network International Forum Bosnia – of which Mahmutćehajić was a founder member.

The third commission by Mahmutćehajić was for me to translate the epic ballad Hasanaginica (Appendix item #12), originally published in the 1770s. This appeared in a 2010 English-language issue of Forum Bosnae, along with an afterword by me, plus two academic articles about the poem. Mahmutćehajić's own response was the book Tajna Hasanaginice ['The secret of the Hasanaginica'], published the same year in Sarajevo. To my knowledge, this has not appeared in English translation.

A fourth, smaller commission was for me to translate Mak Dizdar's iconic short poem "Modra rijeka / Blue river". This was not published separately, but as part of Across the River: On the Poetry of Mak Dizdar, the English version of a prose book by Mahmutćehajić (2011: item #20). Hence I revisit it in the next section.

2.3 Original prose works

It is all too often assumed, especially by native Anglophone translation scholars, that the writing and publishing of literary translations is a target-country business. As Zauberga (2000) has pointed out, however, literary translation can also be driven by source-culture actors and desires, such as the wish to present one's own literature on an international stage. This was certainly the motivation behind the Bosnian→English translations just described. When translations are commissioned within the source culture, source writers often actively drive the translation of their work, rather than being merely passive suppliers of source texts. In Rusmir Mahmutćehajić's case, the webs of commissioning and interpersonal collaboration enabling his output as translator and as translation editor overlap with those enabling the translation of his own writing. This implies that his activity as a translated writer exploring questions of politics, religion and philosophy, particularly in giving a Bosnian viewpoint on such issues, should also be seen as part of his intercultural dedicated-expert role.

The Appendix list identifies no fewer than 11 book-length translations in English of Mahmutćehajić's work. The first, Living Bosnia of 1995 (item #13), published in Slovenia, was a collection of Mahmutćehajić's essays. Edin Mulać was editor, Dževad Hozo was again graphic designer, and I copy-edited Bosnian native writer Spomenka Beus's translations.

Most of Mahmutćehajić's other translated books were published in the USA. In two books that appeared in 2000, The Denial of Bosnia and Bosnia the Good: Tolerance and Tradition (items #14 and #15), I copy-edited English native writer Marina Bowder's translations. With Learning from Bosnia: Approaching Tradition (2005: item #18), I copy-edited English native writer Saba Risaluddin's translations. And with Across The River: On The Poetry of Mak Dizdar, (2011: item #20), Saba Risaluddin translated the prose body text while I supplied the poetry quotes.

A further three books (items #21–#23) were translated by Desmond Maurer: two solo (Maintaining the Sacred Center: the Bosnian City of Stolac and On the Other: a Muslim view, both published in 2011), and the third in collaboration with Risaluddin (The Praised and the Virgin, 2015). Otherwise, one book was translated by veteran BCMS literary translator Celia Hawkesworth (On Love: In the Muslim Tradition, 2007: item #19). For two books (Sarajevo Essays, and The

Mosque: The Heart of Submission: #16 and #17), I was unable to find details about the translator(s).

3.0 The dedicated expert as network creator

3.1 Agency, actors and networks

The teams (editor, translators or translators, designer and/or publisher) working on the projects mentioned in the last section can also be seen as networks of 'actors' who share with the goal of publishing a translated text. Networks are "a mode of organization of complex systems in nature and society" involving "a collection of links between elements of a unit" (Folaron and Buzelin 2007: 608, quoting Van Dijk 2006). Recent decades have seen an upsurge of network-based analyses of interaction between people in teams and organisations, mapping the links between actors (individuals or groups) plus the actions, communication and power relations that make up these links. The underlying assumption here is that "people are dependent on others, not on an abstract society" (ibid.: 611, quoting Boissevain 1973). Hence some scholars argue that wider society is also made up of networks. For Mitchell (1970, in Folaron and Buzelin 2007: 612), a working team, where people collaborate on a defined project, is a "partial network", and wider society is a "total network". Jones (2011) sees "first-order" teams (e.g. those working on a Bosnian→English book translation project) as embedded in looser "second-order networks" (e.g. the professional community of translators and their values, or the book's target readers); these in turn are embedded in even looser "third-order networks" (Bosnian or UK society, say).

