

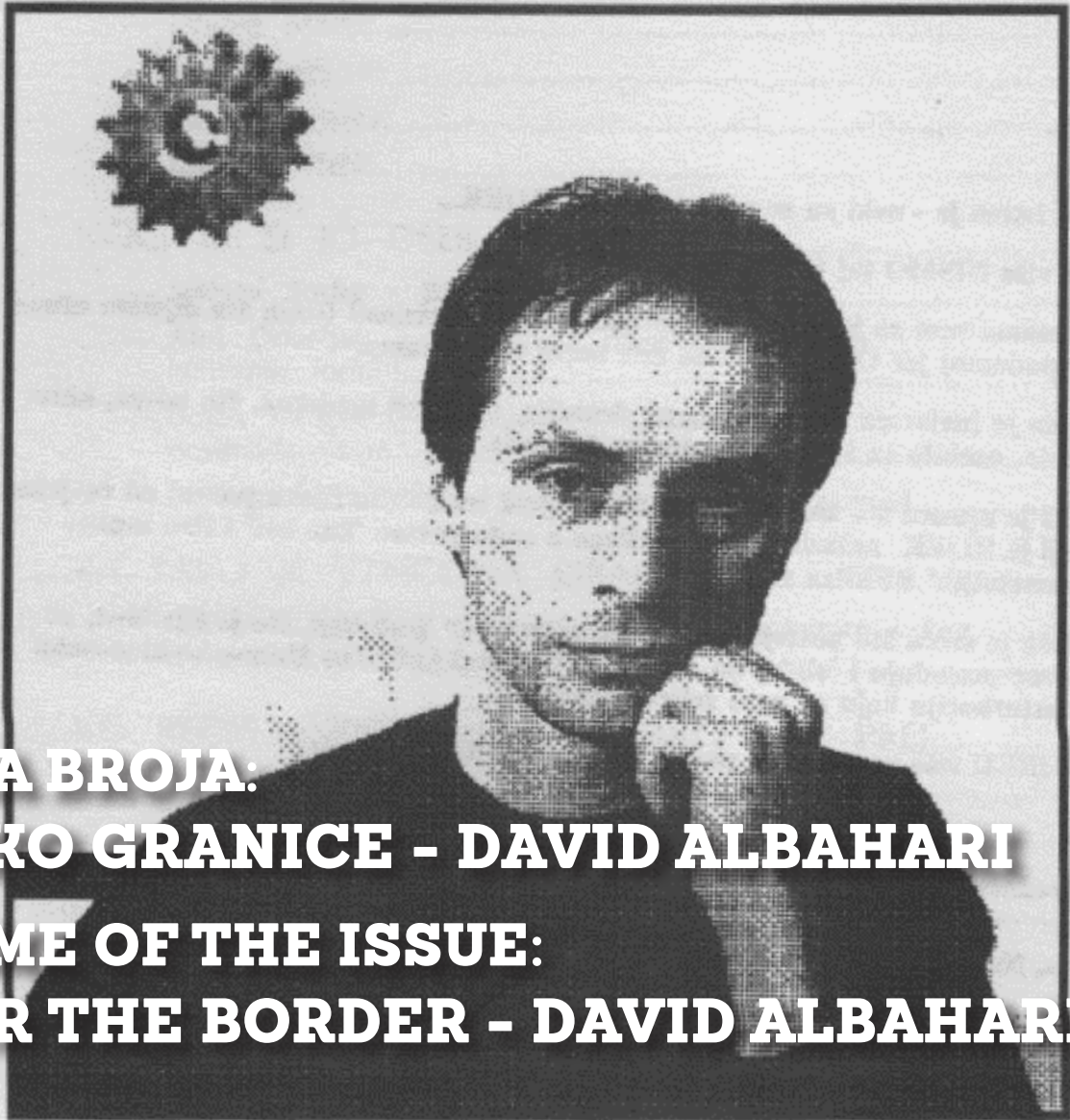


GLASNIK

B'nai B'rith

Gavro Schwartz, Hrvatska

Časopis za židovsku kulturu, civilizaciju i povijest.
Godina 8, broj 32 Zagreb, studeni 2023. Izlazi četiri puta godišnje.



**TEMA BROJA:
PREKO GRANICE - DAVID ALBAHARI**

**THEME OF THE ISSUE:
OVER THE BORDER - DAVID ALBAHARI**

THE VOICE

of B'nai B'rith



Gavro Schwartz, Croatia

Magazine of Jewish Culture, Civilization and History.
Year 8, No. 33, Zagreb, November 2023. Published quarterly.

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Časopis *Glasnik B'nai B'rith* pokrenut je 2016. godine kao digitalni časopis s fokusom na židovsku kulturu, civilizaciju, povijest, kao i aktivnosti židovskih zajednica i pojedinaca te udruge B'nai B'rith u Hrvatskoj. Časopis izlazi četiri puta godišnje u dvojezičnom formatu, na hrvatskom i engleskom jeziku, a svi su brojevi dostupni na <https://www.bnaibrith.hr/hr/>. Svrha časopisa je ukazati na doprinos židovstva u razvoju hrvatske te europske kulture i civilizacije, povezati židovsku i opću javnost, kao i osigurati kontinuitet komunikacije između židovskih zajednica u Hrvatskoj i inozemstvu. Današnji suradnici uključuju judaiste, izraeliste, povjesničare, teoretičare umjetnosti i stručnjake za različita područja iz Hrvatske, Austrije, Indije, Izraela, Amerike, Poljske, Brazila i drugih zemalja.

