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LA BENEVOLENCIJE"
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IZVJEŠTAJ SA GODIŠNJE SKUPŠTINE

2

OSMA GODIŠNJA SKUPŠTINA

U srijedu, 25. septembra, u prostorijama Shalvate održana je osma po redu skupština Jevrejske zajednice "Prijatelji La Benevolencije" u Londonu. Skupština je radila po slijedećem dnevnom redu: Izveštaj o radu Odbora Zajednice, Diskusija o izvještaju, Prijedlog kandidata za nove članove odbora, Izbor članova Odbora zajednice, Razrešnica dosadašnjem i konstituisanje novog Odbora. Izveštaj o radu Odbora Zajednice podnio je njegov predsjednik Boris Montiljo. U početku izlaganja Boris je naglasio kako se "ova naša mala družina okuplja evo već punih sedam godina. Okolnosti su se mijenjale kako ovdje živimo, ali i tamo gdje smo nekad provodili svoju svakodnevnicu. Oni koji su mogli i htjeli našli su zaposlenja, neki su na putu, a sretniji su dobili državljanstvo. Zauvijek su nas napustili Čučo, Moni, Branka, Mužževera, Betika, Vera, Anđelko, ali sada imamo Anu, Dina, dvije Hane, Miu, Aleksandru, Yonela, Tea, Luku, Antonia... Kad razmišljam o našem društvu, mislim da je njegova bitna uloga da popuni prazninu koja je nastala, s jedne strane, ogromnim našim gubitkom, a s druge, sporim našim prilagodavanjem. A to znači - zadovoljenje potrebe za okupljanjem... Kao što je više puta u ranijim prilikama isticano, vlastiti prostor bi mnogo toga pokrenuo, a iščekivanje da se u tom pogledu nešto desi sada već prelazi pomalo u nevjericu. Ali treba da znate da se na tome nikada nije prestalo raditi i da se stalno traže nove opcije... Što se ti napori nastavljaju u raznim pravcima, treba zahvaliti naporima World Jewish Relief-a, a naročito gospođi Janet Cohen, te Judith Hassan iz Jewish Care....

Naš rad odvija se u pet osnovnih funkcija: rad kluba, izdavanje SALONA, izleti, rad ženske sekcije te rad sa seniorima, a tako teče i kontinuirano finasiranje", istakao je predsjednik Montiljo. Zatim je predsjednik iznio rezultate rada kluba koji, i pored svih neuslovnosti, ipak uspijeva ostvariti najraznovesnije akcije: od predavanja o jevrejskoj o muzici dvadesetog stoljeća koje je održao profesor Bojan Buijić iz Oxforda, do praktičnih savjeta u domaćinstvu koje je održao Draško Suvajdžić; od ciklusa predavanja "Zlatno doba jevrejstva u Španiji", kroz koji nas je proveo prof. Michael Alpert sa Westminster univerziteta, do serije predavanja "Od cionističkoga pokreta do državnosti", koja je održao Stephen Bank. Organizovali smo jubilej pet godina izlaženja SALON-a, imali Hanuka sijelo, obilježili Pesah, saslušali zanimljiva iskustva Janet Cohen o posjeti Sarajevu i Mostaru. U međuvremenu naši članovi su priredivali "kuhinjske vragolije" u različitim povodima, od dobivanja državljanstva do prinove u porodici. Djelatnost ženske sekcije je uvijek "u prvom planu kada smo na sijelu, ili kada organizujemo posjete iz veselih ili tužnih razloga... ukratko, njihovo postojanje i rad su vitalni za život zajednice. Ono što se ne vidi, a što nije manje važno, jeste ono sitno tkanje zajedničkog štofa koje je rezultat njihovoga sastajanja i druženja, njihovo vodenje brige o važnim i manje važnim događajima u zajednici", ocijenio je predsjednik. Što se SALONA tiče "dovoljno je reći da smo izdali i obilježili 20-ti broj, jer za nas ovako malobrojne to graniči sa čudom... U ranijim izvještajima smo izdavali pojedince želeći da odamo priznanje onima čiji se samoprijegor isticao, ali sada su se stvari izmijenile i nemoguće je ne istaći kolektivne zasluge...". Izleti u Ely, Ipswich, Worthing, Eastbourne privukli su pažnju naših članova i zadovoljili njihove interese. Tiho ali uporno se nastavlja rad sa našim seniorima, a u okviru Shalvate, koji je prilagođen njihovom interesu i fizičkim mogućnostima". U razgovoru koji je potaknut izvještajem ponovo je kritikovana ružna praksa nekih naših članova da se oglašuju o plaćanje priloga, ali je izneseno i nekoliko ideja za bogaćenje programa rada: pozivanje zanimljivih gostiju iz zemlje, korištenja video-kaseta u klubu, popuna redakcije SALONA nekim mlađim članovima. Nakon takve rasprave usvojen je izvještaj o radu Odbora i izvještaj o stanju blagajne, a zatim se pristupilo predlaganju kandidata za sastav Odbora. Za izbor pet članova Odbora predloženo je devet kandidata, a većinom glasova izabrani su Olja Ristić, Draško Suvajdžić, Jadranka Smiljanić, Mile Švarc, Boris Montiljo i Vera Ungar, pa će oni zajedno sa Brankom Danonom i predsjednicom ženske sekcije činiti sastav Odbora u narednoj godini. Nakon završetka rada Skupštine, sastao se Odbor i za predsjednika ponovo izabrao Borisa Montilja.

Pripremio U.M.

Pošto je ORT otkazao gostoprimstvo za web izdanje SaLon-a, SaLon je prebačen na OPEN.NET.BA server u Sarajevu, gdje je smjesten i sajt La Benevolencije. Nova adresa je open.net.ba/~la-bene/salon

ANNUAL ASSEMBLY REPORT

3

THE EIGHT ANNUAL ASSEMBLY

The Eight Annual Assembly of the Jewish Society "Friends of La Benevolencija" in London was held in Shalvata on Wednesday, 25th September 2001. The agenda covered the Report on the Activities of the Board and the ensuing discussion, as well as the election of the new Board members. The Report on Board Activities was submitted by its president, Boris Montiljo. Boris started by pointing out that "our small community has been gathering for full seven years. The circumstances of our living have been changing here, as they have also been changing in those regions in which we used to spend our everyday lives. Those who could and wanted found jobs for themselves, some are on their way to get one and the lucky among us became citizens of this country. Čučo, Moni, Branka, Mužževera, Betika, Vera, Anđelko have left us for ever, but now we have Ana, Dino, two Hanas, Mia, Aleksandra, Yonel, Teo, Luka, Antonio... When I think about our society it seems to me that its main role is to fill in the void created by our huge loss on the one hand and by our slow adaptation on the other hand. In other words – its role is to meet our needs to get together. As was emphasised many times before, our own facilities would initiate many things, and the wait for something to happen gradually transforms to disbelief. You should know, however, that it is a matter of constant action with a permanent search for new options. We have to thank World Jewish Relief, and especially Mrs. Janet Cohen and Ms Judith Hassan from Jewish Care for their effort in continual pursuit of the various directions to achieve this end.

Our activities are carried out through five basic functions: club activities, publishing of SaLon, outings, Women Group activities and work with the seniors. All this backed by continuous financing", the President pointed out. He continued by presenting the results of club diversified activities, achieved in spite of all the shortcomings. Among these were various lectures which ranged from a lecture on Jewish Music in Twentieth Century given by Professor Bojan Buijić from Oxford to practical DIY advises by Mr. Draško Suvajdžić, from a cycle of lectures "The Golden Age of Jewry in Spain" given to us by Prof. Michael Alpert from the Westminster University to a series under the title "From the Zionistic Movement to the State", by Stephen Bank. We celebrated five years of SaLon publishing, had a Hanukkah party, marked Passover, listened to the interesting experiences of Janet Cohen during her visit to Sarajevo and Mostar. In the meantime our members prepared "culinary vragolije" to mark occasions such as award of citizenship or a new baby in the family. The Women's Group "lead the activities in organising parties or visits for happy or sad reasons. Shortly their existence and work is vital for the life of our community. The not so obvious, but not less important, is the weaving of the joint fabric which results from their meetings and friendship, their care about the important and not so important events in the community", was the President's opinion. Then he went on "As regards SaLon it would be enough to say that we have marked the publishing of the twentieth issue, because it is almost a miracle for our small number. In our previous Reports we would single out in a wish to acknowledge the enthusiasm of the most eager members of the editorial board, but things have changed now and one cannot but emphasise the collective zasluge." It was also mentioned that the outings to Ely, Ipswich, Worthing and Eastbourne were interesting and pleased our members. "The work with our seniors proceeds quietly but upomo in the premises of Shalvata which are adequate for their interest and physical capabilities." During the discussion which followed, criticism was voiced again of the disagreeable practice by some of our members not to pay the membership fee. On the other hand some ideas we heard some new ideas how to diversify our programme of activities, among them: to invite interesting guests from our homeland, view video-cassettes, add younger members to SaLon editorial board. After the approval of the Annual Report candidates for the new Board were proposed. Among the nine proposed candidates the following five were elected by majority of votes: Olja Ristić, Draško Suvajdžić, Jadranka Smiljanić, Mile Švarc, Boris Montiljo. All of them together with Branko Danon and the President of the Women's Group will act as our Board for the next year. At a meeting following the Assembly the Board elected again Boris Montiljo to be the President.

