



PISANA RIJEČ BOSNE I HERCEGOVINE U COVENT GARDENU

U ponedjeljak, 8. marta, u "The Poetry Café-u", u Covent Garden, organizovana je neobična manifestacija: "Pisana riječ Bosne i Hercegovine". Da bi se razumjela neobičnost ove priredbe, treba najprije reći nešto o tome poetskom kafe-u. To je jedan sasvim običan, prijatan kafe, sa suterenom koji je stavljen na raspolaganje "Exiled writers ink", jednom udruženju pisaca u egzilu koji žive u Londonu i pišu, a koje je pokrenula i vodi Dženifer Langer, književnik i entuzijasta, koja se zalaže za bolji socijalni položaj ljudi u izbjeglištvu, ravnopravnost žena i slične sadržaje iz domena ljudskih prava. To udruženje pokušava da potpomogne afirmaciju izbjegličke literature, a praktično ostvaruje druženje, upoznavanje i razumjevanje ljudi sa različitih kontinenata kojima je zajedničko to što su otrgnuti od svoga jezičkog tla, a ipak pokušavaju i uspjevaju pisanom riječju svjedočiti svoje prisustvo. Svakog ponedjeljka oni se sastaju, dovode prijatelje, druže se i taj običan kafe pretvaraju u "Poetry café", koji je, eto, tog ponedjeljka, već posvetio književnosti stvarane u Bosni i Hercegovini.

Domaćice ove večeri, posvećene književnoj riječi Bosne i Hercegovine, bile su Sarajka Darija Stojnić i Mostarka Amna Dumpor. One su organizovale veće od dostupnih fragmenata koji su im mahom igrom slučaja, bili na raspolaganju: pisci iz Bosne i Hercegovine koji su se zatekli u Londonu, koji uz to pišu ili imaju prevedenih tekstova na engleski jezik, dostupni pisci iz Bosne i Hercegovine iz kućnih "biblioteka" i njihovi prevodi na engleski jezik. Te uslovnosti već na prvi pogled čine poduhvat nerealnim, ako ne i nemogućim. Međutim, u suterenu "The poetry café-a" bilo je nekog boemskog entuzijazma; neugledna, ali ne neprijatna sala, bila je dupke puna ljudi - Engleza, Afrikanaca, Azijaca, i našeg svijeta. Bila je to zapravo, po mentalnom sklopu, probrana publika koja je svaki nastup intenzivno pratila i sa razumjevanjem percipirala. Darija Stojnić je neformalnim, ležernim tonom otvorila veče i predstavila učesnike, a zatim su Amna i Darija kratkim napomenama i usputnim, ali preciznim, objašnjenjima uz svaku tačku, držale sve niti večeri u rukama.

Najprije je Etela Pardo pročitala odlomak iz Samokovljinine priče "Nosač Samuel" koja je pred ovom publikom odjednom zazvučala nekako univerzalnije, dramatičnije i naišla na takav prijem da se više učesnika raspitivalo može li se knjiga nabaviti i kako, a kao "slučajno" Branko Danon je imao kod sebe dovoljno primjeraka knjige Samokovljininih pripovjedaka, koja je ranije na poticaj i u organizaciji La Benevolencije prevedena na engleski i štampana u Londonu. Mirza Fehimović, književnik iz Sarajeva, je čitao odlomak iz svoje drame, Fahrija Hodžić, pjesnikinja iz Sarajeva i Samra Mededović, pjesnikinja iz Mostara, su čitale svoje pjesme, Edin Suljić, književnik iz Tuzle, je govorio o svom književnom radu i također čitao svoje radove. Vesna Domany-Hardy, književnica rodom iz Hrvatske a koja dugo živi u Engleskoj, pročitala je odlomak iz svoje pripovjetke. Program je "začinio" Predrag Finci jednim svojim tekstom, savremenim, filozofskim, ironičnim, zapravo parodijom na položaj intelektualca - izbjeglice koja je naišla na takav odziv kod ove šarolike literarne sabraće da se čitava sala tresla od gormoglasnog smijeha. Na ovakvim manifestacijama je teže predstavljati poeziju jedne zemlje, jer, kažu, poezija je tačno ono što se izgubi pri prevodu. Ta teškoća se i posebno pokazuje u pokušaju prezentacije Maka Dizdara u drugom jezičkom sklopu. U ovoj prilici organizatori su se koristili rezultatima izdavačke djelatnosti "Fondacije Maka Dizdara" iz Londona, koja je osigurala dobar prevod Makove poezije, pa je Amna Dumpor prenijela publici barem dio čarolije ovog autentično bosanskog pjesnika.

Miro Smiljanić, slikar iz Mostara, donio je na ovu manifestaciju nekoliko svojih varijacija na temu srušenog mostarskog Starog mosta, čija je tragična simbolika odzvanjala u tonovima poetskoga iskaza, i preplitala se sa nastojanjima kreatora ove priredbe.

Bilo je to prijatno, relaksirano i na jedan nov način vrlo uspješno veče, a članovi i prijatelji La Benevolencije dali su toj manifestaciji obol i pun doprinos. Pri tome, valja napomenuti, da je to prva takva manifestacija ove organizacije za koju su inicijativu dali naši ljudi.

Pripremio U.M.

THE WRITTEN WORD FROM BOSNIA AND HERZEGOVINA IN COVENT GARDEN

On Monday, the 8th March, an extraordinary event was organised in "The Poetry Café" at Covent Garden. In order to be able to understand how exceptional it was a few words should be mentioned about "The Poetry Café" itself. It is a pleasant but very ordinary place. Its basement was given to the disposal of "Exiled Writers Ink", an association of authors in exile living and creating in London, founded and managed by Jennifer Langer, an author and enthusiast, negotiating for a better social status of people in exile, equality of women and other human rights topics. This association tries to support the affirmation of literature in exile. Actually it achieves socialising and understanding among people from different continents who have one thing in common. All of them have been torn off from the soil of their language but they still try and succeed to demonstrate their presence using the written word. Every Monday, they meet, bring their friends and socialise transforming this very ordinary café into "Poetry Café". The Monday evening mentioned at the beginning of this article was dedicated to literature created in Bosnia and Herzegovina.

The hostesses at this evening dedicated to the literary word in Bosnia and Herzegovina were Darija Stojnić, from Sarajevo and Amna Dumpor from Mostar. They organised this evening from fragments available to them by pure chance: authors from Bosnia and Herzegovina who happened to be in London and who write in English or have things translated into English; authors from Bosnia and Herzegovina from private libraries and their translations into English. At first glance it seemed that all this made the whole project unreal, almost impossible. In the basement of "The Poetry Café", however, enthusiasm was present. The unassuming, but not unpleasant room was packed with people - English, African, Asian and people from our part of the world. By their intellectual make-up this was actually a chosen audience which concentrated on each and every performance, perceiving

it with understanding. With an informal and relaxed tone Darija Stojnić opened the evening and presented the participants. Following this, Amna and Darija were in control of the evening by brief and casual but precise explanation of each number.



Etela Pardo started the evening by reading a fragment from "Porter Samuel", a story by Isak Samokovlija. When read to this audience all of a sudden it gained a more universal and dramatic sound. The effect was such that quite a number of those present asked where and how they could get the book. As if "by pure chance" Branko Danon happened to have enough copies of the book of Samokovlija's stories which was translated and published earlier in London on the initiative and in the organisation of Friends of La Benevolencija. Mirza Fehimović, an author from Sarajevo, read fragments from his play, Fahrija Hodžić, a poet from Sarajevo and Samra Mededović, a poet from Mostar read their poems, Edin Suljić, an author from Tuzla talked about his literary work and read some of it. Vesna Domany-Hardy, an author born in Croatia, but living in England for a long time, read a

fragment from her story. Predrag Finci added much flavour to the programme by his text which was very contemporary, philosophical, ironical. It actually was a parody the topic of which was the status of the intellectual refugee. It was so well received by this diverse literary brotherhood that the whole room was shaking with their loud laughter. At such events it is difficult to present poetry of a country, according to a saying that poetry is the very thing that is lost in translation. This difficulty was especially evident in the attempt to present Mak Dizdar in the frame of another language. That evening the organisers used the results of the publishing activities of "The Mak Dizdar Foundation" from London, which provided a good translation of Mak's poetry and Amna Dumpor transferred to the public at least part of the magic of this authentic Bosnian poet.