The Voice of B'nai B'rith was started in 2016 as a digital magazine focusing on Jewish culture, civilization, history, as well as the activities of Jewish communities and individuals and the B'nai B'rith association in Croatia. The magazine is published four times a year in bilingual format, in Croatian and English, and all issues are available at <https://www.bnaibrith.hr/hr/>. The main objective is to point out the contribution of Judaism in the development of Croatian and European culture and civilization, to connect the Jewish and general public, as well as to ensure the continuity of communication between Jewish communities in Croatia and abroad. Today's contributors include scholars from areas of Jewish Studies, Israel Studies, historians, art theorists and experts in various fields from Croatia, Austria, India, Israel, America, Poland, Brazil and other countries.

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Paula Rem, urednica

Uz trideset drugi broj Glasnika B'nai B'rith



Poštovani čitatelji, poštovane čitateljice,

Dok našom Eretz Israel bukta rat, činimo sve što možemo u svojim zajednicama kako bismo ostali čvrsti, dali potporu svojim sunarodnjacima, stali uz njih usred ovog užasnog napada, ali istovremeno obranili sebe i svoje zajednice od antisemitizma. Ovih dana, naši nas nežidovski poznanici zovu i ispituju što se to događa u Obećanoj zemlji, a mi im strpljivo krećemo objašnjavati čitavu genezu izraelsko-palestinskih sukoba, niti ne sluteći da je s njihove strane riječ o antisemitizmu prema definiciji International Holocaust Remembrance Alliance (IHRA). Kakve veze mi kao hrvatski, srpski, američki... Židovi imamo s nečim što se događa drugdje, zašto nas se proziva i traži izjave? Prozvati Židove kao kolektiv za bilo kakav postupak Države Izrael jedna je od sastavnica antisemitizma.

Međutim, rabin Prelević ispravno nas je podučio da fokus, umjesto na antisemitizam, treba stavljati na židovske teme. Umjesto da se bavimo mržnjom, bavimo se sami sobom, svojom kulturom i tradicijom – i opstajemo sada, kao i prethodnih nekoliko tisuća godina. S obzirom na užasna ratna stradanja u Izraelu, vrijedi prisjetiti se pozitivnih događaja vezanih uz Eretz Israel. Ashley Garrett donosi opis ljetne škole

Hebrejskog sveučilišta u Jeruzalemu, namijenjene podučavanju sadašnjih i budućnih poduzetnika. Izrael prednjači u svijetu kao start-up zemlja.

Ovaj broj Glasnika posvećen je nedavno preminulom književniku Davidu Albahariju, o kojemu pišu dvije osobe koje su ga osobno poznavale, Aron Albahari (koji nije s njim u rodu!) i Biljana Majnik ex Papo. Također donosimo intervju Marinka Plazibata s Davidom Albaharijem, proveden oko 1989., izvorno objavljen 1991. godine u časopisu "Rijek". Zanimljivo je vidjeti na koje teme se fokusira ovaj razgovor, proveden prije više od trideset godina, kao i replike Davida Albaharija.

Dugogodišnji urednik Glasnika Darko Fischer donosi izvještaj o izložbi slika Petera Weisza, a prof. dr. sc. Zlata Živaković-Kerže vrijedan i informativan tekst o židovskim čitaonicama u međuratnom Osijeku.

Nadam se da ćemo još prije izlaska ovog broja Glasnika dobiti medijsku informaciju da je rat u Izraelu okončan, na najbolji mogući način. U tom slučaju, ovaj uvodni tekst bit će suvišan.

Am Yisrael chai!

Paula Rem, editor

Editorial to the 32nd Issue of *The Voice of B'nai B'rith*



Dear readers,

As war rages in our Eretz Israel, we are doing everything we can in our communities to stand strong, to support our compatriots, to stand with them in the midst of this terrible attack, but at the same time to defend ourselves and our communities against antisemitism. These days, our non-Jewish acquaintances call us and ask what is happening in the Promised Land, and we patiently begin to explain to them the entire genesis of the Israeli-Palestinian conflict, not even suspecting that on their part it is anti-Semitism according to the definition of the International Holocaust Remembrance Alliance (IHRA). What do we as Croatian, Serbian, American... Jews have to do with something that is happening elsewhere, why are we being called names and asked for statements? Calling out Jews as a collective for any action of the State of Israel is one of the components of antisemitism.

However, Rabbi Prelević correctly taught us that the focus, instead of antisemitism, should be on Jewish topics. Instead of dealing with hatred, we deal with ourselves, our culture and tradition - and we survive now, as we have for the past few thousand years. Considering the terrible war suffering in Israel, it is worth recalling the positive events related to Eretz Israel. Ashley Garrett describes the He-

brew University of Jerusalem's summer school, designed to teach current and future entrepreneurs. Israel leads the world as a start-up country.

This issue of Glasnik is dedicated to the recently deceased writer David Albahari, who is written about by two people who knew him personally, Aron Albahari (who is not related to him!) and Biljana Majnik ex Papo. We also present Marinko Plazibat's interview with David Albahari, conducted around 1989, originally published in 1991 in the magazine "Rijek". It is interesting to see what topics this conversation, conducted more than thirty years ago, focuses on, as well as David Albahari's replies.