Prepared by U.M.

After ORT has canceled hosting for web edition of SaLon, SaLon is moved to the OPEN.NET.BA server in Sarajevo, where web site of La Benevolencija is situated. New SaLon web address is open.net.ba/~la-bene/salon

RAZGOVOR SA VESNOM LJUBIĆ

U bogatom programu 'Bayehad 2001' održanom u Supetru na Braču prvog tjedna u listopadu, sarajevska sefardska kultura predstavljena je sefardskom muzikom u izvedbi Trio Kamhi i filmom 'Adio Querida' Vesne Ljubić. Radi se o polu dokumentarnom jednosatnom filmu, u vlastitoj produkciji, posvećenom sarajevskim Sefardima čiji su tradicija i običaji sačuvani u sjećanjima generacije koja se gasi. G. Lipmann, američki Židov poljskog porijekla, traži u post-daytonskom Sarajevu tragove svog praujaka koji se ovdje nastanio koncem 19.st. otvorivši fotografsku radnju i, kako se otkrije u filmu, bio po mnogo čemu čudesan čovjek. Tragajući za sjećanjima na svog praujaka, G. Lipmann obilazi ruševno Jevrejsko groblje i stare sarajevske Sefarde iz čijih sjećanja uspije zaokružiti priču o svom pretku koji je 1942. završio u Auschwitzu. Film završava prizorom na starom Jevrejskom groblju, na kojem ljudi odjeveni u kostime raznih epoha, kao metafora jedne izumrle kulture i njezinih nosioca, pjevaju sefardsku pjesmu 'Adio Querida'.

Nakon projekcije filma upitala sam Vesnu Ljubić:

P: Moglo bi se reći da staro sarajevsko jevrejsko groblje igra glavnu ulogu u vašem filmu o sarajevskim Sefardima. Što vas je motiviralo snimiti ovaj film?

O: Od djetinjstva smo uvijek odlazili na Jevrejsko groblje, ono me uvijek provociralo da o njemu napravim film. A kad je konačno došlo do toga da taj film i radim, počeli su pravi problemi. Pitala sam se kako napraviti film o jevrejskom groblju a da ne ponavljam standardne stvari, kao kad je nastalo itd, budući da je zaista drugačije od drugih. Već sam 1975. krenula u sefardski svijet i počela se vrlo ozbiljno njime baviti. Prvi igrani film koji sam radila bio je "Simha", prema priči Isaka Samokovlije. U međuvremenu sam radila još mnogo drugih stvari vezanih za naše sarajevske Jevreje, a niti sam ja prva, a ni jedina koja se zainteresirala za groblje, zaista se radi o jednom od najljepših u Europi. Prije mene je film o sarajevskom jevrejskom groblju napravio Jan Beran. Njegov smo film oduševljeno prihvatili. U njemu je primijenio svu svoju estetiku, snimao ga je godinama. Smatrali smo ga klasičnim, takorekuc antologijskim, izgledalo je da se poslije njegovog filma teško još nešto može reći. Prema tome imala sam uzor koji je od tog groblja već uradio filmsko savršenstvo. Sad je trebalo napraviti nešto da se ponovo pokrene priču o jevrejskom groblju, ali pitanje je bilo kako?

P: Nije li ovo groblje bilo prilično oštećeno tokom rata?

O: Nažalost u toku rata staro jevrejsko groblje je bilo jedno od mjesta odakle su snajperima gadali Sarajevo, jer je smješteno na brijegu s kojeg se vidi cijeli grad. U toku opsade nismo smjeli u tom smjeru ne pogledati, izbjegavali smo cijelo područje vidljivo s jevrejskog groblja, koje je i samo za vrijeme tog rata strašno oštećeno. Uostalom vidjeli ste u filmu kako su još uvijek grobovi povezani trakama i upozorenjima da je područje minirano, mnogi grobovi su izgorjeli, kupola kojom su ona dva groba zajedno povezana, naprosto je pukla. Može se reći da su ti mrtvi opet bili gadani. Zbog toga sam smatrala da sada moram napraviti film o tome, jer nam to groblje nestaje pred očima. Zapazili ste da je ono u filmu prisutno od prve do posljednje scene. I Ivo Andrić je prelijepo pisao o tom groblju, spominjao je one koji tu leže pokopani. Tražila sma načina kako pokrenuti priču o onima koji su tu pokopani. Kako oživjeti čitav jedan svijet? Potražila sam u Sarajevu tu posljednju generaciju ljudi koji su imali što reći, pa i o onima koji su tu bili pokopani, ali i o svojem životu, tradicijama, običajima. Nažalost pripadnici mladih generacija ne pamte ladino jezik, niti mnoge od njihovih običaja i tradicije. Naprosto je postojala potreba da se taj svijet zaustavi, i da u tom zastavljenom vremenu oni nešto kažu. Kako je to bio zadnji trenutak, najbolje govori činjenica da je u toku montaže filma troje protagonista umrlo.

I još nešto. Uvijek se o jevrejskoj asimilaciji govori kao o nečemu pozitivnom. To pitanje je uvijek ovisno o društvu, sistemu, politici; smatralo se da je asimilacija gotovo patriotski čin. Ja sam željela izvući dio koji nije asimilirani. Ne smatram da je asimilacija samo



kvalitet. Normalno da to je u jednom pogledu, ali na drugi način je štetna jer je specifično ta kultura, taj neasimilirani dio, jako utjecao na našu kulturu. Jer Jevreji su ostavili duboke tragove u kulturi Sarajeva, kako u literaturi, tako u arhitekturi, muzici i u načinu života. A taj način življenja utjecao je i na moj život. Zbog toga sam nastojala izvući taj neasimilirani dio koji se uspio očuvati na nekom otoku. Drago mi je da sam još našla ljude koji su još imali što reći. Vidjeli ste g. Albaharija, g. Pardu, gđu Demajo, sve te ljude koje kad ih sretnete na ulici ne vidite da se po bilo čemu izdvajaju, ali kad ste ušli u njihove kuće i pokrenuli jednu temu, shvatite da je tu sve sačuvano, a posebno njihov španski temperament, a pogotovo kako su svi željeli pjevati.

P: Imali ste vrlo dobar medium u Amerikancu koji prema njihovim sjećanjima sastavlja sliku o svom praujaku koji je bio crna ovca obitelji.

O: Znae uvijek se govori o Jevrejima kao trgovcima, zantalijama, a sad najednom se susrećemo s jednim Jevrejem koji nije bio to. Vidjeli ste kako mu je jedna sugovornica rekla da mi zovemo takve ljude madiioničarima. A u stvari on nije bio madiioničar. On je tako neka poetska singerovska ličnost, zapravo je došao iz istog kraja Poljske kao i Singer. Slikao je po vašarima, pravio fotografije, u Sarajevo je došao kao fotograf, a možete misliti što je to značilo u vrijeme kad se on tu pojavio. Bavio se sakupljanjem divljeg bilja, pticama, kalemio je voćke. I sad mi otkrijemo pomoću gđe Lazaro, čiji je otac bio poznati sarjevski farmaceut, da je taj čovjek, kako ona kaže, radio micve, što znači dobra djela, ali ne da bi od njih imao koristi. Kalemiti divlje voćke pokraj puteva, samo zato da putnik namjernik nađe voće i kaže: "E, da mu bog da, da mu bude sve najbolje tko je to uradio!" E, to je micva. A učiniti micvu je bio običaj kod Jevreja, bez da se zna kome je namjenjena, ali onaj koji se namjeri reći će mu hvala.

P: Mislim da ste vi napravili micvu vašim filmom.

Bilo bi mi drago da je to tako, jer je taj svijet zaslužio hiljadu micvi. Znae, kad sam vidjela kako nestaje taj narod, kako su ljudi ili pomrli, ili s pravom otišli, a poslije drugog svjetskog rata zaista im taj naš novi rat nije trebao, jer mnogi ljudi su kao i gđa Erna Debevec u filmu preživjeli oba rata. Kad sam vidjela kako oni to primaju, pomislila sam, ako se već bavim filmom da je moja moralna dužnost da napravim taj film. Jako sam zahvalna tom narodu koji je došao iz Španije i donio nam jednu drugu kulturu, koja je pridonijela da budemo to što jesmo.