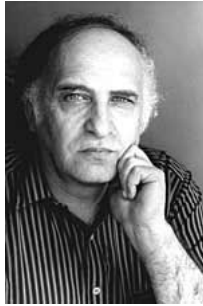
Miro Smiljanić, a painter from Mostar brought a few of his variations depicting the old bridge, the tragic symbolism of which echoed in the tones of the poetical expression and intertwined with the efforts of this evening organisers.

It was a pleasant, relaxed and very successful evening and the members of Friends of La Benevolencija gave their full contribution to the event. It is worthwhile mentioning here that it is the first event of its kind in this organisation which was conceived by our people.

Prepared by U.M.

FILIP DAVID

Filip David rođen je 1940. godine u Kragujevcu. Diplomirao je jugoslavensku i svjetsku književnost na Filozofskom fakultetu u Beogradu, te dramaturgiju na Akademiji za pozorište, radio, film i televiziju. Godine 1964 objavio je zbirku pripovijesti "Bunar u tamnoj šumi", za koju je nagrađen književnom nagradom lista Mladost, 69. godine izlazi druga zbirka pripovjedaka "Zapisi o stvarnom i nestvarnom" i za nju dobija "Nagradu Milan Rakić", koju dodjeljuje Udruženje književnika Srbije. Nakon osamnaestogodišnje stanke, 1987, objavljuje knjigu okultnih priča pod naslovom "Princ vatre". Slijedeće godine knjiga doživljava i drugo izdanje i za nju je nagrađen BIGZ-ovom i Andrićevom nagradom. Prvi i za sada jedini roman "Hodočasnici neba i zemlje" izdaje u Sarajevu 1995 godine. Godine 1996 roman izlazi u Beogradu gdje je nagrađen u "Prosveti" za najbolju knjigu godine. U Sarajevu 1997. objavljuje knjigu angažovanih eseja "Jesmo li čudovišta", 1998 u izdanju splitskog Feral tribuna, izlazi "Knjiga pisama 1992 – 1995", nastala iz prepiske sa Mirkom Kovačem.



Značajan dio njegovog opusa predstavljaju drame, TV drame i filmski scenariji, a kao dramaturg ili saradnik na scenariju potpisane je na brojnim filmovima, od kojih treba izdvojiti "Okupacija u 26 slika", "Ko to tamo peva", "Paviljon VI", "Pad Italije", "Suton", "Bure baruta". Filip David je godinama radio kao urednik Dramskog programa Televizije Beograd, ali je 1991 udaljen sa posla zbog osnivanja Nezavisnog sindikata RTB-a i otvorenog suprotstavljanja politici Slobodana Miloševića. Od početka rata u Hrvatskoj i Bosni i Hercegovini piše čitav niz angažiranih tekstova koje pod skupnim nazivom "Fragments iz mračnih vremena" objavljuje na Radio France Internationalu, u "Našoj borbi", "Feral tribune" i mnogim drugim listovima i časopisima.

P: Šta je u stvari Kabala?

O: Pod Kabalom se podrazumjeva glavni tok jevrejske mistične tradicije, tradicije koja se prenosi usmenim putem i zasniva se prvenstveno na proučavanju Tore, odnosno prvih pet knjiga Starog zaveta. Glavna, možda najvažnija, dela ove tradicije su tanušna ali kapitalna knjižica velikog uticaja koja se sastoji iz svega šest poglavlja – Knjiga stvaranja (Sefer Jezira) i Knjiga sjaja (Zohar), kao i kabalistički spisi Isaka Lurije. Neposredno za uticaj Kabale vezuje se mesijanski pokret Šabataja Cvija, a u novije vreme hasidizam. Pogrešno i naopako tumačenje, uglavnom hrišćanskih kablista i različitih opsenara, stvorilo je utisak kod neobaveštenih da je Kabala povezana sa crnom magijom i magijom uopšte što je, naravno, daleko od istine. Kabala je pre svega filozofija, gnostičarski pokret koji istražuje odnos čoveka i Boga, nastanak sveta, suštinu sveta, njegov početak i kraj. Veliki doprinos pravilnom razumevanju i tumačenju kabalističkih spisa dao je istaknuti naučnik Grešom Solem. U nizu svojih značajnih i zapaženih knjiga prikazao je istorijat Kabale, značenje osnovnih pojmova i biografije istaknutih kabalista.

P: Kao pisac vi imate poseban odnos prema riječima; kako tumačite kabalističku misao da "riječi ne padaju uzaludno"?

O: Kabali me posebno privukao taj odnos prema rečima. To je jedan dalekosežan uticaj koji je, primera radi, danas itekako prisutan u savremenoj filozofiji, u onoj struji koja se naziva hermeneutika, odnosno otkrivanje pravog smisla nekih pojmova i značenja reči. I možda najpoznatiji filozofi današnjice Francuzi Žan Bordijar i Žak Derida na najbolji način izražavaju taj uticaj. Derida je i sam pisao o kabalističkim korenima svoje filozofije. Sigmund Frojd čije su psihoanalitičke teorije u osnovi savremene medicine i čiji je uticaj na savremenu misao ogroman, došao je do svojih teorija o potsvesnom proučavajući stare kabalističke spise. U Ajnštajnovim naučnim teorijama, u slikama Marka Šagalaa može se takođe prepoznati taj uticaj. To je jedna široka, snažna reka bez koje ne bi bilo moderne naučne i filozofske misli, velikih umetničkih dela koja su u osnovi savremene umetnosti. Sve proističe iz reči. Kabalisti vele da reči u Tori nisu napisane u svom pravom rasporedu

i da vredi čitav život posvetiti otkrivanju pravog smisla Tore, a oni sretnici kojima to uspe ovladaju najvećim tajnama sveta. To je svakako jedan od glavnih razloga što su Jevreji nazvani "narodom knjige" jer su tajnu svekolikog života, kao i onoga što životu prethodi, a dolazi i posle njega, tražili u skrivenom značenju starih tekstova, u rečima i brojevima.

P: Proživjeli ste tešku deceniju, ali uspravno i sa punim ljudskim dostojanstvom. Kad vam je bilo najteže?

O: Nemam prava da se na bilo šta žalim. Od samog početka suprotstavio sam se, isključivo iz moralnih razloga režimu koji je oličavao Slobodan Milošević, svestan mogućih posledica, prekida profesionalne karijere, stalnih pretnji, svakodnevnih opasnosti. Najteže je bilo u doba bombardovanja Jugoslavije od strane NATO, jer smo tada mi, protivnici režima, bili potpuno stavljeni van zakona, a fizička likvidacija (kao što se to dogodilo novinaru S. Čuruviji) mogla se tumačiti i opravdavati kao "patriotski čin", eliminacija "izdajnika", "pete kolone".

P: Pisali ste i za radio, TV, film, pozorište; koji od ovih medija vam je najbliži?

O: Urednički posao na televiziji bio je moja profesija, sa velikim zadovoljstvom radio sam kao dramaturg ili autor na nizu filmskih scenarija, ali ipak, sebe prvenstveno vidim kao pripovedača i romanopisca.

P: Nadam se da je najgora prošlo i da se polako stvaraju uslovi za življenje dostojno čovjeka. Da li nešto pišete i kad možemo očekivati nešto novo iz alhemičarske laboratorije Filipa Davida?