Glasnik's longtime editor Darko Fischer reports on the exhibition of paintings by Peter Weisz, and prof. dr. sc. Zlata Živaković-Kerže valuable and informative text about Jewish reading rooms in interwar Osijek.

I hope that even before the release of this issue of Glasnik, we will receive media information that the war in Israel has ended, in the best possible way. In that case, this introductory text will be redundant.

Am Yisrael chai!

Marinko Plazibat

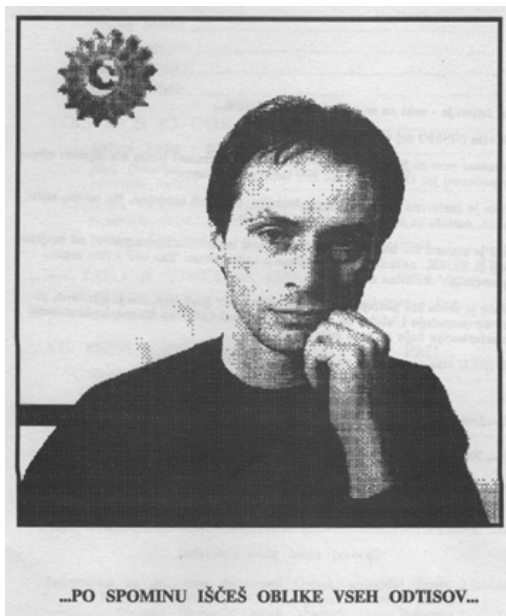
Preko granice vremena i prostora: razgovor s Davidom Albaharijem o književnosti, židovstvu i istini - tri i pol desetljeća kasnije

Marinko Plazibat (*1966., Vrbanja) srednju školu te studij hrvatskoga jezika i književnosti završava u Osijeku. Uređivao je osječki studentski književni časopis Rijek; objavljivao je u Quorumu i Književnom Osijeku; pjesničkim i kritičkim tekstovima te kratkim prozama surađivao je u Poletu, Studentskom listu, Oku, Književnoj reviji, Glasu Slavonije, fanzinu *Noise Slavonische Kunst*. Sudjelovao je na nekoliko znanstvenih skupova i festivala. Priredivač je *Izabranih djela Ferde Bačića i Martina Robotića* (1994). Autor je zbirki pjesama *Postelja od orahove sjene* (1989), za koju je 1988. dobio nagradu za neobjavljeni rukopis autora do 35 godina na Pjesničkim susretima u Drenovcima, te *Vatra. Igre na cesti* (2016). Radi kao nastavnik u osnovnoj školi.

Napomena: Pod naslovom "Handke prelazi granicu", intervju je prvi put objavljen u časopisu "Rijek", 1. / 1991. (str. 5.-10.). U Glasniku 2023. godine prenosimo ga dopuštenjem autora intervjuja.

TIŠINA. Čini mi se uputnim ovom riječju započeti naš razgovor, koliko radi kontrastiranja bučnosti vremena u kojem živimo toliko i zbog snažne prisutnosti njene u pozadini mnogih Vaših prozaičkih motiva u postupaka – kao ideja ili, barem, "sugovornika". U čemu je njena čarobnost, i koliko se tišini možemo približiti pričom?

Čarobnost tišine je, svakako, u njejoj moći da prikrije sve naše greške, da bude jača od naše nemoći. Ona je ideal jer pisac može da uveri sebe da u njoj nema razlike koje, kao kada su u pitanju reči, iskrivljuju značenja i jednu priču pretvaraju u bezbroj priča.



Iz Časopisa "Rijek"

Izvor: sken časopisa "Rijek"

Istina je, naravno, drugačija, nije svaka tišina istina, niti svaka tišina svima govori jednako. Iskreno govoreći, tišina je samo paravan, opravdanje pisca koje često liči na lažno opravdanje iz školskih dana – ona u stvari ništa ne

nudi, a ako nekoga zavara, onda je to samo pisac. Svaka priča, kao i svaka reč, sve više nas udaljava od tišine. Svaka priča, kao i svaka reč, samo je znak našeg novog poraza.

Molio bih da pojasnite odnos tišine i istine. Može li se reći da nizanjem priča – i riječi – poraza suvremeni čovjek ima sve manje potrebe za istinom, a sve više za tišinom?

U nekom apsolutnom obliku, istina i tišina su sigurno istovetne. Problem je u tome što se istina može definisati na bezbroj načina, jer čovek, po usudu svog ustrojstva, teško uspeva da dosegne ravan apsoluta. Potreba za tišinom je znam sticanja dubljeg uvida u prirodu stvarnosti i istine. Ljudi mogu da mere stepen uzajamne bliskosti po vremenu koje provode u zajedničkoj tišini. Čutnje može da priča divne priče. Tako bi moga da zamislim apsolutnu priču: kao tišinu koju delim sa (apsolutnim) čitaocem. Naravno, ukoliko neko prihvata tišinu kao bekstvo od razumevanja istine, ta tišina je samo jedna od laži s kojima živimo. U drugim slučajevima, dobra će biti ona priča koja navodi čitaoca da čuti.

Da li je postmodernistička priča uistinu “dospela u ćorsokak” i hoće i se u nekoj novoj priči osjetiti snažnija prisutnost “sintetičnog života”?