This section revisits some of the projects presented in the previous section. It outlines three case studies of how Rusmir Mahmutćehajić's dedicated-expert action involved creating and powering networks on two levels. One is that of first-order teams. These then recombine and change over multiple projects to form wider, second-order enterprises devoted to intercultural communication via the translation of poetic, academic and religious-philosophical texts.

3.2 Actor networks

One approach to analysing first-order teams, Actor Network Theory, is potentially very useful in examining translation-based projects. It claims that actors may be both human and non-human (Buzelin 2005; Dudhwala year unknown): this accounts for how texts are central to

translation projects, and may even act independently of their writers. No less radically, it also assumes that an actor's relative power within a project is a function of their 'linkedness' with other actors, rather than necessarily their status or cultural capital outside the network. Thus 'hub' actors, who are the focus of many links, are particularly central to their project. The direction of links is also important: the more powerful actors within the project are those who enlist more human actors or create more non-human actors, rather than just being the object of other actors' actions.

To illustrate this, let us look more closely at the working relationships and processes underlying the 1999 bilingual edition of Mak Dizdar's Kameni spavač / Stone Sleeper (Appendix item #10; see also Commissioning and editing above). Figure 1, an 'actor network map' of the project, shows the core relationships in graphic form.

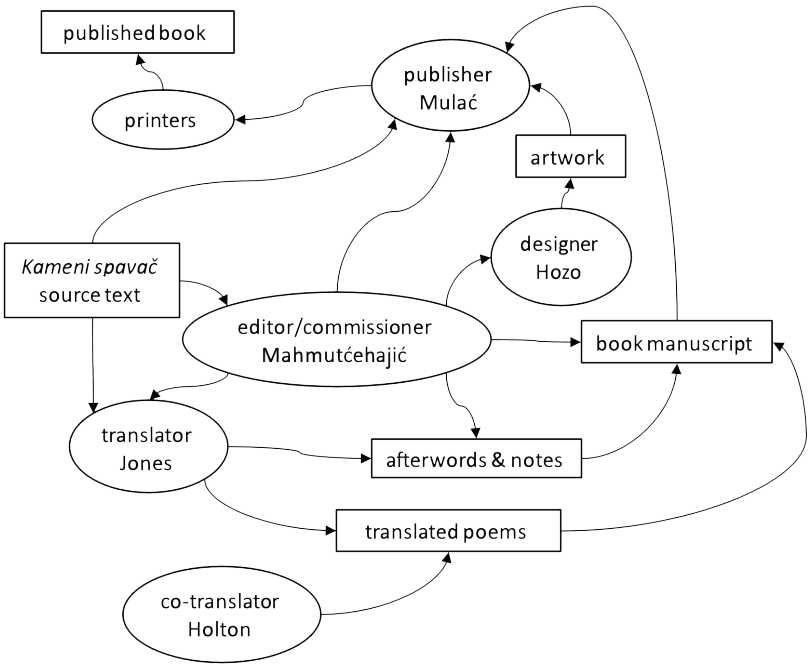


Figure 1 Mak Dizdar's *Kameni spavač* / Stone Sleeper (1999): actor network map

In Figure 1, arrows show 'recruitment': one actor bringing another into the network, by enlisting a human actor (oval) or creating a non-human actor (rectangle). Although Dizdar died in 1973, his book Kameni spavač 'recruited' me into the network when I was a post-graduate student in late-1970s Sarajevo, by inspiring me to start translating it. Independently, during the dark days of the 1990s Sarajevo siege, it also inspired Rusmir Mahmutćehajić and publisher Edin Mulać with the idea of a Bosnian-English edition of Kameni spavač, if a translator could be found.