P: Da li ste film pokazali u Sarajevu, a ako jeste, kako je primljen?

O: Na do sada jedino održanoj pokusnoj projekciji, Sarjevska publika izrazila je zahvalnost Sarajeva. Na tu je projekciju došlo mnogo više ljudi nego što smo očekivali pa smo podijelili preko tristo jastuka za one koji su sjedili na podu. Gledaoci su bili mladi i nejevrejski svijet, prirodno bučni, znate oni često ne pokazuju poštovanje za bilo što, nemaju nikakve uzore. Ali od pola filma nastala je tišina, a ja sam to shvatila kao oproštaj s gradom, jer svi su u gledalištu plakali, ljudi su osjetili da odlaskom jevreja odlazi jedna civilizacija i da nestaje to predratno Sarajevo kojeg je njihova prisutnost činila posebnim gradom. I svi su dobro razumijeli posljednju scenu. Naravno da se ne može preskočiti Holokaust kad se govori o Jevrejima. Ali nisam željela ponavljati one dokumentirane scene u kojima bageri prebacuju mrtva gola ispačena tijela, gotovo kosture na koje smo navikli i prema kojima, kao prema stvarima, više nemamo emocija. Željela sma tom posljednjom scenom pokazati kakav je to svijet nestao. Vidjeli ste ljude kako su kostimirani, a mlada publika je osjetila, kako je rekao neki kritičar, moj vrlo osobeni opis Holokausta. Rekao je da nikad nismo osjetili veću bol nego kad smo vidjeli kakav je to bio svijet koji smo izgubili.

Zahvalila sam se Vesni Ljubić zaželjevi mnogo sreće njenom filmu.

V.D. H.

INTERVIEW WITH VESNA LJUBIĆ

In the rich and varied programme organised for BEYAHAD 2001 in Supetar on the island of Brač during the first week of October, Sarajevo Sephardic culture was represented by the Trio Kamhi giving an evening of Sephardic music and by 'Adio Querida', a film by Vesna Ljubić. She is the author and producer of this recently completed one-hour documentary/short feature film dedicated to the Sarajevo Sephardic Jews, whose tradition and customs have been preserved in the memory of the older generation. Mr. Lipmann, an American Jew of Polish origin, searches in post-Dayton Sarajevo for traces of his great-uncle who came to Sarajevo in the 1880's to open a photographers shop, and as is discovered through the film, was a man of many talents. During his search Mr Lipmann frequently visits the half-ruined old Jewish cemetery, as well as old surviving Sarajevo Sephards, with the help of whom he is able to re-construct his great-uncle's story, up to his end in Auschwitz in 1942. The film ends with a sequence at the old Jewish cemetery, where people dressed in costumes of different epochs, as a metaphore for an extinct culture and its people, sing the old Sephardic song 'Adio Querida'.

After the projection I asked Vesna Ljubić:

Q: One could say that the old Jewish cemetery plays the central role in your film about Sarajevo Sephards. What was your motivation in making this film?

A: Since my childhood we have always visited the Jewish Cemetery and I always felt challenged to make a film about it. But when my idea came to be realised, I encountered some real problems. I kept asking myself how to make a film about it without repeating platitudes, because it really is different from all the other cemeteries. I wanted it to be in the film but to avoid repetition about it. Since 1975 I have been seriously involved with the Sephardic world. My first feature film 'Simha' was based on Isak Samokovlija's story. In between I have done many other things in connection with our Sarajevo Jews, and I am neither the first nor the last to be interested in the cemetery, considering that it is one of the most beautiful Jewish graveyards in Europe. Before me, Jan Beran had already made a film about it. We welcomed his film with great enthusiasm. He worked on it for many years applying his aesthetics in it, and we considered his film an anthological classic; it seemed impossible to say anything after it. However, I had a model, and someone who had already achieved filmic perfection in dealing with it. It therefore became necessary to move its story again. The question was how?

Q: Wasn't the graveyard badly damaged during the last war?

A: Because of its location on the hillside from which one could see the entire city, the old Jewish graveyard was used by snipers to shoot at the people in Sarajevo. During the siege we did not dare look in its direction and avoided the entire area that could be seen from it. The graveyard itself was badly damaged in the war. You could see in the film how the graves are marked with warnings that the whole area is mined, also that many graves have been burnt, the cupola over two adjoining tombs has simply cracked in two. I thought that I had to make a film about it, as it is disappearing in front of our eyes. But it seemed important to avoid talking about it, because it speaks for itself by its presence. Ivo Andrić wrote beautifully about the graveyard and about the people buried there. I tried to find a way to move the story of those people and make their world come to life. In Sarajevo I found the survivors of the last generation who have something to say, even about the people who are buried there, but also about their own lives, traditions and customs. Unfortunately the younger generations no longer remember the Ladino lan-



guage, nor do they know about many of their customs or traditions. There was simply a need to arrest the moment in which these survivors could say something about their times. The best indicator of how this was not before time, is that three of the film's protagonists died in the course of editing.

I wanted to add something else. The assimilation of the Jews has always been considered a certain advantage. However assimilation has depended on society, social systems or politics and was often considered a patriotic duty. I wanted to present the unassimilated part, as I do not consider assimilation as something necessarily positive. True, in one way it is positive, but in many ways it is damaging, because it was specifically our non-assimilated culture which identified them. The Jews have left deep traces in the culture of Sarajevo, as much in the literature, music and a way of life. Their way of life influenced my life. This was the reason I wanted to project the non-assimilated elements which are still preserved here, as if on an island. I was happy to find people who had something to say. You have seen Mr Albahari, Mr Pardo, Mrs Demajo, all these people who are in no way different from others when you meet them in the street, but once you enter their homes and bring up a topic, you see that everything is preserved there, especially their Spanish temperament and how they were all willing to sing.

Q: You also had a very good medium in the person of Mr Lipmann re-constructing a life of his great-uncle, considered a black sheep of the family?

A: You know they always talk about the Jews as merchants or artisans, and all of a sudden we meet a Jew who was not that. You saw how one woman told him that such people were called magicians. In fact he was not a magician. He was a sort of Singer personality and he came from the same part of Poland as Singer. He photographed at the market places and elsewhere and initially came to Sarajevo as a photographer. One can imagine what it meant at that time. He collected wild medicinal plants, and birds and loved grafting fruit trees. And we discover with the help of Mrs Lazaro, whose father was a well-known Sarajevo pharmacist, that this man was doing *mitzvas*, meaning that he did good deeds, without expecting gratitude. *Mitzva* is to graft fruit trees along the roads so that any passerby can find fruit and say: "God's blessing be on him who did it!". That is a *mitzva*. And to do a *mitzva* -without knowing who it would benefit - was a Jewish custom.

Q: I think that you have done a real mitzva with your film.

A: I would be very happy if it is so, because these people really deserve a thousand *mitzvas*. When I saw how they are disappearing from our environment, some dying and others leaving with good reason, because after what happened to them in the Second World War, who needed this one? I felt it was my moral obligation to make this film. I am very grateful to these people who came from Spain and brought us another, different culture which made us what we are.

Q: Was your film shown in Sarajevo, and if so, how was it received?

A: So far there has been only one trial projection in Sarajevo where the audience showed its appreciation. Many more people came to the screening than were expected and we had to give out about 300 cushions as people were sitting on the floor. The audience was young and non-Jewish, naturally noisy, as often they do not show respect for anything. But from the middle of the film there was silence in the audience and I understood it as an expression of farewell to the town as it had been. Everybody in the audience was crying, because people felt that with the departure of those who made Sarajevo what it was, pre-war Sarajevo has disappeared. So everybody understood very well the final scene. Naturally that one cannot skip the Holocaust when talking about the Jews. But I did not want to repeat the horrific documentary scenes with the bulldozers turning over those naked, skeletal bodies which we are so used to seeing and for which we no longer have any emotion. With my last scene I wanted to show what sort of world we have lost. You have seen these people in costume, and the young audience felt, as one critic commented, that it was my personal description of the Holocaust. He said that they never felt a greater pain than in seeing in such a way what we have lost.....

I thanked Vesna Ljubic and wished her good luck with her film.

V.D.H.