S obzirom da je teško definisati postmodernizam, odgovor o postmodernističkoj priči mora biti uslovan. Neki aspekti te priče su odavno u “ćorsokaku” poput “metaproze”, fragmentaci-

je ili parodiranja, koji su se pretvorili u banalni manirizam. Neki drugi aspekti – nešto što bih nazvao potpunim usredsređivanjem na rečenicu i zgusnutost pripovjedanja – premda već dobro korišćeni, i dalje mogu da se razvijaju. U svakom slučaju život – bez obzira kako ga nazvali – nikada nije iščileo iz postmodernističke proze. Pisanje je uvek izmišljanje, a nije li život upravo jedna izmišljotina?

Na socijalnoj razini tišini bi vjerovatno odgovarala samoća i anonimnost? Ovo, međutim, teško može odgovarati i piscu i društvu?

Grešite! Piscu to svakako odgovara, ali društvo je protiv toga. Ako nešto daje, društvo to hoće da vidi i da uzme svoj procenat (parče zarade, deo privatnosti, itd.) Idealan položaj pisca, po mom dubokom uverenju, jeste dosadašnji položaj jednog Thomasa Pynchona u savremenoj američkoj književnosti. On radi svoj posao sakriven od znatiželje javnosti, piše priče, romane i eseje, publika to čita, kritičari o tome pišu, i to je sve. U društvo u kojem smo do skora živeli od pisca se – kao i od svih ostalih – stalno zahtevalo da izrazi svoju zahvalnost društvu i sistemu, te je bilo nezamislivo da se kod nas pojave nekakvi Pynchoni. To se ogleda u tome što je retko ko od naših pisaca spreman da svoju radnu ljušturu, svoju odeždu pisca, ostavi u radnoj sobi (ili memoriji kompjutera) kada iziđe napolje. Ne, naš pisac izlazi napolje s namerom da pokaže da je upravo on pisac, a ne neko drugi.

I tako će i dalje verovati da su upravo oni pozvani da izmene svet.

Kako gledate na pojave prozivanja intelektualaca poradi “šutnje i odsutnosti društvenog angažmana”? Da li je umjetnost uistinu “dužna dati odgovore na neka (društvena) pitanja”?

Gledam na njih, kao što sam malopre rekao, kao na ostatke vremena jed-noumlja. Pisci – kako je jednom Saul Bellow uzvratilo Salmanu Rushdiju – nemaju nikakve zadatke, već jedino i samo svoju inspiraciju. Prema tome, oni – kao ni ostali umetnici – nisu “dužni” da daju odgovore, jer ih najčešće ni sami ne znaju. Kamo sreće da je velika većina pisaca koja se oglašava i oglašava u ovim burnim vremenima u našoj zemlji odabrala ćutanje kao svoj prirodni izbor! Više bi im se tada moglo verovati.

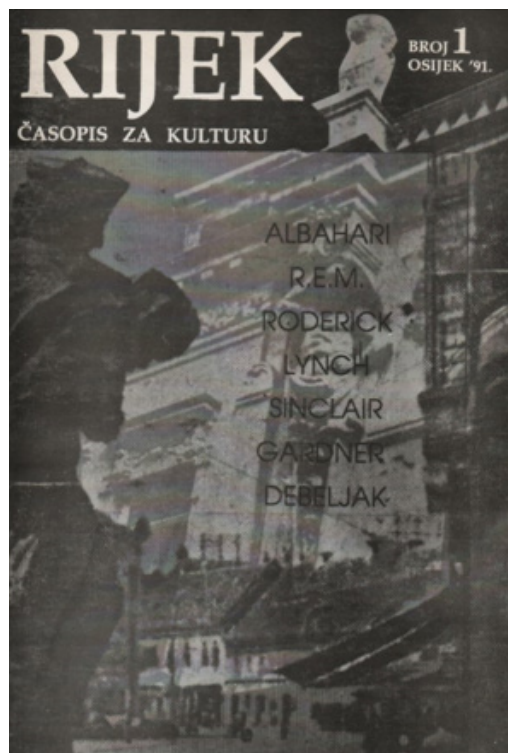
Navodno je Goran Tribuson izjavio da on, uvjetno rečeno, piše u ime gubitnika. U čije ime piše, ili pak koju priču D. Albahari (parafraziram): “pokušava da ispriča a nikako da do nje dopre”?

Samo u svoje, pišem samo u svoje ime. Pisci ne bi trebalo da prihvataju nikakve glasnogovorničke, zastupničke ili društvene uloge, ali svako odlučuje za sebe, zar ne? Pisanje je, za mene, neka vrsta terapije, sticanja samouvida. Kad piše, dosežem stepen istinitosti / iskrenosti do kojeg nikada ne mogu da doprem u stvarnom životu, pa tako ni u ovom razgovoru. Sam sam, doista, svoj svet. Što se također

može protumačiti kao izraz gubitnika. Možda je Tribuson u pravu: svi smo gubitnici na ovom svetu, niko ne dobija. Svako je hroničar svoje samoće, svako piše samo za sebe.

Prevladava li u Vašem doživljaju sadašnjosti tjeskoba, optimizam, neutralnost? Do koje (ili od koje) granice ide postmodernistička ravnodušnost?