O: Saradujem sa Mirkom Kovačem i Goranom Paskaljevićem na novim filmovima, pišem novi roman. Ali spisateljski posao je neizvestan do kraja. Svako novo delo je novo iskušenje, svaki put kada sednem pred prazan list hartije osetim se kao početnik. Tu iskustvo mnogo ne pomaže, niti se priznaju pređašnje zasluge.

Intervju uradio Želimir Kućinović-Čaja

FILIP DAVID

Filip David was born in Kragujevac in 1940. He took a degree in Yugoslav and World Literature from Belgrade University and Drama from the Academy for Theatre, Radio, Film and Television. In 1964 he published "The Well in the Dark Forest", a collection of short stories for which he was given the "Mladost" Journal award. The second collection of stories "Chronicle of the Real and Unreal" was published in 1969 for which he got the Milan Rakić award by The Association of Serbian Authors. In 1987, following an eighteen years break, he published "The Prince of Fire", a book of occult stories. The next year this same book had its second edition and was awarded both the BIGZ and Andrić prizes. The first and, for the time being, the only novel "Pilgrims of Heaven and Earth" was published in Sarajevo in 1995. In 1996 it was published in Belgrade and was awarded the Best Book of the Year Prize by "Prosveta". "Are we Monsters", a collection of politically oriented essays was published in Sarajevo in 1997. "The Book of Letters 1992 – 1995" which resulted from the actual letter exchange he had with Mirko Kovač was published in Split by "Feral Tribune" in 1998.

In addition to the many plays, TV dramas and screenplays, he also contributed to numerous screenplays among which the following should be especially mentioned: "Occupation in 26 pictures", "Who is singing over there", "Pavilion VI", "The Fall of Italy", "Dusk", "The Powder keg".

For many years Filip David was the editor of the Drama Programme at Belgrade Television but in 1991 he was dismissed after setting up The Independent Trade Union of the Belgrade Radio and Television (RTB) and openly opposing the policy of Slobodan Milošević. From the very beginning of the war in Croatia and in Bosnia and Herzegovina he wrote a number of politically oriented texts which were published under the collective title of "Fragments from Dark Times" on Radio France Internationale, in "Naša borba", "Feral Tribune" and many other papers and magazines.

Q: Reading your books, Mr. David, one gets the feeling that Kabala is your inexhaustible source of inspiration. What exactly is the Kabala?

A: Cabala implies the main stream of the Jewish mystic tradition, which was orally transferred and is mainly based on the study of The Torah. The main, probably the most important works in this tradition are to be found in the thin but major book of great influence, covering only five chapters – The Book of Creation (Sefer Yezira) and the Book of splendour (Zohar), as well as Cabala scriptures by Isaac Luria. The Messianic Movement linked to Sabathay Zevi and more recently hassidism are linked directly to Cabala influence. An incorrect explanation, primarily by Christian cabbalists and various occultists resulted in an impression among those who are not sufficiently informed that Cabala is linked to black magic and magic in general, which, of course, is not true. Cabala is first and foremost philosophy, a gnostic movement exploring the relationship between the man and God, the creation of the world, the essence of the world, its beginning and its end. A considerable contribution to the correct understanding and explanation of Cabala scriptures was given by Gershom Solem, a prominent scholar. In a number of his significant and distinct books he has shown the history of Cabala, the meaning of the basic terms and the biographies of the important Cabalists.

Q: As a Cabalist you have a special attitude to words. How do you explain the Cabalistic idea that the "words do not fall in vain"?

A: I was attracted to cabala especially by that attitude to words. It has a far-reaching influence one example of which is contemporary philosophy, actually its branch called hermeneutics, revealing of the real meaning of some terms and interpretation of words. The most renowned philosophers of our days, Jean Bodriar and Jacques Derrida, both French, probably best indicate this influence. Derida himself wrote about the cabalistic roots of his philosophy. Sigmund Freud, whose psychoanalytical theories have their places in the fundaments of contemporary medicine and whose influence on present day thought is enormous, reached his theories about sub-consciousness through studies of the old cabalistic scripts. It is also possible to recognise this influence in Einstein's scientific theories and in Marc Chagall's paintings. It is a wide, powerful river without which modern scientific and philosophical thought would not exist, nor would there be significant works of art. Everything originates from words. Cabalists say that the words in the Torah have not been written in their real arrangement and that it is worthwhile to dedicate one's whole life to reveal the real meaning of the Torah. The lucky ones who succeed in it control the biggest secrets of the world. This, of course, is one of the main reasons why the Jews are named "the people of the book" because they searched for the secret of the whole life, what precedes life and what follows in the hidden meanings of the old scripts, in words and numbers.

Q: You lived through a difficult decade, but you went through it upright and with full human dignity. When was it most difficult for you?

A: I have no right to complain about anything. From the very beginning moral motifs were the reasons for my opposition to the regime which was personified by Slobodan Milošević, although I was aware of the consequences, suspension of the professional career, continuous threats, daily dangers. The most difficult period was during the NATO bombing of Yugoslavia. At that time we, the opponents of the regime, were completely outlawed, and the physical liquidation (as was the case with S. Čuruvija, a journalist) could be interpreted and justified as "an act of patriotism" elimination of "traitors" and of "the fifth column".

Q: You have been writing for radio, TV, film and theatre, which of these media is closest to you?

A: My profession was that of an editor on television, I found great satisfaction working on screenplays, but I consider myself to be a stories writer and novelist.

Q: I hope that the worst is over and that the situation is gradually becoming more suitable for a life worthy of man. Are you writing anything and when could we expect something new from the Filip David alchemist laboratory?

A: I work together with Mirko Kovač and Goran Paskaljević on a new film and I write a new novel. But the work of an author is extremely uncertain. Each new work is a new challenge, every time when I face an empty sheet of paper I feel like a novice. Experience does not help a lot, nor are previous merits recognised.

The interview was conducted by Želimir Kućinović - Čaja

PRVI MUZIČAR IZ SARAJEVA KOJI SVIRA U LONDONSKOM ŠKOLSKOM SIMFONIJSKOM ORKESTRU U BARBICAN CENTRU

Londonski simfonijski orkestar dobio je novog violistu. Mladi muzičar Damir Jovanović-Dado, koga je za prijem predložio Centar mladih muzičara, primljen je u orkestar nakon izvrsno položenog audicije. Tako je naš Damir postao član jednog od vodećih omladinskih orkestrata u Velikoj Britaniji. Tim orkestrom dirigiraju neki od poznatih dirigentata kao što su David Stern (sin poznatog Isaka Sterna), zatim sir Simon Rattle i sir Colin Davis.

Nedavno smo imali priliku da slušamo Brittnov "Vodič kroz orkestre za mlade" i Mahlerovu "Četvrtu simfoniju" koju je, da citiramo "The Independent", "orkestar odsvirao tako da zastane dah".

Na svom prvom nastupu sa orkestrom u Barbican centru, aprila prošle godine, Dado je svirao Copland-ov "Kubanski ples", "Romantični tango", Piazzolla i izuzetno složenu kompoziciju "Tri mjesta u Novoj Engleskoj" Charlesa Ivesa. Ovaj koncert snimljen je za radio-stanicu Classic FM. Kakav početak! Prošle godine na proslavi jubilarne pedesetogodišnjice postojanja orkestra, koju je omogućio John Tavener, Dado se popeo na ljestvici na zavidno mjesto drugog violiste.

Nedavno, ponovo u Barbican centru, orkestar je na programu imao "Španski kapričo" Rimskog-Korsakova, "Posljednje pjesme" Riharda Stauca i "Valcer" Morisa Ravela. Još jedan muzički doživljaj.