In Supetar, 03/10/2001

Filip David

JEZICI U JEVREJSKOJ KULTURNOJ BASTINI

Filip David je rođen u Kragujevcu 1940. godine. Diplomirao je jugoslavensku i svjetsku književnost, te dramaturgiju na Akademiji za pozorište, film, radio i televiziju. Živi i radi u Beogradu. Godinama je bio urednik Dramskog programa Televizije Beograd, odakle je 1991. godine udaljen zbog neslaganja sa politikom režima. Pisao je pripovjetke, te radio i televizijske drame. Učestvovao je u izradi scenarija za takve filmove kao što su Okupacija u 26 slika, Ko to tamo peva, Pad Italije i druge. Napisao je roman "Hodočasnici neba", koji mu je objavljen u Sarajevu 1995. g.

Od početka rata u Bosni i Hercegovini i u Hrvatskoj piše seriju angažovanih članaka koji su objavljeni pod skupnim nazivom "Fragmenti iz mračnih vremena" na Radio France Internationale-u, Feral Tribune-u i drugim nezavisnim medijima.

Ovdje donosimo odlomak iz teksta objavljenog u "Knjizi pisama" u kojoj su štampana pisma koja su međusobno izmjenjivali književnici Filip David i Mirko Kovač u vremenu od 1992 do 1995. godine.

...Mnogo je toga skrivenog, duboko zatamljenog, nejasnog pa i tajanstvenog što se krije u različitim jezičkim meandrima i rukavcima, pa čovek može i u sopstvenom jeziku zalutati, izgubiti se u njegovim ponorima i olujama. I složeni oblici duhovnoga rastrojstva najprije se i najasnije pokazuju u rasulu jezika ili njegovom drugačijem konstituisanju.

Jevrejska istorija i kultura u dijaspori sadržana je u stvaranju, mešanju, umiranju i radanju i novih jezika.

Ukratko: *jidiš* je jezik srednjeevropskih Jevreja i nalazi se u samome srcu srednjeevropske književnosti (Kafka, Musil, Kaneti). Pažljivim istraživanjem uočilo bi se da je svojim posrednim i neposrednim uticajem književnost pisana na ovom jeziku itekako zadužila modernu evropsku, ali i američku književnost, njeni uticaji su važni i raznoliki.

Ladino je jezik jevrejskih izgnanika iz Španije koji su krajem petnaestoga i u šesnaestom veku pred pretjom inkvizicije odlazili u novi *galut*. Od tada, pa skoro do današnjih dana, Španija je u njihovim mislima i srcima ostala zabaležena kao "izgubljeni raj", mesto gde se jevrejska kultura, dopunjujući se plodonosnim arapskim i španskim uticajima, uzdigla do svojih vrhunaca. U novom izgnanstvu španski Jevreji su ljubomorno čuvali svoje špansko nasleđe što je neumitno posle izvesnoga vremena dovelo do dekadencije. Ladino se, istina, popunjivao nekim turskim, slovenskim, grčkim i italijanskim rečima, ali je u suštini ostao nepromenjen kroz vekove. Nije postao jezik značajnih dela pisane književnosti. Sačuvan je u nekim oblicima usmenog folklora: pesme, priče, poslovice (romanserose, kantigas, refrans).

Moderni hebrejski (star tek nešto više od sto godina), prekida većinu veza sa tradicijom dijaspore. Pisci koji su počeli da pišu na ovom jeziku bili su u znatnoj meri nerazpoloženi prema jezicima dijaspore kao "iskvarenim", "sirotinjskim", "getoiziranim". Mislim da su duboko grešili.

Gotovo čitava jevrejska istorija može se ispričati kroz poreklo i sudbinu četiri jezika: stari hebrejski, jidiš, ladino i moderni hebrejski.

Kafka je na jednome skupu na kome je govorio o *jidišu* obračunajući se svojim slušaocima, uglavnom asimilovanim nemačkim Jevrejima, izrekao značajnu rečenicu: "Gospodo, vi i ne sanjate koliko dobro razumete *jidiš*. Jer u tome jeziku, koji se stvarao čitavih deset vekova sadržana je duga priča o stradanjima, patnji, o getu, prožimanju kultura." Ta priča o *jidišu*, ali i *ladinu* završava se holokaustom. Nestankom velikih jevrejskih zajednica nestaju i jezici kojima su govorili.

Moj otac je poticao iz ugledne *aškenazke* porodice, majka iz *sefardske*. Između te dvije jevrejske zajednice postojao je ogroman jaz u kulturi, tradiciji, jeziku. Bilo je za ondašnja shvatanja nečeg bogohulnog u vezi između aristokratizovanog, gotovo asimilovanog Srednjeevropjanina i djevojke iz konzervativne, zatvorene, osiromašene zajednice španskih Jevreja. Inače, otac je u trenucima uzbuđenja progovarao poljski i nemački koji su bili jezici njegovog detinjstva. Majka je sa svojim rođakama razgovarala na *ladinu*, a i ako je želela da sakrije nešto od nas dece. Jednom se obrela u Španiji, na turističkome putovanju. Njen *ladino* (jevrejsko-španski) izazvao je opštui pažnju. Konzerviran, pretklasični oblik španskog iz vremena Servantesa - kao kad bi se sada u Beogradu pojavio neki stranac koji savršeno govori staroslovenski.

Uvek sam osećao veliku naklonost prema duhu *jidiš* književnosti, ali i prema nostalgičnoj melodiji *ladina*.

Pripremio U.M.

Filip David

LANGUAGE IN JEWISH CULTURE HERITAGE

Filip David was born in Kragujevac, Yugoslavia in 1940. He took a degree in Yugoslav and World Literature and in Dramat from the Academy for Theatre, Film, Radio and Television. Now he lives and works in Belgrade. For years he had been the Drama Editor of the Belgrade Television from which position he was removed in 1991 because he did not agree with the policy of the regime. His literary works include short stories and radio and television plays and involvement in screen texts for films, among which are: "Occupation in 26 pictures", "Who is Singing Over There?", "The Fall of Italy" etc. He also wrote "Sky Pilgrims", published in Sarajevo in 1995.

From the beginning of the war in Bosnia & Herzegovina and in Croatia he has been writing a series of politically involved papers published under a collective title "Fragments from Dark Times" on Radio France Internationale and in Feral Tribune Paper and other independent media.

Below is a fragment from a text published in the "Book of Letters" containing the letters exchanged between the authors Filip David and Mirko Kovač from 1992 to 1995.

... There are many deeply suppressed, ambiguous and even mysterious things concealed in different language meanders and labyrinths, so that one can lose his way even in his own language or go astray in its abysses and storms. The complex forms of spiritual breakdown are most clearly manifested first of all in language disintegration or in its altered constitution.

Jewish history and culture in the Diaspora consists of creation, blending, death and birth of old and new languages.

In short: **Yiddish** is the language of Jews from central Europe found in the very heart of central European literature (Kafka, Musil, Canetti). Observant study would reveal that the direct and indirect influence of literature written in this language contributed both to modern European but also the American literature. Its effects are important and manifold.

Ladino is the language of the Jews expelled from Spain, leaving for a new *galut* late in the fifteenth and throughout the sixteenth century under the threat of the inquisition. From that period on, almost to the present day, Spain remained inscribed in their minds and hearts as the "lost paradise", a place where Jewish culture, enhanced by the rich Arab and Spanish influences, rose to its peak. In their new exile the Spanish Jews jealously kept their Spanish heritage. After a certain time this, inexorably resulted in decadency. It is true that Ladino was augmented by some Turkish, Slavic, Greek and Italian words, but basically it remained unchanged through centuries. It did not become the language of significant works of the written literature. It has been preserved in some forms of oral folklore: songs, tales, proverbs (romanserose, cantigas, refrans).

Modern Hebrew language (existing just over one hundred years) breaks almost all the bonds with Diaspora tradition. The authors who started writing in this language were notably not disposed to the languages of Diaspora, considering them "spoiled" languages of "poverty" and "ghettos". I think that they were very wrong.

Almost the whole of Jewish history can be told through the origins and destinies of the four languages: the old Hebrew, Yiddish, Ladino and modern Hebrew.

At a gathering on which Kafka talked to an audience of mainly German assimilated Jews about the Yiddish language, he stated this significant sentence: "Ladies and gentlemen, you are not aware how well you understand Yiddish. Because that language, the creation of which took ten centuries, embodies the long story about misery, agony, about ghetto, infusion of cultures." That story about Yiddish, but also about Ladino ends with the Holocaust. With the disappearance of the large Jewish communities the languages they were speaking disappeared as well."

My father came from a respectable Ashkenazi family, my mother from a Sephardi one. There was a huge gap in the culture, tradition and language between these two communities. The relationship between the almost assimilated Central European man of aristocratic features and a girl from a conservative, closed, impoverished society of Spanish Jews was looked upon as something almost blasphemous at that time. Anyhow, when excited my father would speak Polish and German, which were the languages of his childhood. My mother would use Ladino to speak to her cousins, but also to hide things from us children. She went to Spain once as a tourist. Her Ladino (The Jewish Spanish language) attracted widespread attention. It is a conserved, pre-classical form from the time of Cervantes - as if a stranger would emerge now in Belgrade with perfect knowledge of Archaic Slavic language.