Da, kao pisac, u pravu ste, sasvim sam ravnodušan: niko mi ne može oduzeti moje oruđe – moj jezik – čak i kada bi mi odrekli onaj pravi. Kao čovek, međutim, duboko sam uznemiren i zastrašen. S obzirom da, kao Jevrejin, moram da se nosim sa nacionalnim lokalnim strastima, one me ne ushićuju, ne vidim u njima nikakve trijumfe, već ostajem na vetrometini



Iz Časopisa “Rijek”
Izvor: sken časopisa “Rijek”

dok oko mene padaju brojne maske i raznobojni velovi.

Da li Vam se ponekad nameće ideja “bijega” iz ovih prostora ili pak “povratka”? kakav je Vaš doživljaj Amerike, o kojoj jedan lik u *Cinku* kaže: “Mrtvaci su dokaz da Amerika postoji; živi su nestvarni”?

Pisac ima samo jednu zemlju: svoj jezik. Prema tome, nikad ne pomišljam na beg iz svoga jezika, odnosno, čak i kada bih pobegao, poneo bih svoju zemlju sa sobom. Ali tada bi došlo do raskoraka između zemlje tela i zemlje duha, i taj nesklad bi negde ostavio svoj trag. Mali je broj pisaca koji su ostali neozleđeni u tom trenju neujednačenih granica (Nabokov, Milosz, Brodski), ali većina se pretvorila u paklenu mašinu frustracije, telesnih i duhovnih nezadovoljstava. Međutim, danas, imajući u vidu našu aktuelnu situaciju, beg – u smislu u kojem ga Vi, pretpostavljam, koristite – vidim kao jedino rešenje za opciju raspada Jugoslavije. Bilo koja nova varijanta ove zemlje za mene nije zanimljiva – i tada bih, sa svojom zemljom u svojoj glavi, otišao bilo kuda. Ne među američke mrtvace i čudake; ne u izraelsku provaliju između istorije i stvarnosti; ne u evropsku trulež; već, najradije, na kakvo ostrvo, toplo, blago, dovoljno udaljeno od svega...

Kakav odnos imate prema američkim piscima nekad i sad? Koliko su vam zanimljivi pripadnici tzv. NO-GENERATION?

Moje konačno spisateljsko oblikovanje odigralo se pod brižnim nadzorom generacije američkih metaprozaista (Barthes, Barthelme, Coover) i ma koliko oni sada delovali zastarelo ili nostalgичno (kao stari snimci Beatlesa ili Stonesa ili, još bolje, Kinksa), učitelji uvek ostaju učitelji. Naredna generacija, prva generacija tzv. prljavih realista, takođe mi je bila zanimljiva (Carver, Beatty), ali poletarci koji su potom razvodnili taj novi, poetični i iščašeni realizam, i ponovo ga spustili na zemlju, nezanimljivi su mi kao i bilo koji drugi realisti. Ili, da budem iskren, dosadni su za čitanje. Verujem u onu Nabukovljevu tvrdnju da pisci moraju da budu mađioničari, ali da stvari ne smeju da im ispadaju iz rukava. Većina pisaca iz tzv. NO-GENERATION čak i ne znaju da imaju prekratke rukave. Ali, na kraj, kada zanemarimo sve te “banalne” postmodernističke opsednutosti formom, ne bih menjao jednog Bellowa ni za šta na svetu.

U javnosti je znan Vaš angažman u židovskom pokretu. O kakvoj je organizaciji riječ, odnosno, ima li tek kulturne ili i političke pretenzije?

Nije reč ni o kakvom pokretu, već o organizaciji koja već decenijama okuplja celokupno jevrejsko stanovništvo u Jugoslaviji – pre rata na verskoj, a posle rata uglavnom na svetovnoj osnovi (Savez jevrejskih opština Jugoslavije). Ta organizacija, dakle, nema nikakve političke ambicije, već služi kao sporna jugoslovenske jevrejske zajednice

sa evropskim, izraelskim i svetskim jevrejskim institucijama i organizacijama. Njen cilj je pre svega područje vaspitne i kulturne delatnosti, ali isto tako brine i o religijskim i socijalnim aspektima jugoslovenskog jevrejstva, odnosno, o svemu onome što deluje na stvaranje jevrejskog identiteta. Nažalost, poslednjih godina – nakon političkih promena i ambicija nekih vladajućih struktura – jevrejska zajednica našla se u nezahvalnom središtu povećanog interesovanja i svojatanja, što se na najgori mogući način odrazilo na samu zajednicu. Jevreji, naime, ne mogu da budu srpski, bosanski ili hrvatski; oni mogu da budu samo to što jesu: jedinstveni mimo svih drugih podela. Greška u koju sada uleću neki Jevreji (i staju na stranu Ovih ili Onih, tvrdeći da su veći Ovi ili Oni od Ovih ili Onih samih), pokazuje da Jevreji nikada dovoljno ne nauče iz vlastite istorije. Svaka lojalnost te vrste do sada je nagrađivana uglavnom na isti način – pre ili posle Jevreji su završavali na đubrištu istorije ili kao gorivo za lomače i krematorije. Stoga, po mom dubokom uverenju, jevrejska zajednica treba da drži samo jednu stranu: svoju, nastojeći da izgradi vlastiti identitet koji nikome neće nauditi, ali koji također neće nikome dozvoliti da ga na bilo koji način zloupotrebi.

Vašim tekstovima sretno se “šeću” židovska, istočnjačka i zapadnjačka kultura. Šta je ono što vas u svakoj od njih osobito fascinira?