Around the same time, UK-based Croatian writer Branka Magaš recruited me to copy-edit Spomenka Beus's draft English translations for Mahmutćehajić's essay collection Living Bosnia (Appendix item #13; see also Original prose works above). I noticed that one essay was prefaced with a verse from Kameni spavač, and mentioned to Mahmutćehajić that I had been translating the work into English for many years. Thereupon he swiftly agreed with Mulać that DID would publish the bilingual Kameni spavač / Stone Sleeper with my translations, and entrusted Dževad Hozo with the book's design – all acts of recruitment (shown by arrows from Mahmutćehajić in Figure 1). I then produced (i.e. 'recruited') the translated poems, an afterword, and translator's notes. My colleague Brian Holton, a poetry translator from Chinese, gave feedback on my translations, and supplied his own Scots version of one poem in the collection. Mahmutćehajić, besides coordinating the project, wrote an afterword and preface. Mahmutćehajić and I also translated each other's afterwords, etc. into Bosnian and English respectively. The resulting manuscript, along with Hozo's artwork, enabled Mulać to assemble the book electronically, and send it to the printers, who produced the physical book.

Even an apparently 'simple' project, therefore, with just one source writer and one main translator, can involve many actors. In Figure 1, Mahmutćehajić recruits most other actors (four outgoing arrows), showing his central role; this is often the case with project editors, but the fact that he also supplied an afterword, and translated mine, adds to his agency. Interestingly, the 1973 source text is the second most important actor (three outgoing arrows), recruiting Mahmutćehajić, Mulać and me.

3.3 Project webs

As mentioned in 2 Projects and participants above, a project is often linked to other projects before and after it, with some actors changing but others remaining the same. The case study of Living Bosnia and Kameni spavač / Stone Sleeper above has shown one of the many possible ways in which such linkages might come about. These linkages can be seen as forming a second-order "web" (i.e. a network of networks) involving multiple actors across multiple projects (Jones 2018: 323). This often includes repeated, mutually supportive working partnerships between two or more actors (ibid.: 325).