I was always very much inclined to the spirit of Yiddish literature, but also to the nostalgic melody of Ladino.

Prepared by U.M.

Translation: Branka Danon

Davor Stojnić

EKSPEDICIJA U TAJLAND

Proveo sam nezaboravno vrijeme na jednomjesečnoj ekspediciji, u augustu 2001 godine, u Thailand-u.

Pripreme su počele gotovo prije dvije godine, kada sam se pridružio "World Challenge Expeditions" timu. Kao iskusna organizacija oni su vodili računa o svemu što je trebalo da bi pripremili našu grupu za vrlo tešku ekspediciju. Organizovali su sve - od rada da zaradimo novac, pa do kondicionog treninga. Sve je bilo profesionalno planirano.

Ekspedicija je počela u Londonu na tzv. pripremnom danu gdje sam shvatio koliko veliki i težak je moj ruksak. Jadan ja, hoću li ja to sve nositi na mojim leđima?

Let od Heathrow-a, preko Dubai-a do Bangkok-a je bio dug i iscrpljujući. Moji prvi utisci o Bangkok-u bili su fantastični. Nevjerovatan grad. Uživao sam svaki trenutak koji sam proveo tamo. Ne zadugo, zato što ovo nije bio godišnji odmor.

Koristeći lokalni autobus, što je doživljaj za sebe, otišli smo u Sai Yok, Nacionalni Park - veliki rezervat duž granice sa Burmom. Spavali smo u rezervatu u mrežama za spavanje i istraživali smo stare ruševine. Rijeka Kwai Noi spaja se sa rijekom Kwai Yai i formira rijeku koja protiče ispod mosta - dobro poznatog svima nama iz filma 'Most preko rijeke Kwai'. Vjerovali ili ne, prešao sam preko mosta.

Noć na rijeci i posmatranje džungle bilo je fantastično. Spavali smo u brodovima - kućama na rijeci, što je bio nezaboravan doživljaj, kao i ujed i komaraca - 80 ujeda za 30 sekundi, ali baš me nije bilo briga.

Nakratko smo se vratili u Bangkok, tek toliko da posljednji put osjetimo dah civilizacije prije nego što smo, poslije sedam sati putovanja, u nevjerovatno neudobnom vozu, stigli u Chiang Mai, glavni grad Sjevernog Thailanda, i odmah produžili za Chiang Dao gdje je stvarni život počeo. Susreti sa lokalnim stanovništvom i zajednička ishrana, putovanje na bambusovim trskama, "jahanje" slonova i penjanje na treći najviši planinski vrh u Thailand-u, i upravo kada sam pomislio da sam "mrtav", ponovo smo se vratili u civilizaciju - Chiang Mai. Telefon? Šta je to? Topla voda, pravi klotzet - nevjerovatno luksuzne stvari.



Uživajući u malom predahu divno sam se proveo obilazeći Chiang Mai koji je veoma popularan grad među "ruksak-turistima".

Slijedeća faza je bila tzv. 'Projekat' sa ciljem da se Thai i Britanska kultura približe i upoznaju. To je bio najplodonosniji dio ekspedicije.

Glavni zadatak je bio da se družimo i pomažemo lokalnom stanovništvu.

Mi, Londončani došli "Bogu iza nogu" u nekoliko malih sela u sred Thailanda da radimo "Projekat". Sreli smo nevjerovatne ljude. Ljubazne i druželjube, a naročito djecu koja se bukvalno nisu odvajala od gomilama pjeska na lokalnoj cesti, dobacivali frizbi, smijali se i zaista se dobro provodili.

Kada je došlo vrijeme da se ide, bilo nam je teško, jer smo napravili lijepe i prijateljske relacije sa lokalnim stanovništvom.

Trebalo nam je dva dana da se spustimo dijagonalno sa Sjevera Thailanda do Juga. Koristili smo sva raspoloživa transportna sredstva u Thailandu, autobuse, vozove, automobile, brodove, samo nismo letjeli na pticama, da dodemo do ostrva Koh Tao kao posljednjeg dijela naše ekspedicije: R+R - odmor i relaksacija.

Zabava i odmor u nekoliko narednih dana.

Ponovo smo se vratili u Bangkok gdje smo uživali u ukusnoj Thai hrani i u noćnom životu! Konačno je došlo vrijeme da se ide kući. Dobro je vratiti se, mnogo mi je nedostajala moja kuća i prijatelji.

Sve stvari koje sam donio nazad bile su jedne boje - tamno braon! Moje ruke i noge su bile izgrebane i pune ujeda komaraca. Ali uprkos svemu nikada neću zaboraviti kakav divan doživljaj je bila moja ekspedicija u Thailandu.

Davor Stojnić

EXPEDITION TO THAILAND

I had the time of my life spending a whole month in August 2001, on an Expedition to Thailand.

Preparations started nearly two years ago, when I joined a team from World Challenge Expeditions. Being experienced they took care of all the "bare necessities" to prepare our group for a very demanding expedition. They had organised programs from working for money, to fitness training. Everything was professionally planned out.

The expedition started in London on a build-up day. That's when I realised how big and heavy my 80-litre rucksack was. O, God am I going to carry all this stuff on my "poor old back".

The flight from Heathrow, over Dubai to Bangkok was long and exhausting. My first impressions about Bangkok were of absolute delight. What an incredible city it is. I enjoyed every moment there. Not for long, because it was not meant to be a holiday. We went by local bus services - which was an experience in itself - to Sai Yok National Park, a great sanctuary, along the border with Burma. We slept in hammocks in the park grounds and explored ancient ruins. River Kwai Noi, joins with the river Kwai Yai to form a river flowing under the bridge - well known to all of us from the famous movie The Bridge over the River Kwai. Believe me or not I walked the bridge.

A night on the river, observing the jungle was fantastic. We were sleeping on the river houseboats - a fantastic experience of mosquito bites included - 80 bites in 30 seconds, but who cares?

A brief return to Bangkok just to feel for the last time a bit of Civilisation before we took the incredibly uncomfortable seven hour journey on a Thai train straight to Chiang Mai, the Northern capital of Thailand and then to Chiang Dao where real life began - meeting the locals, eating with them, using bamboo rafts as means of transport, riding elephants and climbing the third highest peak in Thailand.

Just when I thought I was dead we reached civilisation again - Chiang Mai. Telephone? What does it mean? Hot water, real toilets unbelievably luxurious things. I had a fantastic time wondering around Chiang Mai a very popular 'back packers' city enjoying a little break.

The next phase was: "The Project" with the aim of mixing Thai and British culture. It was the most rewarding part of the expedition. The main task was to mix with and help local people. We, a bunch of Londoners, went to "the middle of nowhere" where a few Thai villages settled to do our project. What incredible people we met. Nice, friendly especially the children who literally clung onto us. We worked very hard to make a fence around one village and to produce written signs in English with moral highground messages which will remain there to remind them of us. One particular event I will remember for the rest of my life. Josh, Chris and I started playing with a frisbee on a local road over some piles of sand, when a few local children joined us in the game. Then a few more children decided to come and then people started coming from another village to take part in the game. Altogether there was around 50 people lined up on the piles of sand in the deserted road playing frisbee and laughing and really having a good time.

When the time came to go it was so hard because we had made good friends with local people.

It took us two days from the North of Thailand diagonally to the South. We used all available transports means in Thailand, busses, trains, cars, boats, except flying the birds, to reach the Island Koh Tao for the final part of our expedition; R+R, rest and relaxation. Fun and rest for a couple of days.

Then we returned to Bangkok again where we had a wonderful experience of nice Thai food and nightlife (oops!).

Eventually the time had come to get back to London.

It was good to be back, I missed my home and my friends dearly.

All the stuff I brought back was filthy and uni-coloured, dark brown. My legs and arms were full of scratches and mosquito bites. But in spite all that I will never forget what a wonderful experience my expedition to Thailand was.



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Naš klub je u nekoliko navrata organizovao vrlo uspješne promocije knjiga i autora. Nastavljujući tu tradiciju, u oktobru i novembru organizovane su promocije zanimljivih knjiga naših autora.

U Klubu je 17 oktobra priredena promocija zbirke pripovjedaka Mirze Fehimovića sa nestardnim i provokativnim naslovom "NIJEDNA GOSPA NEMA POSTA SAMO GOSPA OD AGOSTA".