Jevrejsku kulturu osećam kao svoju tradiciju, kao duhovnu obavezu da se u tu tradiciju zagnjurim koliko najbolje umem. Ona je uvek bila deo zapadnjačke kulture, jedan od nejih temelja, ali je nastajala na razmeđu Istoka i Zapada. Ako se ta srodnost ne uočava u tolikoj meri u njihovim religijskim formama, onda je veoma vidna u njihovim mističkim praksama. Verujem da me je to – iskreno govoreći, na skromnom učeničkom nivou – odvelo kulturama Istoka, posebno zen budizmu. Nikada neću postati zen budista, ali uveren sam da je to najbolje učenje koje je stvorio čovekov duh.

I pisci, kao svi ljudi, vole negirati svoju pripadnost jednima, a isticati pripadnost drugim kulturama i grupacijama. Za koju bi se kulturu ponajviše odlučio David Albahari (židovsku, srpsku, evropsku)?

Kao pisac, uvek sam sebe osećao kao jugoslovenskog autora jevrejskog porekla. Znam da prvi deo tog osećanja može danas kod mnogih ljudi da probudi sumnjičavost, ali pripadnost jugoslovenskoj kulturi – bez obzira što danas, zahvaljujući politici, ona prima fantomski izgled i tumačenje – omogućuje umetniku da učestvuje u čudesnom mešanju raznovrsnih uticaja i duhovnih nasleđa. Svako sužavanje kulture je “put u pakao” za stvaralački um. Nisam, naravno, rekao ništa novo. U vremenu globalne kulture i zajedničkih svetskih problema, čin izdvajanja može da označi samo korak unazad, ništa više. Pisac

bi pre trebalo da se oseća kao “čovjek sveta” nego kao “otac nacije” ili “duh naroda”. Dakle, pripadam svim kulturama koje ste naveli, ali i mnogim drugim. Mnogima, avaj, neću nikada moći da pripadam, australijskim domorodcima, na primer, ili Navaho Indijancima.

Slažete li se s A. Jerkovom da Vaša autorska knjiga *Cink* predstavlja “stvaralačku rekapitulaciju Albaharijeve proze” i koji je osnovni pomak u Vašim neobjavljenim pričama / romanu?

Da, Jerkov je u pravu, uz napomenu da to ne predstavlja pravolinijsko ili kružno “svođenje računa”, već označava početak novog navoja na Albaharijevoj proznoj spirali (toj omiljenoj Nabokovljevoj figuri), novi pokušaj da se (ne) ispriča ista priča. U novim tekstovima više nema onog “porodičnog” osećanja koji je prožimao moju dotadašnju prozu, prema sama porodica – kao vlastito iskustvo, dabome – ostaje u središtu moga interesovanja. U kratkim i sasvim kratkim pričama nastojim da ispitam mogućnosti “gustog” proznog tkanja u kojem iščežavaju i subjekt i objekt pripovedanja. U dužoj formi zanimaju me, i dalje, pisanje o pisanju, esklad zamišljenog-napisanog-pročitano, nemoć reči, duhovno autsajderstvo. Sklon sam i enciklopedijskoj strukturi i žanrovskoj parodiji, kakve nalazimo kod Thomasa Pynchona ili Georgesa Percera, ali za njihovo dovršavanje jednostavno nemam vremena.

Na jednom mjestu ste napisali: “Koliko god čovek sumnjao u reči, dobro ih je ponekad propustiti kroz usta”. Kakav je Vaš odnos – u svetlu ove “dopustljive” rečenice – spram književne kritike i teorije? Kakvim vidite “razgovor” kritike s tišinom i (Albaharijevom) pričom?

Ne čitam književnu teoriju i kritiku, osim kad poželim da dobijem informacije o delima i autorima koji me zanimaju, što nikako ne znači da ne uvažavam njihov rad. Svako se bavi svojim zanatom. Postmodernistička kritika je odavno izložila zahtev za zanatom. Postmodernistička kritika je odavno izložila zahtev za belom stranicom i sklonost “tišini”, ali je upotrebila previše reči da bi to izrazila. I pisci i kritičari se bave istim zaludnim poslom: prvi pokušavaju da iskažu neizrecivo, drugi nastoje da protumače nesaznatljivo. U tom kontekstu, Albahari ne može da se požali na spremnost kritičara da “razgovaraju” o njegovoj priči, iako zna da će govoriti o nečemu što više nije njegovo.

Hoćete li nam reći koje ste pisce u posljednje vrijeme čitali i kakav su utjecaj, eventualno, ostavili na Vas?