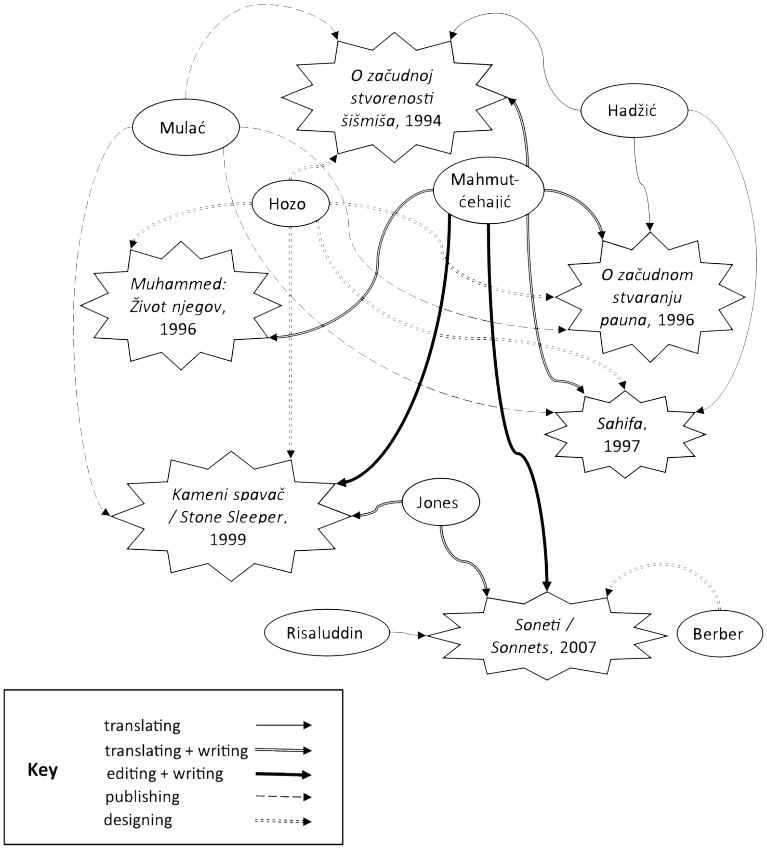


Figure 2 Fine-art literary translations commissioned by Rusmir Mahmutćehajić

Mapping such webs graphically, as in Figure 2, can show these longer-term inter-relationships and partnerships between actors. Of course, "the more complex and comprehensive" a network is, the harder it is to represent in a diagram (Tahir-Gürçağlar 2007: 729). Though all the projects mentioned in Section 2 (Projects and participants) above could in theory be included in a 'translation web' for Mahmutćehajić, in practice it would be huge and hard to decipher. Therefore Figure 2 restricts itself to the fine-art volumes mentioned in 2.a and 2.b (including Muhammed: Život njegov, which also has a high standard of graphic design). Moreover, Figure 2 shows the main human actors (again in ovals); but for clarity's sake, each project's underlying actor network is replaced by a starburst. Figure 2 also adds a time dimension, by arranging the projects in chronological order from top to bottom of the diagram, with the human actors shown roughly in line with their first project.

Figure 2 shows Rusmir Mahmutćehajić's central involvement as commissioning editor and translator in this series of projects. It also shows how the various collaborative partnerships built up by Mahmutćehajić arose and how long they lasted. Again using the number of linkages as an indicator of significance, particularly important relationships appear to be with Dževad Hozo as graphic designer (all five 1990s projects), but also with Edin Mulać as publisher (four projects), and Mehmedalija Hadžić as co-translator (three projects). Moreover, this is a four-way relationship: Mahmutćehajić, Hozo and Mulać worked on all the projects that Hadžić was involved in, for example.

Figure 2, therefore, highlights the key role of human actors in setting up and maintaining longer-term, second-order networks of collaboration across multiple projects. The fact that team members overlap between projects, even with the later projects, shows how having a largely similar working team from project to project is more efficient than recruiting a new team for each project: members are familiar with each other's working patterns and procedures, and know they can rely on each other's expertise.

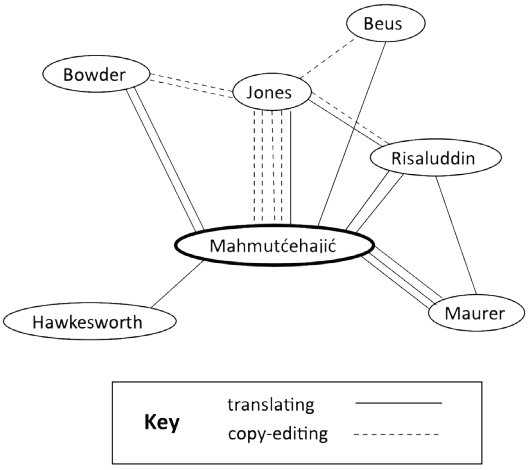


Figure 3 Rusmir Mahmutćehajić and English translators of his books: network map

Figure 3 shows the actors participating in the English translations of Rusmir Mahmutćehajić's own books (described in 2.c Original prose works above). In contrast to Figure 2, it has no information about individual projects or timeline, enabling it to focus on the web of interpersonal relationships that a dedicated expert builds up over multiple projects (cf. Jones 2018: 320-322). Figure 3, therefore, simply shows which translators and copy-editors – no fewer than six of us – worked with Mahmutćehajić as commissioning source writer across the nine projects with named translators. Each line indicates collaboration with another person on one project; hence the more projects two or more people collaborated on, the more lines there are between them.

From Figure 3, we see that I was involved in more projects – five – than Mahmutćehajić's other collaborators. In four of these, however, I copy-edited Beus's, Bowder's or Risaluddin's output rather than translating directly. In the fifth (Appendix item #20, Across The River), I co-translated with Risaluddin: she translated the body text while I supplied the poetry quotes. Maurer, by contrast, translated or co-translated more books – three – than any other of Mahmutćehajić's collaborators. The overall picture, therefore, is of a rich extended network

of co-working actors, with Mahmutćehajić, the commissioning source writer, as the network's generator and hub.