Mirza Fehimović je već dosta dugo prisutan u književnosti. Objavljivao je u Indiji, Jugoslaviji, a sada u Britaniji. Štampao je zbirke pjesama, roman **To jest žznj njet**, zatim priče koje je objavljivao u sarajevskim časopisima. Pisao je i radio drame, pozorišne prikaze, a bavio se i prevodjenjem. Mirza Fehimović je sam predstavio svoju knjigu, a o tome kako je tražio promotora pa nije našao, ispričao je duhovito vinjetu. Pjesnik **Vladimir Albahari** je izražajno pročitao jednu pripovjetku iz ove zbirke; dalmatinski žargon, atmosfera Jadrana u kojoj žive priče, kao opšti ton stvarali su onaj ugodaj julsko-avgustovski, godišnjednorski štimung koji je kod nas kontinentalaca uvijek palio. Ta ležerna atmosfera lijepog kulturnog događaja zadržala se dugo poslije oficijelnog dijela promocije.

Treće srijede, a 21-og dana u novembru, u Klubu je organizovana promocija knjige pjesama na engleskom jeziku Miroslava Jančića "SINGING THROUGH THE TOWN".

Miroslav Jančić, novinar, publicista, pisac drama, romana, političkih i polemičkih spisa, književno je veoma aktivan posljednjih deset godina, tj. od razaranja Bosne i Hercegovine. Napisao je dvije memoarske knjige, a onda je - propjevao, i to na engleskom jeziku. Na engleskom je objavio zbirku pjesama The Flying Bosnian, a ovog puta se predstavio zbirkom "Singing Through the Town", iz koje je za ovu priliku prepjevao nekoliko pjesama na naš jezik. Predstavljajući svoju knjigu poezije govorio je o problemima pisca razapetog između mogućnosti izraza na dva različita jezika, tumačio šta na kom jeziku poetski "radi" a šta ne. Pjesme je čitala **Mirjana Jančić**. Svojom izvanrednom, kultivisanom dikcijom, ne samo daje izražajno predočila ponekad oporu i složenu strukturu ovih pjesama, nego je podsjećala na ona vremena kad je sa ekrana Sarajevske televizije ulazila u svaki dom i u jedan drugačiji život ljudi.

Pripremio U.M.

BOOK LAUNCHES

On a few occasions our Club had organized successful launches of books and authors. Following the tradition there were very successful launches of interesting books of our authors in October and November 2001.

On 17th October we witnessed the launch of a collection of stories by Mirza Fehimović with an unusual and provocative title "ONE FASTS ONLY ON THE DAY OF OUR LADY IN AUGUST".

Mirza Fehimović is present in literature for quite a while now. He published in India, former Yugoslavia and now in the UK. He published a collection of poems, the novel "There Is No Life, That Is". He also published stories in Sarajevo magazines and wrote theatre reviews and radio dramas. He was also active in translating. Mirza Fehimović made his own presentation of the book and spoke with humour of how he had been looking for a promoter in vain. **Vladimir Albahari**, the poet, has read out expressively one of the stories from the collection. The overall background of the Dalmatian jargon and the atmosphere of the Adriatic, where the stories are set, created the midsummer sensation of annual leave which always excited those of us from the interior. This laid-back feeling of a pleasant cultural happening was lingering long after the official part of the launch.

On 21st November, the third Wednesday in the month, we attended the launch of a book of poems in English by Miroslav Jančić entitled "SINGING THROUGH THE TOWN".

Miroslav Jančić, a reporter, publisher, author of novels, plays and political and polemical pamphlets, has been very active in the course of the last ten years, i.e. since the destruction of Bosnia & Herzegovina. He wrote two books of memoirs and then, suddenly, he was into poetry - in English! He had already published in English "The Flying Bosnian", but this time he came out with "Singing Through the Town". For this occasion he even translated some of the poems into our language. In his presentation of the book, he spoke of the problems of an author torn between options of expression in two different languages and explained what does or does not "work", in poetic terms. **Mirjana Jančić** read some of the poems. Not only did she succeed with her outstanding and cultivated diction, to give expression to the somewhat dull and stratified structure of some of the poems, but she reminded us of the times when - from the screens of TV Sarajevo - she was the guest of every home in different life circumstances.

Prepared by M.U.

IZ ANĐELKOVE KNJIŽEVNE ZAOSTAVŠTINE

Donosimo odlomak iz nedovršenog romana Andjelka Ristića "Očekujući Matiju"

... Dolaze gosti, u početku pretežno žene - dolaze na vidjenje, neka sa malo mlijeka, neka sa voćem, tek kruška, tek jabuka - Da vide novoga učitelja i njegovu majku! - gopvorile su. -Imaš, učitelju , finu mater, k'o da nikad grada nije vidjela- dodavale su druge.

-Ama ,ja nisam došla da tu ostanem stalno! – odgovarala bi majka.- Povukla me želja da vidim gdje mi se i kako sin smjestio...

Nalijetale su i djevojke: dopadnu navrat-nanos, virnu nosom u kuhinju, pa bježe' trkom.

... Dan za danom izbjijaju djački očevi. S nekima se susret završi odmah, s drugima se nastave razgovori: - Eto, gospodine uoč, molili smo boga samo da nam ne dodje neko pa da ne možeš serbez ući u školu! - počinjao bi da razvlači razgovor poneki otac...A mlad si nam, gospodine! -ponavljao bi drugi sa čudjenjem. Jer dosad im nije stizao tako mlad, a možda i neiskusnan , nepodučen..- Odakle si? Jesi li oženjen? Koliko dugo si se ško'lo i gdje? Jesi li bio u vojsci? Neka si nam baš ti došao, svi smo mi isto, a i vjera nam je slična..

Najdraži učiteljevi gosti su Anto -Tih, predsjednik Školskoga odbora, sa bratićem Grgom.Iako nisu česti sastanci Odbora, njima se pridružuju i čovjek Beli-beli i Nikola Elez -Čvago. Samo Nikola ima djevojičicu u školi, a sva trojica su u Prvome svjetskome ratu bili zarobljenici u Rusiji kao austro-ugarski vojnici. Nikola ima trag ranjavanja na ruci. Zbog toga su ga nazvali Čvago. Beli-beli je teži ranjenik - ne čuje. Za vrijeme artiljerijskoga napada bio je zatrpan u neku jamu.Vratili su se iz Rusije tek 1921 godine. Niko od njih nije bio opterećen pitanjem koje se najviše ticalo učitelja- dolaskom djece u školu, kako početi pravi rad. S njima se ni u jednom susretu nije moglo zaobići njihov boravak u zarobljeništvu.

- Evo vidiš, učitelju, počinjao je Anto, seoski knez i predsjednik Školskoga odbora, - ja sam gled'o kad je bio komunizam...htjelo se da svi zajedno jedu. Ne valja da to kod nas dodje! Boljševizam Lenjinov dobar je za narod, ali slab za veliku gospodu. Ali ni to ne bi valjalo da kod nas dodje; niko ne more sastaviti da svi jednako imaju.

U učionici, pored zidne geografske karte , stoje Anto i Beli-beli. Antine ruke su u poslu -pomažu pripovjedaču u govoru. Beli -beli je pored njega sa uzdinutom desnom rukom. On ne čuje šta Anto govori, a i ne trudi se, jer on to već zna.On traži da mu učitelj na karti pokaže gdje je Rusija. Potom, za glavu i ruku viši od Ante stiže da dlanom desne ruke poklopi Krim, pa kaže: -Evo, ovdekarce sam, u lito gled'o brda 'šenice, nako na poljani, čeka da je odvezu u mlinove , ili ko zna gdje, beli-beli nigdi za prodaju. (zbog te uzrečice kako je on izgovarao "bezbeli" počeli su ga tako i nazivati : Juko beli-beli). Nepismen, nije ni mogao nešto naročito raditi na ono malo zemljice, pa je švercovao duvan. Jednom je bio uhvaćen pa je odležao u Zenici devet mjeseci. Valjda pod uticajem doživljaja u Rusiji, na mnoge je stvari oko gledao drugačije i o mnogo čemu imao svoje mišljenje. Izbjegavao je vjerske obrede i obaveze, rijetko išao u crkvu, pa su ga prozvali "lutoranom".

Imao je kćerku Janju. Zbog nje, njene udaje, žene su ga tjerale da počne ići redovnije u crkvu, jer ko će uzeti ćerku jednog "lutorana". Poslušao je , a zbog gluhoće uvijek je sjedio u crkvi gotovo tik do oltara da bolje čuje fratrovo pjevanje i tumačenje jevandjelja, koje je zatim prepričavao na svoj način.

Anto je, kao knez, donio poruku u selo da se djeca šalju u školu. Roditelji znaju obaveze, ali se djeca slabo iskupljaju. Uz one malobrojne koji stalno dolaze, malo malo pa se pojave dvoje-troje nove djece, posjede dan -dva i odlaze, a umjesto njih dodju drugi učenici, posjede pa odu za poslom.