Ovog ljeta orkestar ide na turneju po Francuskoj i Španiji, a iduće godine putuje u Kinu (Šangaj i Peking), i na Šizuka festival u Japanu.

Izvan svijeta muzike Damir je veliki ljubitelj fudbala i odličan igrač; ove godine završava A-level i sanja o paralelnoj karijeri u muzici i psihologiji. Uz to, Dado je lijep momak, za njim se okreću djevojke i on to sjajno podnosi. Mi koji znamo Dada i njegovu porodicu veoma smo ponosni na njegov uspjeh i želimo da mu se ispunje snovi i ambicije.

Bulka Kamhi-Danon

NOTE

FIRST VIOLA PLAYER FROM SARAJEVO IN LONDON SCHOOLS SYMPHONY ORCHESTRA PLAYS IN BARBICAN CENTRE

London Schools Symphony Orchestra has a new viola player. The young musician, Damir Jovanović-Dado was recommended for the Orchestra by the School of Young Musicians and has passed the audition with distinction. Now our Damir is a member of one of the best youth orchestra in Great Britain. Some of the well known directors under which the Orchestra has played are David Stern (son of the famous Isaac Stern), Sir Simon Rattle and Sir Colin Davis.

We recently had the pleasure of listening to Britten's The Young Person's Guide to the Orchestra and Mahler's Fourth Symphony "breathhtakingly accomplished" as the Independent described it.

For the first time with the Orchestra in the Barbican Centre in April last year Dado played Copland's "Cuban Dances", "The Romantic Tango" by Piazzolla and the very complex "Three Places in New England" by Charles Ives. This concert was recorded for Classic FM. What a beginning! Last year, during the celebratory Fiftieth Anniversary Performance of the Orchestra, which was made possible by John Tavener, Dado climbed up the ladder to an enviable second viola position.

Not long ago, in the Barbican Centre again, we heard the Orchestra playing "Capriccio Espanol" by Rimsky-Korsakov, "Last Songs" by Richard Strauss and "Walls" by Ravel. It was yet another pleasant musical experience.

This summer the Orchestra will go on a tour of France and Spain and the next year they will travel to China (Shanghai and Beijing), and to the Shizuoka Festival in Japan. Outside the world of music, Damir is a keen and excellent football player. He is finishing his A-level this year and dreaming of a parallel career in music and psychology. Dado is a handsome young man; girls flattering glances do not bother him whatsoever. Those of us who know Dado and his family are very proud of his success and wish that his dreams and ambitions may come true.

Bulka Kamhi-Danon

PRIČE IZ BIBLIJE

Koliko god priča iz Biblije da znate, koliko god puta da ste ih čuli, pročitali ili doživjeli u raznim oblicima, mislimo da biste mogli da pročitate još ponešto iz tog nepreglednog bogatstva. Bolje poznavanje tog bogatstva će vam pomoći da još više uživate u djelima slikara, pisaca, muzičara i mnogih drugih koji su to isto bogatstvo koristili u svom stvaralaštvu. U ovoj rubrici ćemo nastojati da vam predložimo izbor najzanimljivijih priča iz Svete knjige redom kojim su prvobitno ispričane. Zato nam oprostite što počinjemo navođenjem strukturu biblije. TaNaH, kako se ta knjiga naziva na hebrejskom, je podjeljen na tri djela. Prvi dio Tora se sastoji od Pet Mojsijevih knjiga. Drugi dio su Proroci, a preostali treći dio se jednostavno naziva Pisanja.

Sem mnogih priča tu se nalazi i Deset zapovjesti i još stotine drugih zakona o porodici i gradanskom životu, o etici i bogoslužju. Tu su i mnogi zpski o kazivanjima proroka od osmog do petog vijeka stare ere, koji su napadali društvenu nepravdu i paganske običaje u Izraelu. Mnoge knjige biblije su pisane kao poezija. Psalmi su izrazi zahvalnosti i pozivi za pomoć koje upućuju pojedinci, kraljevi Izraelski i cijela zajednica. Izreke sadrže stotine stihova o odnosima čovjeka sa drugim ljudima i sa Bogom. Pjesma nad pjesmama je zbirka ljubavnih pjesama.

Prva knjiga Tore, Geneza bavi seporijeklom ljudskog roda. Počinjući sa Stvaranjem svijeta i Pričom o potopu ona prati staru istoriju Hebrejskog naroda od Avrama, prvog praoca, do Jozefa. Nedavna arheološka istraživanja sugeriraju da je Avram možda živio između 2000 i 1500 godine starog vijeka.

I, konačno, evo nekoliko biblijskih priča iz početka tog perioda.

Stvaranje svijeta: Bog je stvorio svijet za šest dana, a sedmog se odmarao. Prvog dana je stvorio svjetlo i tamu, dan i noć. Drugog dana je stvorio nebo i zemlju. Trećeg je odvojio kopno od mora i na njima biljni svijet. Četvrtog je stvorio sunce, mjesec, zvijezde i ostala nebeska tijela. Petog je stvorio životinje koje žive u moru i u vazduhu. Šestog je stvorio sve druge životinje i konačno čovjeka i ženu po svom liku. Oni će se množiti i vladati nad svim što živi. Sedmog dana kada je svijet bio završen, on se odmarao.

Adam i Eva: Bog je stvorio baštu na istoku svijeta i nazvao je Rajem. U njoj se nalazilo svo bilje i drveće, a među njima i drvo života (čiji je plod davao besmrtnost) i drvo saznanja o dobru i zlu. Postavio je Adama (Adam znači čovjek) i Evu (Eva znači majka života) za čuvar bašte. Mogli su da jedu sve plodove sem plod drveta saznanja. "Ako budete jeli njegove plodove sigurno ćete umrijeti", bijahu Božje riječi. Adam i Eva su bili zadovoljni u raju, bili su nevini i nisu nosili odjeću. Nisu imali osjećaja, emocija, razumijevanja, ambicija ni sjećanja. Jedino biće u bašti koje je imalo razum bila je zmija. Stekla je prepređenost tako što se ovila oko drveta saznanja. Lukava kakva je bila, nagovorila je Evu da ubere i pojede plod sa tog drveta i da ga podjeli sa Adamom. Između ostalih stvari, odmah su shvatili da su nagi i bilo ih je stid. Jako su se uplašili i odgovornosti koja je došla sa saznanjem. Bog ih nije kaznio smrću nego životom. Eva i sve žene nakon nje treba da snose bol kod porođaja, a Adam i svi muškarci iz njega treba da neprestano rade da bi mogli da žive. Što se zmije tiče Bog je naredio da bude najniže biće koje se vuče na svom stomaku i prezeno od svih. Adama i Evu je istjerao iz Raja i na njegove kapije postavio anđele kao čuvar.

Kain i Abel: Mada su se Adam i Eva u raju ponjeli glupo, a ne opako, zbog njihove neposlušnosti ljudska rasa je zaprljana grijehom. Njihov sin Kain, treće ljudsko biće na svijetu je bio prvi koji je počinio pravi zločin. On je obrađivao zemlju kao i njegov otac Adam i krajem godine je prinosio Bogu plodove zemlje. Njegov mladi brat Abel je bio pastir i krajem godine je prinosio Bogu prvu jagnjad godine. Kainu se učinilo da Bog pridaje veću važnost onome što mu Abel prinese pa je iz ljubomore ubio svog brata i njegovo tijelo zakopao. Bog ga je kaznio tako što ga je osudio na vječito lutanje i što je na njegovo lice postavio krvavu mrlju po kojoj su ga svi prepoznawali i niko mu se nije radovao.