Tu je, pre svega, već pomenuti Thomas Pynchon i njegov, sedamnaest godina iščekivani, roman *Vineland* koji, bar posle prvog čitanje, nije doneo nikakav tresak već blagi šapat. Možda zbog toga što je to, sa izuzetkom *The Crying of Lot 49*, njegov najčitljiviji roman i ponajviše američkocentričan. Ali on i dalje, pogotovo pošto

sam preveo *Objavu broja 49*, ostaje pozdana, ljubomorna inspiracija. Uživao sam i u knjigama britanskog pisca Martina Amisa, zbirci priča *Ajnštajnova čudovišta* i romanu *Londonska polja*, u kojima je ponovo demonstrirao svoju pripovjedačku virtuoznost. Šteta da ovaj autor nije zanimljiv našim prevodiocima i izdavačima. Naravno, nove izlive ljubomore sam dobijao prilikom svakog susreta sa novim (ili starim) delima Petera Handkea i Thomasa Bernharda. To naprosto ne vredi objašnjavati: Handke jednostavno prelazi svaku granicu koju postavite, to je sve. *Kraj jednog porodičnog romana* Petera Nadasa kao i *Škola za ludake* Saše Sokolova, opčinjavaju svojim tvrdoglavim nastojanjem da svaku rečenicu n abiju snagom cele priče. Kao kaže Nadas – parafrazirajući verovatno talmudsku misao da je ćutanje ograda oko mudrosti – “Svaka rečenica je okvir mudrosti.” Eto, tako bih, bar jednim delom, voleo da izgleda moja nova proza: kao mešavina gornjih (formalnih) uticaja, kao da svaka rečenica trči rekordnu trku na 100 metara, tako da čitalac počinje da gubi dah, ali ipak nastavlja, jer trka je jača od njega, saginje se posle svake tačke, uzima vazduh u bolna pluća, očekuje znak startera u obliku početnog velikog slova, i onda se pretvara u Carla Lewisa.

Kako ocenjujete tokove i domete srpske i hrvatske prozne produkcije u posljednjem desetljeću? Koje biste autore izdvojili?

S godinama, čitanje postaje selektivno i uvid u nacionalnu književnost neumitno se smanjuje. Nastojim da pratim nekoliko autora u čijim delima vidim zanimljiva širenja ili nagoveštaje obnavljanja savremene srpske i hrvatske proze, pisce poput Svetislava Basare, Vladimira Pištala, Žarka Radakovića (pripovedača moje generacije koji još uvek nema objavljenu knjigu), Nemanje Mitrovića, Borisa Gregorića. Kao član redakcije edicije “Prva knjiga” novosadske Matice srpske godinama čitam prve rukopise najmlađih autora, koji me – ukoliko su dobri – više obraduju od novih dela već ustoličenih autora. Ima neke lepote u početku, u iskrenosti prvenca, koju nikakva zrelost ne može da ponovi. I ima neke draži u iščekivanju da pripovedači poput Đorđa Jakova ili Narcisa Agatića, koji su svoje prve knjige objavili u poslednje dvije godine, ponove nešto od te lepote u novim pričama i zbirkama. Mimo tih interesovanja, kada pokušam “objektivno” da sagledam našu proznu situaciju (što znači, suzdržavajući svoju taštinu i zavist), mislim da su mlađi pripovedači u Srbiji uspeli da zatresu prihvaćeni vrednosni establišment i hijerarhiju pisaca, i to u znatno većoj meri nego mlađi autori u Hrvatskoj. Međutim, tek sada, posle ovih stvarnih i nestvarnih društveno-političkih promena, čeka nas još jedno prevrednovanje literature, zasnovano ovog puta na čisto ekonomskim kriterijima. Alternativu će činiti sve one knjige koje se ne prodaju u dovoljno

velikim tiražima, a za najkvalitetnije pisce proglasiće one koji pišu i prodaju velike svetske i domaće bestselere. Još jednu stvar ne smemo da izgubimo iz vida: raspad istočnoevropskog književnog tržišta, donedavno veoma život uz izdašnu pomoć državnih dotacija, presudno će uticati i na prisustvo naših literatura u svetu (taj problem osećaju i druge književnosti na malim jezicima). Bez prevoda na slovenske jezika, bez prevoda u Mađarskoj i Istočnoj Njemačkoj, bićemo u

svetskim razmerima još manji nego što smo ikada bili. Pridodajte tome i već pomenuto uvlačenje u nacionalne ljuštore, a bogami i oklope, pa ćete videti da našu literaturu (čak govorim u jednini, čas u množini – eto uticaja tekuće politike) očekuju tegobna vremena. Taj pogled unapred – sumorni pogled u sumornu budućnost – čini mi se u ovom času značajnijim od pogleda unazad. Uz nadu da ću se pokazati kao rđav prorok.

Marinko Plazibat

Over the Border of Time and Space: a Conversation with David Albahari about Literature, Judaism and Truth - Three and a Half Decades Later

Marinko Plazibat (*1966, Vrbanja) finished high school and university education of Croatian language and literature in Osijek. He was the editor of the Osijek student literary magazine *Rijek*; he published in *Quorum* and *Književni Osijek*; he collaborated with poetic and critical texts and short prose in *Polet*, *Studentski list*, *Oko*, *Književna revija*, *Glas Slavonije*, fanzine *Noise Slawonische Kunst*. He participated in several scientific meetings and festivals. He is the editor of *Selected Works of Ferda Bačić and Martin Robotić* (1994). He is the author of the collections of poems *Postelja od orahove sjene* (1989), for which in 1988 he received the award for an unpublished manuscript by an author under the age of 35 at the Poetry Meetings in Drenovci, and *Vatra. Igre na cesti* (2016). He works as a teacher in an elementary school.

Editorial remark: Under the title "Handke crosses the border", the interview was first published in the magazine "Rijek", 1/1991 (pp. 5-10). In Glasnik 2023, we are publishing it with the permission of the author of the interview.

SILENCE. It seems to me appropriate to start our conversation with this word, as much to contrast the noise of the time we live in as it does to its strong presence in the background of many of your prose motifs in actions - as an idea or, at least, "interlocutor". What is the magic of silence, how close can a written story come towards the silence?