Na putu kroz selo, ili u Kasabi za vrijeme pazarnoga dana, sretaju učitelja očevi i majke, oni koji nisu stigli da navrate u školu, gledaju ga, mjere sa svih strana, pa tek progovore: -Ama nije li ovo naš novi učitelj? Došo, kažu, učitelj a dica mi na Crnome Vrh u Maglovitome brdu, pa velim, neka dice dok ovo malo krompira povadim, pa ćemo sići. Neka učitelj malo prit'iri.

- Ovo do prvog, dok sidjem sa Crnoga vrha, neka mi dice! govori nešto obazrivije drugi čovjek.

Treći roditelj dolazi u školu i jada se: "Kéi mi je u trećem razredu i treba mi za m alog diteta.", jer mu je žena umrla. Moli učitelja da mu je ispiše, pa će mu dovesti jednu kozu da i on ima mlijeka...

Jedna baka ne može da pošalje unuka dok ne "popere ono 'aljina, ...Ne mogu dica u školu plisniva."

I tako, svakome "tismo", svakome dica "tribaju"!

Novembar mjesec već se bio podobro otegao , dok su djeca donekle ispunila učionicu. I to sva četiri razreda . Najviše je djece-prvaka, koji manje pomažu porodici.

Učitelj je poslao izvještaj opštini i srezu i počeo da ponešto radi sa onom djecom koju ujutro zatekne u učionici.

Ti prvi dani bili su teški i djeci i učitelju. Djeca su bila preplašena od učitelja , učitelj se bojao poluprazne učionice sa kombinovanim odjeljenjem od sva četiri razreda i djece koja će dolaziti i odlaziti, zbog posla u kući i zbog straha od učitelja koga ne poznaju.

Sjećanja iz vježbaonice i na rad sa pojedinim razredima , na udžbenike iz pedagogije, metodike, psihologije, sve je to bilo daleko sjećanje i potpuno odudaralo od svega što je već prvih dana vidio i osjetio tu gdje treba da radi.

Pred njim je "šaka" djece, ali odjeljenje treba da radi kombinovano, istovremeno sa sva četiri razreda. Koje teorije, koja praksa se ovdje može i mora primjeniti? Šta raditi sa manjim brojem djece koja su pred njim svakoga dana, a šta i kako raditi sa onima koji dolaze i odlaze.

O psihologiji djeteta, o postupnosti u radu, očiglednosti, percepciji i koncentraciji, pa kompleksna nastava, Herbert-Cilerovi stupnjevi? Pa najnovije polarizacije individualne psihologije Adlerovog pravca (inferiornost, težnja za afirmacijom, kompenzacija), individualni pristupi prema defektnoj djeci, poznavanje ekonomskih uslova i sredine u kojoj djeca žive... Sve to što je vrvalo u njegovoj glavi, bilo je udžbeničko i knjiško...

Pripremio U.M.

FROM ANDELKO'S LITERARY LEGACY

We would like to offer you for reading a passage from "Waiting for Mathew", the unpublished novel by Andelko Risić.

... Guests are coming, at the beginning they are women only. They come to introduce themselves, some bringing small quantities of milk, others fruit, a pear only or an apple; but also to see the new teacher and his mother. Some say: "Your mother is a fine woman, teacher!" and the others add: "As if she never went to town".

- "But I haven't come to stay here" – replies the mother, "It was my wish to see where and how my son has settled..."

The girls also rush in, pushing their noses into the kitchen quickly, and running away as quickly as they can.

... Day after day the fathers of the pupils appear. The meetings with some of them end immediately. With some others the discussions go on: "Well, teacher, sir, we prayed to God to get a good teacher". Such fathers try to prolong the debate. "... And you are a young thing, sir!" somebody repeats with surprise. Till now they were never sent such a young teacher who might be inexperienced and not educated sufficiently. "Where do you come from? Are you married? For how long and where have you been educated? Have you served in the army? We are glad that you have come to us. We are all the same and our religions are similar..."

Teacher's dearest guests are Anto, the Silent, The President of the School Board, with his nephew Griga. Although the meetings of the Board are not frequent they come together with a man nicknamed "Weh-weh" and Nikola Elez, "Gnarly". Nikola is the only one with a daughter in the school. The three of them were taken to Russia as Austro-Hungarian prisoners of war during the First World War. There is a mark of a wound on Nikola's arm, hence his nickname Gnarly. Weh-weh was wounded more seriously. He cannot hear. During an artillery attack he was buried in a pit. They came back from Russia as late as 1921. None of them is bothered with the issue that concerned the teacher most – bringing the children to school and starting the actual work. Whenever we meet, it is not possible to avoid the topic of their war imprisonment.

"Well teacher, you see", Anto, the village chief and the president of the school board begins, "When in communism, I would watch...they wanted everybody to eat together. It wouldn't be good for us if it came here! Lenin's Bolshevism is good for people, but is bad for the upper classes. But this also would not be good for us; nothing can be set up for everybody to have the same".

Anto and Weh-weh stand by the geography map hanging on the wall in the classroom. Anto's hands are busy – they help the narrator in his speech. Weh-weh stands by him with his right hand in the air. He cannot hear what Anto says, he is not even trying. He knows it already. He wants the teacher to show him on the map where Russia is. Much taller than Anto, he covers Crimea with the palm of his right hand and says: "It is here where in summers I would see mountains of wheat laying there in the field, waiting to be driven to the mills, or who knows where to, weh-weh to be sold. (It was after the way he was pronouncing "well, well" that he was nicknamed Juko Weh-weh). Illiterate, as he was, he could not do much with the tiny bit of land he had, and therefore he smuggled tobacco. He was caught once and served his nine months sentence in Zenica. Under the influence of his experiences in Russia, presumably, he had different opinions about things surrounding him. He avoided religious rituals and duties, and he did not go often to church, thus "Lutheran" was his other nickname.

He has got a daughter Janja. For her sake and the sake of her marriage women want him to go to church on a more regular basis, because who would take daughter of a "Lutheran" for his wife? He obeys but as he is deaf he sits very close to the altar to hear the priest's singing and explanation of the gospel, which he tells later in his own way.

Anto, as the village chief, brings a message to the village to send children to school. The parents know what their duties are, but not enough children are coming. Along the few regular ones, two or three new pupils appear occasionally, stay in the school a day or two and then disappear. Instead some other children come, sit there for a while and then go to do some work.

Those mothers and fathers who have not come to the school yet meet the teacher on their way through the village, or during the market day in the small town. They look at him from all sides and only then start talking:

"Is this not our new teacher? They tell me that the teacher has come, but my children are at the Black Summit or the Foggy Hill, and I say let them be there till I dig out the little potatoes I have, and we will come down. Let the teacher wait a bit."

"It is just to the first of the month, till I come down from the Black Summit, let the children be with me", somewhat more cautiously says another man.

The third parent comes to the school and moans: "My daughter is in the third grade but I need her at home to help me with a small child". It is because his wife has died. He asks the teacher to withdraw her from school and he will bring a goat to the teacher so that he might have milk as well. .

A grandmother cannot send her grandson to school "before washing the clothes ...Children cannot go to school in mouldy clothing".

And so, it is "tight" for everybody, everybody "needs" the children!

It is already deep into November and the children have somewhat filled the classroom. That is all the four grades. Most of them are first grade, though, who do not help their families so much.

The teacher sends the report to the borough and to the district and starts to work with the children he finds in the classroom when he comes in the morning.

Those first days are difficult both for the children and for the teacher. The children are afraid of the teacher and the teacher is nervous to see the half-empty classroom accommodating a combined class of all the four grades. The teacher is apprehensive of the children who will be coming and going because they have work to do at home and because they fear the teacher whom they do not know.

The remote memories that he has of his teachers' college days, of his training in various classrooms and of textbooks in pedagogy, teaching methods and psychology are in complete contrast to everything that he has seen and felt here where he has to work.

There is a handful of children in front of him, but it has to be combined work for all the four grades in one class. What theories and what practices can be and must be applied here? How to work with the small number of children that come there everyday and how to work with those coming and leaving all the time.

Child psychology, the step-by-step approach, teaching with visual aids, perception and concentration or complex teaching, Herbert-Ciler's degrees, or the latest polarisation of individual psychology according to Adler (inferiority, striving for affirmation, compensation), individual approach to disabled children, familiarity with the economical conditions and environment in which the children live... all these things with which his head swarms are merely texts from books.