Nastavak u idućem broju

BIBLE STORIES

Whatever is the number of Biblical stories that you have read or heard or have experienced in one form or another there is always space for additional reading from that enormous wealth. A better knowledge of that treasure will help you to enjoy even better works of fine art, literature, music and many other creative works by people who used this same treasure for their creativity. We shall try to use this column to present to you the selection of the most interesting stories from the Holy Book in the order of their appearance. As an introduction we would like to start with a brief account of the Bible structure. TaNaH, as its name in Hebrew is made of three parts. The first part Torah consists of five Books of Moses. The second part covers the Prophets and the third one is the Writings.

Among the numerous stories told in the Bible there are also the Ten Commandments and many other laws to do with family and civil life, ethics and worship. There are also many writings about the sayings of prophets from the eighth to the fifth century of the old era. They attacked social injustice and the heathen customs in Israel. Many Bible books were written as poetry. The psalms expressed gratitude and appealed for help by individuals, Israel kings and the whole community. Proverbs are hundreds of verses describing the relation of man with other humans and with the God. The Song of Songs is a collection of love-songs.

Genesis, the first book of Torah, deals with the origin of humanity. Starting with the Creation and the Story of the Flood it follows the old history of Hebrews from Abraham, the first forefather, to Joseph. Recent archaeological studies indicate that Abraham might have lived between 2000 and 1500 of the old era.

Here are a few biblical stories from the beginning of that period.

Creation: God created the world in six days and on the seventh he rested. On the first day he created the light and the darkness, the day and the night. On the second day he created Heaven and Earth. On the third day he separated land from water. On the fourth day he created the sun and the moon, the stars and other heavenly bodies. On the fifth day he created creatures living in water and air. On the sixth day he created all the other animals and finally he created Man and Woman to multiply and rule over every other creature of land, sea or air. On the seventh day, when the world was complete, he rested.

Adam and Eve: God planted a garden in the East of the World, and called it Eden. He stocked it with every tree, shrub and plant, including the tree of life (whose fruit gave immortality) and the tree of knowledge of good and evil. He made Adam (Adam means human being) and Eve (Eve means mother of life) keepers of the garden. They could eat fruit from any tree except for the tree of knowledge. God said: "If you eat its fruit, you will surely die." Adam and Eve lived contentedly in Eden. They were naked and innocent. They had no feelings or emotions, understanding, ambition or memory. The only creature in the garden with understanding was the Serpent. It had absorbed cunning by coiling round the trunk of the tree of knowledge. Tricky as it was it talked Eve into picking and eating the fruit from that tree and sharing it with Adam. Among other things they immediately realised that they were naked, and they were ashamed. They were terrified at the responsibility their knowledge had given them. Instead of death, God punished them with life. Eve and all the women after her were given pain at childbirth; while Adam and all the men after him were given unceasing work till the end of time. As for the Serpent, God decreed that it should be the lowest of all creatures, slithering on its belly and despised by all. He banished Adam and Eve from Eden and set cherubim to guard the gates.



Cain and Abel: Although Adam and Eve were foolish rather than wicked, their disobedience in the Garden of Eden tainted the human race with guilt. Their son Cain, the third human being in the world, was the first to commit real crime. Like his father Adam he worked the soil and made God an offering of the fruits of his toil. His younger brother Abel was a shepherd and at the end of the lambing season he offered God the first-born lambs. It seemed to Cain that God was more pleased with Abel's offerings than his. Out of jealousy he killed his brother and hid his body in the ground. God punished him to wander till the day he died. God also marked Cain's face with a blood-mark, so that everyone who saw him knew his name and his crime, and nobody was glad to see him.

To be continued.

OPET NEŠTO NOVO U KLUBU

Ako naše dame nastave sa ovakvim inicijativama i aktivitetom, ova Zajednica mogla bi uskoro postati dodatak - Ženskoj sekciji

Pod naslovom “Nešto novo u klubu”, nedavno smo pisali o organizovanju poetskih večeri kao o novitetu koji je zaista lijepo primljen. Ovog puta, a bilo je to u srijedu 15 aprila – imali smo izložbu – slikarstva, slikanja na staklu i keramike. Zanimljivo je da su nosioci tih osvježavajućih noviteta u oba slučaja članice naše Zajednice; izgleda da one jednostavno imaju više radoznalosti da izraze sebe i više “šnjure” da pogode šta ljudima prija i šta ih zanima. Tim složenim oblicim izražavanja one se ne bave kao profesionalci, nego su to žene vrlo različitih profesija pa i svih “uzrasta”. Tako se doktor **Henika Konforti**, pored svoje medicine, počela se baviti slikanjem: **Jadranka Smiljanić**, pored slikanja, počela se baviti keramikom; dr **Bulka Kamhi-Danon**, biohemičar po struci, počela se baviti keramikom; **Branka Danon**, bivši prevodilac, slijedila je Jadranku i Bulku, a priključila im se ovom prikokom i **Genevieve Lubas**, koja ih je zapravo i potakla da se keramikom bave ... Ono što ima posebnu vrijednost, kreativnu i čisto ljudsku, jesu slike na staklu koje su izradile doajeni naše zajednice – **Milena Danon i Paula Ristić**.

Različiti su motivi koji ih pokreću na ovakve kreativne avanture, ali pustimo da one same govore o tome.

Moram reći da nikada u svom sarajevskom životu nisam crtala ili slikala – ističe doktor Henika Konforti. Sebe sam smatrala krajnjim antitalentom (nije da se sada smatram talentom), ali u tome što radim nalazim veliko uživanje i u tome sam sama sebe iznenadila. Po dolasku u London počela sam da crtam stvari oko sebe i poneke po sjećanju iz Sarajeva ... Šest godina kasnije, nakon očeve smrti, našla sam sebe kako na komadićima papira crtam njegov lik. Napravila sam nekoliko, koliko toliko uspješnih portreta i to je bilo sve. Nakon majčine smrti, u decembru prošle godine, opet sam nesvjesno počela da crtam i, po nagovoru mojih prijatelja Jadranke i Mire Smiljanić, kupila pribor i počela da se bavim akvarelom uvijek kada mi to vrijeme dozvoli. U mom slučaju, a vjerujem da on nije jedini, šokovi su izazvali želju za motornim pražnjenjem (srećom na papiru) i tako se ja svrstah u neku vrstu stvaralaca ... Ono što želim da kažem je da, bez obzira na pokretača mog hobija, ja sada nastojim da to negujem i svaka urađena slika mi znači puno. Mislim da je svaki čovjek kreativan i da treba njegovati svoje hobije ma kakvi oni bili.”



... Razlozi da se ovim bavim su vjerovatno rat u našoj zemlji, izbjeglištvo, dolazak u London, zatim ranjavanje mog oca, sahrana kojoj nisam mogla prisustvovati, bolest majke, - kaže Jadranka Smiljanić. Ja sam tada vjerovatno nesvjesno potražila spas za dušu, htjela da pobjegnem od surove stvarnosti koja me je duboko ranjavala ... Jednostavno, sve što me je tištalo i boljelo, nestajalo je onoga trenutka kad bih uzela kist i počela igru bojama. U grnčariji, koju sam nedavno otkrila, ja ne uživam ništa manje nego u slikarstvu. Jednostavno uroniš ruke u mekamu glinu, prepustiš se mašti i odjednom ugledaš kutiju, cipelu, zdjelu, lik neke starice ... Život je sada nešto lakši i neko može reći: “Nema više razloga za bijeg”. Međutim, ja isto tako nemam razloga da se odreknem nečega što mi toliko puno znači. Moje boje podsjećaju me na Neretvu, svjetlost, nebo i proljeće Mostara. Zahvaljujući njima i grnčariji, u svijetu oko sebe pronalazim daleko više ljepote. Za mene, za moga Miru, koji me je uvijek punim srcem poticao da ovo radim, za naše prijatelje to je neiscrpna tema razgovora, razlog da se često sa puno interesa pogleda kakva lijepa izložba.