Non-human, textual actors can also drive a second-order network of projects. Thus in

Figure 1 we saw how the 1973 source text of Kameni spavač inspired the formation of the 1999 Kameni spavač / Stone Sleeper project. But the book that resulted from the 1999 project inspired a series of subsequent versions in its turn (in Actor-Network terms, it recruited the teams that produced them): the 2011 UK edition, and the onward translations into Middle-Eastern and Asian languages. Hence it can be seen as a key actor in a wider, second-order network of Kameni spavač translations. (Interestingly, the 1999 edition recruited not only the text of its successors, but also, in several cases, their design. For instance, both the UK and the Hindi versions echo Hozo's 1999 cover in showing white motifs from the mediaeval 'stećak' tombstones on a black background with yellow or gold-coloured lettering.) One must not forget, however, that key human actors are needed to actually organise the projects: Rusmir Mahmutćehajić with the crucial 1999 edition, and Muhamed Čengić with the subsequent Indonesian, Urdu, Hindi, Nepalese and Bengali versions.

4.0 Conclusion

For several decades, Rusmir Mahmutćehajić has been a key figure in Bosnian intellectual life, and a crucial builder of transnational links between Bosnia and the wider world. This article focuses on just one aspect of this link-building: his activities as a translator and a commissioner of translated work, on topics as varied as philosophy, religion, poetry, and translation studies. The evidence presented in this article shows Mahmutćehajić to be a "dedicated expert" in this field: in other words, someone who plays a central role in opening and maintaining important channels of communication across languages and cultures. This has happened not just via his own translations, but also by the translation projects he has commissioned, and by the other actors he has enlisted into these projects.

In translation-studies terms, this article expands and nuances the concept of dedicated intercultural expert as outlined in previous research. For Zabic and Kamenish (2006: 7), dedicated experts were highly productive translators from a source into a target culture.

In Jones (2018), I found that working as commissioning editor and network hub in multiple projects could be a no less important aspect of a dedicated expert's role. Mahmutćehajić's role, however, has gone beyond this. He has translated and/or commissioned translations in not one language direction, but three: Bosnian→English, English→Bosnian and Arabic→Bosnian. Moreover, Mahmutćehajić's role as commissioning editor in many projects has spanned not only translations of other writers, but translations of his own work. These are normally seen as two distinct areas of translation activity. In the present study, however, similar and overlapping networks of translators and copy-editors were involved in both areas, indicating that they should be seen as closely linked areas of activity.

Dedicated intercultural experts, therefore, may be translators, and/or commissioning editors of their own or others translated work, in one or more language directions. Their role involves both producing translated works, and generating networks which do so. This study has also shown that an iconic translation, which may be generated by a dedicated expert, can stimulate networks of translation in its own right.

This study, therefore, has highlighted and explored Mahmutćehajić's key role as a "dedicated expert" in intercultural transmission into and out of Bosnian. It has also expanded our knowledge of what activities an intercultural dedicated expert might undertake.

Appendix: translation projects involving Rusmir Mahmutćehajić

Item	Year	Mahmutćehajić as	Project
1	1994	translator	'Alī ibn Ebi Talib, O začudnoj stvorenosti šišmiša ['On the wondrous creation of the bat']. Translated by Mehmedalija Hadžić and Rusmir Mahmutćehajić; fore-word by Rusmir Mahmutćehajić; graphic design by Dževad Hozo. Sarajevo: DID Kuća bosanska.

2	1996	translator	ʻAlī ibn Ebi Talib, O začudnom stvaranju pauna [ʻOn the wondrous creating of the peacock']. Translated by Rusmir Mahmutćehajić and Mehmedalija Hadžić; fore-word by Rusmir Mahmutćehajić; graphic design by Dževad Hozo. Sarajevo: DID Kuća bosanska.
3	1996	translator	Abū Bakr Sirāj ad-Dīn (Martin Lings), Muhammed: Život njegov osnovan na vrelima najstarijim ['Muhammad: His Life Based on the Earliest Sources']. Translated, with notes, by Rusmir Mahmutcehajic; graphic design by Dževad Hozo. Sarajevo: Oslobodjenje.
4	1997	translator	ʻAli ibn al-Husayn Zayn al-ʻAbidin, Sahifa: potpuna knjiga Sedžadova [ʻSahifa: the complete book of Saj-jadiya']. Translated by Rusmir Mahmutćehajić and Mehmedalija Hadžić; foreword by Rusmir Mahmutćehajić; graphic design by Dževad Hozo. Sara-jevo: DID Kuća bosanska.
5	1998	translator	Francis R. Jones, Povratak ['Return']. Translated by Rusmir Mahmutćehajić. Forum Bosnae 1-2: 195-207.