Translation : Branka Danon

Sadržaj/Content

| | |
|---|-------|
| Izvršaj sa Godišnje skupštine, septembar 2001 | 2 |
| Annual Assembly Report, September 2001 | 3 |
| Intervju: Vesna Ljubić | 4,5 |
| Interview: Vesna Ljubić | 6,7 |
| Lektira: | |
| Filip David: Jezici u jevrejskoj kulturnoj baštini | 8 |
| Readings: | |
| Filip David: Languages in Jewish Cultural Heritage | 9 |
| Rubrika za mlade: | |
| Davor Stojnić: Putovanje u Tajland | 10 |
| Youth Column: | |
| Davor Stojnić: Expedition in Thailand | 11 |
| Promocije knjiga | 12 |
| Book Launches | 12 |
| Literarni prilog: Iz Andelkove književne zaostavštine | 13,14 |
| Literary pages: From Andjelko's Literary Legacy | 14,15 |
| Prenosimo / Naslijeđe | 17 |
| Reprints / Heritage | 18 |



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TURSKI MUSLIMAN POSTAJE JEVREJ

Iz Istanbula izvještava Sam Cohen

Po prvi put Turčin, čiji preci su prešli na islam, je ponovo konvertirao. Prihvatili su ga kao Jevreja prvo turske vlasti, da bi potom to učinio i Bet Din (vjerski sud) Vrhovnog rabinata u Istanbulu.

Tridesetdvogodišnji Iglaz Zorlu – *donme* (nešto kao španski maranos) – dobio je pravnu bitku da se registruje kao Jevrej. Sud u Istanbulu prihvatio je da se u rubriku o religiji u njegovoj ličnoj karti unese Jevrej, umjesto Musliman.

Nakon što je više puta neuspješno tražio od Vrhovnog rabinata Istanbula da mu dozvole konverziju, obratio se civilnim vlastima koje su se konačno složile da ga treba smatrati Jevrejom. Ove sedmice, upravo kada je g. Zorlu potvrđivao na civilnim sudovima svoj jevrejski status, objavio se Bet Din iz Istanbula, da su nezavisno razmatrali slučaj i da su odlučili da ga prihvate kao Jevreja.

G. Zorlu je izjavio reporterima da je sretan što se vratio judaizmu, dodavši da je već do tada živio jevrejskim životom i da se odlučno osjeća Jevrejom. Dosta vremena proveo je u Izraelu učeći hebrejski i judaizam. "U SAD i drugim zemljama žive drugi *donmi* koje su lokalne jevrejske vjerske vlasti prihvatile kao Jevreje", rekao je on.

"Ali u Turskoj ih ne prihvata Vrhovni rabinat, na osnovu zavjeta kojim su se jevrejske vode u XV stoljeću obavezale sultanu Bajazitu II da ni jedan Musliman neće biti primljen u jevrejstvo."

Donmi su Muslimani koji su godinama zadržali jevrejske običaje. Njihova saga započela je 1648. godine, kada se rabin Šabetaj Cevi iz Izmir, proglasio mesijom. Uspio je tada da zadobije nekoliko drugih rabina za sljedbenike, podjelivši tako jevrejsku zajednicu. Na kraju, pod pritiskom Otomanskih vlasti, Cevi ne samo da se odrekao svoje mesijanske uloge, nego je prešao na islam. Hiljade njegovih sljedbenika učinilo je isto, te su otada oni i njihovi potomci poznati kao *donmi*.

Otada je većina *donma* zadržala međusobne bliske veze, pa su se i ženili međusobno. Za neke se zna da su potajno održavali jevrejske praznike i običaje.

Za vrijeme Drugog svjetskog rata u Turskoj su se nacionalnim manjinama nametnuti diskriminatorski porezi na bogatstvo, odnosili i na *donme*. Smatra se da ih sada stotinama živi u Turskoj.

Islamski fundamentalisti se još uvijek odnose diskriminatorski prema *donmima* koje nazivaju "Šabetajcima" i koje ne smatraju pravim Muslimanima. Nedavno su jedne islamske novine objavile niz članaka o *donmima* tvrdeći da iz njihovih redova dolazi dosta poznatih ličnosti, uključivši turskog ministra vanjskih poslova Ismaila Cema. G. Zorlu, koji je pisac i vlasnik izdavačke firme koja nosi ime Cevi, tvrdi da mnogi drugi *donmi* imaju prema judaizmu odnos sličan njegovom.

Ipak je dodao: "Bio je ovo težak slučaj. Ne vjerujem da će drugi *donmi* pokušati isto."

Preneseno uz saglasnost Jewish Chronicle-a od 16.2.2001

NASLIJEDE

Od Regine i Jakova - LADINO

| | | | |
|-----------|----------|------------|---|
| AFIRMADU | USPJEŠAN | SUCCESSFUL | Š |
| ALIGRIJA | VESELJE | JOY | Š |
| ERMANU | BRAT | BROTHER | Š |
| ESPERANSA | NADA | HOPE | Š |
| HIŠBON | OBRAČUN | ACCOUNT | H |
| LIMUT | MOLITVA | PRAYER | H |
| LINDU | LIJEP | HANDSOME | Š |

Š - SREDNJEVIJEKOVNO ŠPANSKOG PORJEKLA

H - HEBREJSKOG PORJEKLA

T - TURSKOG PORJEKLA

Taken from the Sephardi Bulletin Vol. 55 No 4 For July/August 2001

TURKISH MUSLIM BECOMES JEWISH

Sam Cohen Reports from Istanbul

For the first time, a Turkish man whose ancestors converted to Islam has reconverted – having been accepted as Jewish first by the Turkish authorities, then by the Beth Din of Istanbul's Chief Rabbinate.

Ilgaz Zorlu, a 32-year-old *donme* – similar to Spanish Marranos – has won a legal battle to be registered as a Jew. An Istanbul Court agreed that the religion entry in his identity card should be changed from Muslim to Jewish.

After repeatedly – and unsuccessfully – applying to the Istanbul Chief Rabbinate for conversion, he turned to the civil authorities, who eventually agreed that he should be recognised as a Jew. This week, just as Mr. Zorlu was finally establishing his Jewish status in the civil court, the Istanbul Beth Din said it had independently considered the case and had also decided to accept him as Jewish.

Mr. Zorlu told reporters that he was very happy to return to Judaism, adding that he already felt strongly Jewish and lived a Jewish life. He spent time in Israel, studying Hebrew and Judaism. "There are other *donmes* in the US and other countries who have been admitted by the local Jewish religious authorities as Jewish," he said.

"But in Turkey, The Chief Rabbinate does not accept them – on the basis of a pledge made in the 15th century by Jewish leaders to the Sultan Beyazid II that no Muslim would be admitted to Judaism."

The *donmes* are Muslim who have maintained Jewish customs for many years. Their saga began in 1648, when Rabbi Shabetaj Zvi, from Izmir, proclaimed himself the Messiah. He succeeded in recruiting a number of other rabbis as followers, splitting the Jewish community. Eventually, amid pressure from the Ottoman authorities, Zvi not only renounced his claim to be the Messiah, but converted to Islam. Thousands of his followers followed suit, and they and their have since been known as *donmes*.

Since then, most *donmes* have retained close ties with one another, and have intermarried. Some are known secretly to have observed Jewish festivals and tradition.

During the Second World War, a discriminatory Wealth Tax imposed on non-Muslim minorities in Turkey included the *donmes*, hundreds of whom are thought to be living in Turkey today. Islamic fundamentalists still discriminate against the *donmes*, whom they describe as "Shabetaists" and not consider genuine Muslims.

An Islamic newspaper recently ran series of articles about the *donmes*, maintaining that they include a number of prominent figures, including Turkish Foreign Minister Ismail Cem. Mr Zorlu, a writer who owns a publishing firm called Zvi, maintained that many other *donmes* felt as he did about Judaism

But he added: "It was a difficult case. I don't think other *donmes* will try to do the same."

Reprinted with permission from The Jewish Chronicle of 16 February 2001

HERITAGE

Taken from Regina and Jakov - LADINO

| | | | |
|----------|--------------|--------------|---|
| KANTADOR | PJEVAČ | SINGER | Š |
| LOKU | BUDALA | FOOL | Š |
| SALVADOR | SPASILAC | SAVIOUR | Š |
| TIJA | TETKA | AUNT | Š |
| VINTURA | SREĆA | HAPPINESS | Š |
| ZARZAVAT | RAZNO POVRĆE | VEGETABLE MI | T |

Š - MEDIEVAL SPANISH ORIGIN

H - HEBREW ORIGIN

T - TURKISH ORIGIN

U Londonu je 20. decembra 2001. godine u 90-godini umrla ELA KONFORTI. Sahranjena je na jevrejskom groblju Edgwarebury.

On 20th December 2001 at 90, ELA KONFORTI passed away. The funeral has taken place at Edgwarebury cemetery.