Kratko rečeno u slikarstvu i grnčariji ja sam otkrila jedan neobičan i čaroban svijet, koji mi život čini ljepšim i u kojem istinski uživam.”

Kad se neko proslavi nekim značajnim dijelom ili kakvim dostignućem, pa ga pitaju ”šta vas je ponukalo da se počnete baviti tim i tim”, često se dobije i odgovor: “Sve je to bilo slučajno (čuj mene, međutim), nastavlja Branka Danon, Jadranka jednog dana uzgred reče: “Namjeravam, da se upišem na kurs grnčarije.” Mada volim grnčariju nikada nisam razmišljala da bih ikada mogla napraviti ma i jednu saksiju. Ipak sam ne razmišljajući mnogo, upitala: “Mogu li i ja?” I uvijek ću biti zahvalna Jadranci što je sama poželjela da se tim bavi, jer da nije bilo toga, meni nikad ne bi palo na pamet da potražim takav kurs, a sada znam da bih bila lišena velikog zadovoljstva. Jer kada zaprljaviš ruke glinom, ona počne da se oblikuje manje više onako kako to požele moje sive ćelije (često je to manje, a ne više), ne samo da se u meni ponovo probudi dijete (a ko u takvom osjećaju ne uživa), nego se čak i nenamjerno isključim iz zbilje do te mjere da materijalne stvari prestaju da postoje da čak ni krajnji proizvod onoga na čemu radim prestaje da bude važan. Ukratko, uživam u igri.

Bulka o svojim razlozima i očekivanjima govori vrlo slikovito: - Da kažem da se na ovaj način odmaram – slagala bih; glina je mokra, tvrda, pravi mnogo smeća i najčešće neće da “legne” kako sam ja to zamislila. Ali ja se osjećam kao mali gospod bog koji svojim rukama pravi Adama. To što za mog Adama nema raja – tako mu i treba kad je ispaao nakazan. ... A i mjesto gdje ga pravim, iako je povisoko, ne izgleda nimalo nebeski. Prva glava koju sam ispekla ispala je “bezobrazna”; ima oči, i nos, i čelo, a obraza nema. Sada lijepo sakrijem glavu u zapčepak, pa sutra vidim da sam stavila jedno oko dobro veće od drugoga, što jednom Adamu daje izgled začudene namiguše – vrlo modernistički ... Očekujem da se pozitivan trend nastavi, da dostignem nevjerojatne visove na kojima će oba oka, oba uha, ili obje drške posude stajati bar približno simetrično. ... “

Volonter u Centru za preživjele Holokausta, Iranac Iraž, je ponudio našim seniorima ovladavanje vještinom slikanja na staklu. “Ako mogu drugi, mogu i ja” kazala je Milena, te su ona i Paula napravile lijepe oblike skladnih boja na staklu i izložile to ovom prilikom.

Te srijede, 15 aprila, uz minimalan aranžman, sumorne linije “mjesne zajednice” kao da su na trenutak oživjele; izgledalo je lijepo i atraktivno.

Pripremio U. Milan

SOMETHING NEW IN OUR CLUB AGAIN

Should our ladies carry on with such initiatives and activities, this Community might soon become an extension of the “Women’s Section”

Under the title “Something New in our Club” we recently wrote about the organisation of poetry evenings as a new thing which was accepted with delight. For a change on Wednesday, 15 April, we had an exhibition – paintings, glass painting and pottery. It is interesting to notice that, in both cases, the ladies in our association introduced these refreshing novelties. Simply, it seems that they are more curious and willing to express themselves. They also know better what appeal to people. These complex forms of expression do not originate from their various professions, actually they come from very different backgrounds and are of different ages. Thus, alongside her medicine, Dr. **Henika Konforti** does some paintings. **Jadranka Smiljanić**, a holder of chemistry degree added pottery to her previous work on paintings. Dr. **Bulka Kamhi-Danon**, a biochemist, recently started doing pottery. **Branka Danon**, former translator, followed Jadranka and Bulka. On this occasion they were joined by **Genevieve Lubas**, who actually spurred them to take up pottery...Of special value, both creative and human, are the paintings on glass by the two doyen members of our Community – **Milena Danon and Paula Ristić**.

Their motives for such creative adventures are different and we shall invite them to tell us a few words about it.

“Never in my Sarajevo life have I painted or drawn anything”, Dr. Henika Konforti pointed out. “I always considered myself a person completely lacking any talent (this does not mean that I consider myself a talented person now), but, surprising even myself, I find great pleasure in this work. Coming to London I started drawing things surrounding me and some things that I could remember from Sarajevo ... Six years later, after the death of my father I caught myself drawing his image on pieces of paper. I made a few fairly successful portraits and that was all. After my mother’s death, in December last year, unconsciously I started

drawing again, and induced by my friends Jadranka and Miro Smiljanić I bought a painting kit. Since then I do water paintings whenever I have time for that. In my case, and I believe that I am not alone, shocks brought about the wish to free my feelings (luckily enough just on paper) and thus I classified as some sort of an artist. ... I am trying to say that regardless of the cause of my hobby I try to cherish it now and each painting that I do means a lot to me. I think that everybody is creative and that hobbies should be appreciated”.

“The reasons why I started doing this are probably war in our country, exile, coming to London, later on the wounding of my father, his funeral that I could not attend, my mother’s illness”, says Jadranka Smiljanić. “Unconsciously, probably, I started looking for a way to save my soul, wishing to run away from the cruel reality which deeply hurt me. ... Anything that torments me disappears the moment I take the brush and start the game of colours. It is the same with pottery that I have discovered just recently. You simply immerse your hands into the soft clay; yield to imagination and all of a sudden you see a box, a shoe, a dish, an old woman’s image. ... The life is a bit easier now and one might say that there is no reason for flight any more. But on the other hand I have no reason to give up something which means so much to me. My colours remind me of Neretva River, of Mostar light, its sky and springs. Thanks to these colours and pottery I find much more beauty in the world surrounding me. This is always an inexhaustible topic of conversation for me, for my husband Miro, who always induced me to do this, and for our friends. It is a reason more to go and see many beautiful exhibitions with great interest. Briefly, in paintings and pottery I have discovered an extraordinary magical world, making my life much more pleasant and I really enjoy it.”

“When somebody famous for an activity or an achievement is asked: ‘What has incited you to this?’ – a frequent answer is: ‘All this was just pure chance’. It is the same with me. All this was just pure chance. (I can’t believe I said this)” Branka Danon started. “One day Jadranka mentioned in passing that she intended to join a course in pottery. Although I do like pottery it has never occurred to me that I could make one single pot. Still, not thinking twice I asked whether I could join as well. I will always be grateful to Jadranka for her wish to start pottery, because if it were not for her I would never look for such a course. Now I know that I would be deprived of great joy. When, after my hands become dirty with clay, this clay begins to shape more or less in a way that my grey cells want it (usually less than more), a child emerges in me again (is there anyone who does not enjoy this feeling?). Not intentionally I distance myself from reality. Material things disappear to such an extent that even the end product of my work ceases to be important. Briefly, I enjoy the game itself.”

Bulka uses very picturesque language when talking about her reasons and expectations: “I would lie if I said that I relax in this way; clay is moist, hard, untidy and quite often it does not behave the way I imagined it. But I feel like a small god making Adam with his hands. There is no heaven for my Adam and he is to be blamed for that because he turned out monstrous... Also, the place that I had used to make him, although quite high up, does not look very heavenly. The first head that I ever made had two eyes and a nose and a forehead but no cheeks. I hid the head in a corner and the next day I saw that one eye was much bigger than the other, giving my poor Adam the appearance of an amazed coquette – quite modern. ... I expect this positive trend to continue for me to reach unbelievable heights, where the two eyes, two ears, or both handles of a jar will be at least approximately symmetrical. ...”