6	1999	translator	Francis R. Jones, Uvođenje Maka u maticu: tekstualna i kulturna pitanja u prevodjenju Dizdarovog 'Kamenog spavača' ['Bringing Mak into the mainstream: textual and cultural issues in translating Dizdar's Kameni spavač']. Translated by Rusmir Mahmutćehajić. Forum Bosnae 3-4, 201-223.
7	2003	translator	Francis Jones, Etika, estetika i décision: književno prevođenje u ratovima za jugoslovensko nasljedstvo ['Ethics, aesthetics and décision: literary translating in the wars for the Yugoslav succession']. Translated by Rusmir Mahmutćehajić. Sarajevske sveske 3: 101-123.
8	2004	translator	Francis R. Jones, Četverosmjerna križaljka ('Four-dimensional crossword'). Translated by Rusmir Mahmutćehajić. Diwan 13–14.
9	2004	translator	Francis R. Jones, Prevoditeljev put ['The Translator's Journey']. Translated by Rusmir Mahmutćehajić. Sarajevo: Buybook.
10	1999	editor/ commissioner	Mak Dizdar, Kameni spavač / Stone Sleeper. Afterword and Bosnian translations by Rusmir Mahmutćehajić; after-word, notes and English translations by Francis R. Jones; graphic design by Dževad Hozo. Sarajevo: DID Kuća bosanska.

11	2007	editor/ commissioner	Skender Kulenović, Soneti / Sonnets. Translated by Francis R. Jones; afterwords by Francis R. Jones and Rusmir Mahmutćehajić; graphic design by Mersad Berber. Spe-cial Gala Edition of Forum Bosnae, 41/07.
12	2010	editor/ commissioner	Anonymous, The sad song of the noble lady Hasan Agin-ica. Translated by Francis R. Jones. Forum Bosnae 51: 270-275. Francis R. Jones, Passing on the Hasanaginica: translator's afterword. Forum Bosnae 51: 276-288.
13	1995	source writer	Rusmir Mahmutćehajić, Living Bosnia. Translated by Spomenka Beus and Francis R. Jones; graphic design by Dževad Hozo. Ljubljana: Oslobodjenje International.
14	2000	source writer	Rusmir Mahmutćehajić, The Denial of Bosnia. Translated by Marina Bowder and Francis R. Jones. University Park, PA: Penn State University Press.
15	2000	source writer	Rusmir Mahmutćehajić, Bosnia the Good: Tolerance and Tradition. Translated by Marina Bowder and Francis R. Jones. Central European University Press.
16	2003	source writer	Rusmir Mahmutćehajić, Sarajevo Essays. Translator un-known. New York: State University of New York Press.

17	2004	source writer	Rusmir Mahmutćehajić, The Mosque: The Heart of Submission. Translator unknown. Sarajevo: Buybook. Reissued by Fordham University Press, New York, 2011.
18	2005	source writer	Rusmir Mahmutćehajić, Learning from Bosnia: Approach-ing Tradition. Translated by Saba Risaluddin and Francis R. Jones. New York: Fordham University Press.
19	2007	source writer	Rusmir Mahmutćehajić, On Love: In the Muslim Tradition, translated by Celia Hawkesworth, Fordham University Press.
20	2011	source writer	Rusmir Mahmutćehajić, Across The River: On The Poetry of Mak Dizdar. Translated by Saba Risaluddin, with poetry translations by Francis R. Jones. New York: Fordham University Press.
21	2011	source writer	Rusmir Mahmutćehajić, Maintaining the Sacred Center: the Bosnian City of Stolac. Preface by Seyyed Hossein Nasr; introduction by Ivo Banac; translated by Desmond Maurer. Bloomington, Indiana: World Wisdom.
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