Iraž, a volunteer in the Holocaust Survivors Centre, offered to our group of seniors to try and see what they could achieve by painting on glass. “If others can do it, I could try as well”, said Milena, so she and Paula made some pretty shapes of harmonious colours in glass and this also was exhibited at this event.

On that Wednesday of 15th of April it seemed that the sombre lines of our meeting place came to life for a moment; everything seemed very pretty and attractive.

Prepared by U. Milan



Dragi čitaoci,

Redakcija SaLon-a otvara novu rubriku pod naslovom Šaljiva strana.

Ovom prilikom vas pozivamo da nam se javite sa vicevima, aforizmima, anegdota ili šaljivim događajima. Svoje priloge možete slati Maji Đurđević na e-mail adresu M.Djurdevac@ise.ac.uk, a ukoliko nemate pristup internetu javite se telefonom pa ćemo se lako dogovoriti kako da objavimo vaš prilog.

Hajde da podijelimo smijeh, jer kako jednom jedan pisac reče: „Humor je harmonija srca.“ Uživajmo!

Napunio sam 51. godinu i postao većinski vlasnik svog života.

Glavu gore! Možda će ipak nešto da padne s neba.

Razgovaraju dva penzionera:

- "Ja ne mogu naveče dugo da zaspim!", žali se jedan.

- "Ja mogu", kaže drugi: "brojim do dva i zaspim."

- "Nemoguće, samo do dva brojiš i zaspis!"

- "Pa, dobro, brojim nekad i do pola tri!"

Raspravlja se Crnogorac sa policajcem poslije incidenta. "Udem ti ja u autobus, kad na prvoj stanici će ti meni konduker:

'Momak, može l' jedan korak naprijed,' pa će ti na drugoj stanici jopet:

'Može l' jedan korak naprijed.' E ja više nijesam mogao da izdržim, te ga zavalim

pesnicom, JER DA SAM JA, JADO, ŠĆEO DA IDEM PJEŠKE, NE BI NI ULAZIO U AUTOBUS!"

U Mujiu prodavnicu ude Kinez i kaže:

"Janminchingunmzonvin Pepsi?"

A Mujo zbudjeno odgovara: "Jednu limenku ČEGA?"

Sjede dva slona kraj bazena, kaže jedan ovom drugom: "Ajd' popi to pa da idemo."

Oglas:

Mlad, lijep, zgodan, pametan, situiran, posjedujem kuću, vikendicu na moru. Imam dva mobilna, nov auto i jahtu. Ne tražim ništa, no se hvalim!

Šifra: Crnogorac

Čovjek vrlo nesretan u braku vraća se kući potpuno pijan. Žena mu otvara vrata:

- Dakle - zamuckuje on i petlja jezikom - ja stvarno nemam sreće.

- Kako to? - pita ga žena.

- Cijelo veče sam pio da te zaboravim, a sada te vidim duplo!

Rabinu dođe dva Jevreja s molbom da odluči u njihovom sporu. Prvi iznese svoje stanovište, a rabin kaže: „U pravu si.“ Zatim drugi objasni svoje stanovište, a rabin opet veli: „U pravu si.“ Tada rabinova žena, koja je slušala, primijeti: „Pa ako je jedan u pravu, ne može da bude u pravu i njegov protivnik!“ Na to će rabin: „I ti si u pravu.“

Na licitaciji za farbanje broda Queen Merry, posao dobije Mujo & co iz Doboja. Dolazi nadzorni organ da provjeri kako je ofarbano, gleda komisija kvalitetu boje, koliko slojeva itd, sa obale sve OK. Sjednu u čamac da vide drugu stranu, kad ona uopšte nije ofarbana.

- Jel' umijete vi, mr. Mujo, da čitate ugovor?

- Jes vala, umijem.

- Pa što ste ofarbali samo jednu stranu?

- A jel' umijete Vi da čitate ugovor: Lijepo piše da "farbanju broda pristupaju, sa jedne strane, Mujo & co iz Doboja, a sa druge strane investitor". Il' farbatje svoju stranu, ili da pišemo neki aneks!

Jedna gradska gospođica došla u posjetu na selo i u jedno rano jutro ode ona do rijeke da se okupa. Nije ponijela kupaći kostim, ali kako je bilo vrlo rano ona iskoristi priliku da se okupa u Evinom kostimu. Baci se ona tako u svježju, čistu vodu i taman što izroni ugleda na obali mladića koji je iskolačio oči i gleda u nju. Ona se na momenat zbuni, onda zaroni i , na sreću, ugleda na dnu jedan stari lavor bačen u rijeku. Uze ga da zaštititi delikatno mjesto i ljutito krene prema onom mladiću:

-Znaš li ti, mladiću, šta ja mislim? zausti ona da ga napadne i nazove pogrdnim imenom, ali on mimo odgovori:

- Znam, gospođice. Ti misliš da lavor ima dno, međutim, nema.

Uredila Maja Đurđević

KLUB

13.02.2002. Uoči Sv Valentina, organizovali smo plesno veče, ali ovaj put su dame birale! Svim zaljubljenima želimo sretan praznik ljubavi!

20.02.2002. Prikazan je film 'Adio kerida' autora Vesne Ljubić za koji je uvod pripremila gospođa Vesna Domany Hardy. Film je fabula o strancu koji dolazi u Sarajevo da traži korijene svojih predaka a radnja se događa oko sarajevskog jevrejskog groblja.

27.02.2002. Evo prilike da uživamo u još jednom dramskom djelu. U Klubu je predstavljeno djelo Mirze Fehimovica 'Sarajevska deklaracija'. U izvođenju su učestvovali profesionalni glumci, te amateri i djeca.

06.03.2002. Slobodne aktivnosti.

13.03.2002. Milijana, o Mišure, Sjećate li se Đekne? Prikazana je epizoda ove kulturne serije.

20.03.2002. Proljeće je, proljeće, ... Početak ovog godišnjeg doba obilježili smo veselo uz čevapčice. Mmmmm!

27.02.2002. Veliki jevrejski praznik Pesah pada na ovaj datum pa je Klub zatvoren.

03.04.2002. Klub je otvoren. Na programu su društvene igre.

10.04.2002. Mile Švarc je priredio zakusku u čast dobivanja britanskog državljanstva.

17.04.2002. Prikazana je nova produkcija 'Audiције' pod nazivom 'Primi me'. Šale i smijeha je bilo na odmet.

24.04.2002. Ove večeri Odbor je organizovao 'Pub quiz' i time privukao veliki broj hrabrih pojedinaca koji su provjerili svoje znanje i okušali sreću u ovom kvizu. Pobjedu je odnio bračni par Suvajdžić.

01.05.2002. Praznik rada 1. maj osvanuo radostan ...! Mi ga obilježismo uz čevapčice, piće, muziku i pjesmu. Zašto da ne?

08.05.2002. Ležerno.

15.02.2002. Bulka Kamhi Danon, Branka Danon i Jadranka Smiljanić se bave keramikom u svoje slobodno vrijeme. Ove srijede su izložile svoje radove i time prilebile veliko iznenađenje ostalih članova Kluba. Više o ovome možete pročitati na drugoj strani SaLon-a.

22.05.2002. Gospodin John Levi, naš gost iz B'nai B'rith-a je džez entuzijasta i ove večeri nam je, uz bogate muzičke ilustracije, predstavio swing.

29.05.2002. Povod za još jedno slavlje. Olivera i Ljubiša Ristić su proslavili 'in style' dobivanje državljanstva.

05.06.2002. Mali predah.

12.06.2002. Nakon dvije godine, Klub je ponovo bio domaćin Jelisaveti Seki Sabljjić. Ovaj put tema večeri je pitanje stvaralaštvo i ličnost Danila Kiša. Seka Sabljjić i Dušana Puvačića su nam dočarali dvije strane ovog velikog pisca, njegov privatni život i njegova djela. Gospodin Dušan Puvačić nam je pričao o svojim doživljajima i susretima sa Kišom i time nam ga pobliže predstavio. A Seka Sabljjić je govorila dvije pjesme i izvela jedan dio iz predstave Elektra.

Uredila Maja Đurđević

PRERENOSIMO

Iz šireg intervjuja koji je ambasador Bosne i Hercegovine u Londonu, gospođa Elvira Begović, dala časopisu "Haber" – organu UK "Network", organizaciji izbjeglica iz Bosne i Hercegovine u Birmingham-u, prenosimo pitanje koje je, mislimo, i nama važno:

HABER: Dvojno državljanstvo je pitanje koje najviše interesira naše ljude u Velikoj Britaniji. Vaši prethodnici su obećavali da će to pitanje biti riješeno u toku njihovih mandata, ali sve je ostalo samo na obećanju. Da li ćemo isto pitanje postaviti i vašem nasljedniku?

BEGOVIĆ: Kao odgovor ću ponoviti rečenicu koja je objavljena u sredstvima javnog informiranja, a koja je jedan od značajnih rezultata zvanične posjete predsjedavajućeg Vijeća ministara i ministra vanjskih poslova BiH, Zlaka Lagumdžije Velikoj Britaniji sredinom januara ove godine:

"Britanska strana je spremna dati punu podršku na ekspertnom nivou za ubrzanje procesa potpisivanja ovog ugovora (o dvojnom državljanstvu)".

Na potezu su vlade dvije zemlje, a ambasada BiH u Londonu će vas pravovremeno informirati o realizaciji ovog ugovora.

RUBRIKA

PRESELJENJE

Dubravka Jolić

Ja nisam nigdje preselila! Moje "Preseljenje" je samo moj pismeni zadatak. Radi provjere našeg znanja Engleskog jezika svi učenici pisali su pismene zadatke. Od četiri predložene teme ja sam odabrala "Preseljenje". Naše pisanje je moglo trajati samo 45 minuta. Zadatak sam obradila u vidu Dnevnika i dobila najveću ocjenu: 5!

Draga redakcijo,

Ako se i vama ovo moje "Preseljenje" sviđa, pa ga objavite, biću radosna, kao što se radujem što u stvari nikad nisam preselila!

Duca Jolić

MOVING AWAY

Saturday 23rd March

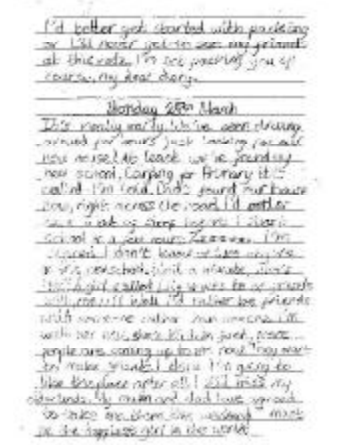
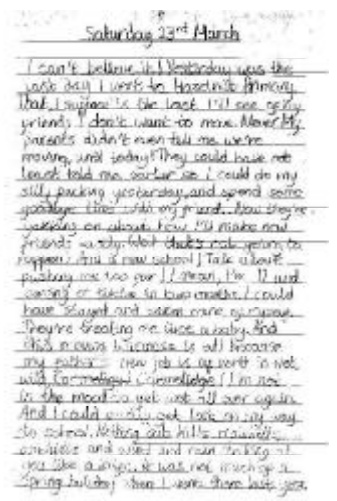
I can't believe it! Yesterday was the last day I went to Hazelnut Primary. That, I suppose is the last I'll see of my friends. I don't want to move. Never. My parents didn't even tell me we're moving, until today! They could have at least told me earlier so I could do my silly packing yesterday, and spend some goodbye time with my friends. Now they are yakking on about how I'll make new friends easily. Well, that's not going to happen! And a new school! Talk about pushing me too far! I mean, I'm 11 and coming twelve in two months. I could have stayed and taken care of myself. They're treating me like a baby. And this moving business is all because my father's new job is up north in wet, wild Carmelidge! I'm not in the mood to get wet all over again. And I could easily get lost on my way to school. Nothing but hills, molehills, anthills and wind and rain striking at you like a knife. It was not much of a spring holiday when we went there last year.

I'd better get started with packing or I'll never get to see my friends at this rate. I'm not packing you of course, my diary.

Monday 25th March

It's really early. We've been driving around for hours just looking for our new house! At least we've found my new school; Carping Primary it's called, I'm told. Dad's found our house now, right across the road. I'd better have a bit of sleep before I start school in a few hours. Zzzzzzzzz ...

I'm scared, I don't know or like anyone in this new school. Wait a minute, who's this? A girl called Lily wants to be friends with me!!! Well, I'd rather be friends with someone rather than no-one. I'm with her now, she's kind. In fact more people are coming up to me now. They want to make friends. I think I'm going to like this place after all. I still miss my old friends. My mum and dad have agreed to take me there this weekend. I must be the happiest girl in the world!



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Ÿ SaLon

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AMNA DUMPOR
JEDNA SLIKA
PROGNANIKA

Žena je stajala na aerodromu.
Mlada a tako tužna.
Sa malim djetetom kao sa koferom u ruci,
čekala na poziv putnika.

Slušam kako govori sinu:
"Mali si još, da bi znao geografiju,
Idemu u neku daleku zemlju,
Jer i meni je znanje stradalo u ratu.
Ali tamo ima svakojakih igračaka
I slobodno se može igrati u parku."

A šta to vrijedi kad u njenim očima vidim
Da se nesretna djeca ne mogu igrati.

Osjetim gledajući,
kako je majčinski, čvrsto
stegnula za ruku,
vođeci na taj put u neizvjesnost,
otkuda se možda neće vratiti.

Nisam tražila podatke ni ime,
jer naučila sam da imena nisu važna,
i po prvi put vidjeh dijete
što nije ushićeno
pred putovanje.

A ja nikada zaboraviti neću
tu sjajnu dječiju suzu, kad upitah:
Drago dijete, a gdje ti je ostao tata?

SAMRA MEĐEDOVIĆ
CRNO I BIJELO

Dva svijeta različita,
dva svijeta različita se sudaraju
kao dvije molekule
cijelog svijeta.

Kao neka neopisiva energija,
sadrži dva pola. Sadrži muško
i žensko, crno i bijelo,
noć i dan, pesimizam
i optimizam.

Sve moguće suprotnosti.
Zar je moguće da se sve
Suprotnosti sudaraju?
Zar je moguće da se sve
Suprotnosti privlače?
Možeš li zamisliti da smo
Svi neutralni?
Euforija.

AMNA DUMPOR
PICTURE OF AN EXILE

A woman stood in the airport.
So young, yet so sad.
With a small child
A suitcase in hand,
She waited for the passenger's call.

I hear how she tells her son:
"You are still too young, to know geography.
We are going to some faraway country,
For my knowledge too, died in the war.
But there, they have numerous toys
And you can play freely in the park."

But what use do these words have
When in her eyes I see that
Unhappy children cannot play.

I feel, seeing
How motherly, firmly
She squeezes his hand
Leading towards an uncertain future
From where they may never return.

I did not ask for
Document nor name
For I learnt that names bear no importance,
And for the first time I saw a child
That was not excited before a journey.

And I shall never forget
That child's shiny tear, when I asked
"My dear child, where is your daddy?"

SAMRA MEĐEDOVIĆ
BLACK AND WHITE

Two different worlds,
two different worlds are crushing
like two molecules of
the whole world.

As some indescribable energy,
containing two poles.
Containing male and female,
black and white, night and
day, pessimism and
optimism.

All possible opposites.
Is it possible all opposites
are crashing?
Is it possible all opposites
are attracting?
Can you imagine that all
of us are neutrons?
The euphoria.