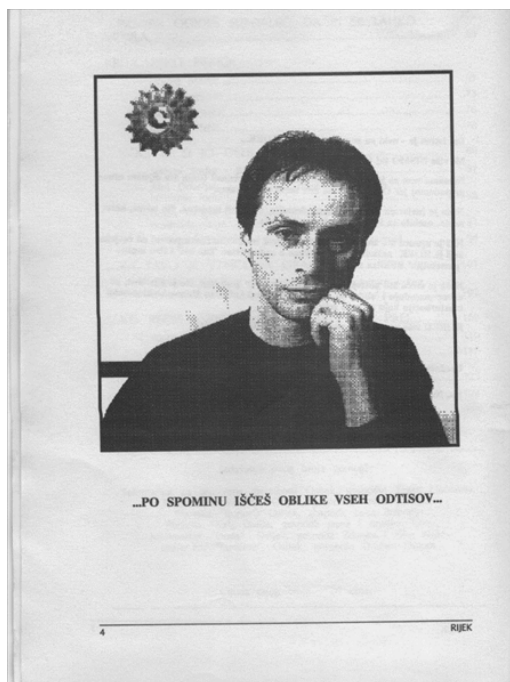
Magic of silence is, certainly, in its power to cover up all our mistakes, to be stronger than our weakness. It is an ideal because the writer can convince himself that the silence does

not contain any differences of meaning, while words can distort meanings and turn one story into countless stories. The truth is, of course, different, not every silence is the truth, and not every silence speaks the same to everyone. To be honest, silence is just a cover, a writer's excuse that often looks like a false excuse from school days - it doesn't really offer anything, and it can only fool the writer. Every story, like every word, takes us further and further away from silence. Every story, like every word, is just a sign of our new defeat.

Could you please clarify the relationship between silence and truth? Can it be said that with the series of stories - and words - of defeat, modern man has less and less need for truth, and more and more need for silence?

In some absolute form, truth and silence are surely identical. The problem is that the truth can be defined in countless ways, because man, due to his constitution, hardly manages to reach the plane of the absolute. The need for silence is a way of gaining deeper insight into the nature of reality and truth. People can measure the degree of mutual closeness by the time they spend in silence together. Silence can tell wonderful stories. That's how I could imagine an absolute story: as a silence that I share with the (absolute) reader. Of course, if someone accepts silence as an escape from understanding the truth, that silence is just one of the lies we live with. In other cases, a story that makes the reader sit in silence is a good one.

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Magazine "Rijek"

Source: scan of the magazine "Rijek"

Has the postmodernist story really "reached a dead end" and will a stronger presence of "synthetic life" be felt in some new story?

Since it is difficult to define postmodernism, the answer about the postmodernist story must be conditional. Some aspects of that story have long been in a "dead end" such as "metaprose", fragmentation or parody, which turned into a banal mannerism. Some other aspects – what I would call the complete focus on the sentence and the condensing of the narrative – although already well used, can still be developed. In any case, life - no matter what you call it - has never emerged from the most modernist prose. Writing is always an invention, and isn't life just an invention?

On a social level, solitude and anonymity would probably suit silence? However, this can hardly suit both the writer and the society?

You are wrong! It certainly suits the writer, but society is against it. If a writer gives something, society wants to see it and take a percentage (part of earnings, author's privacy, etc.). The ideal position of a writer, according to my deep conviction, is the current position of Thomas Pynchon in contemporary American literature. He does his work hidden from public curiosity, he writes stories, novels and essays, the public reads it, critics write about it, and that's all. In the society in which we lived until recently, the

writer - like everyone else - was constantly required to express his gratitude to society and the system, and it was unthinkable that some kind of Pynchon would appear here. This is reflected in the fact that hardly any of our writers are ready to leave their work shell, their writer's clothes, in the writing room (or computer memory) when they go outside. No, our writer goes out with the intention of showing that he is a writer and not something else. They believe that they are called to change the world.

How do you view the phenomena of intellectuals being called out for “silence and absence of social engagement”? Is art really “obliged to give answers to some (social) questions”?

I look at these attitudes, as I said a moment ago, as the remnants of a time of single-mindedness. Writers - as Saul Bellow once retorted to Salman Rushdie - have no tasks, only their inspiration. Therefore, they - like other artists - are not “obliged” to give answers, because most of the time they don't know them themselves. How fortunate that the vast majority of writers who advertised and advertise in these turbulent times in our country chose silence as their natural choice! They could be trusted more than.

Allegedly, the writer Goran Tribuson stated that he was, conditionally speaking, writing in name of those who lose. In whose name are you writing, or what story is David Alba-

hari (I'm paraphrasing): “trying to tell but can't reach it”?

In my own name. I write only in my own name. Writers shouldn't accept any spokesperson, advocacy, or social roles, but it's up to everyone to decide for themselves, right? Writing, for me, is a kind of therapy, gaining self-insight. When I write, I reach a level of truthfulness/honesty that I can never reach in real life, even in this conversation. I am truly my own world. Which can also be interpreted as an expression of one who loses. Maybe Tribuson is right: we all lose in this world, no one wins. Everyone is a chronicler of his solitude, everyone writes only for himself.

Does anxiety, optimism, neutrality prevail in your experience of the present? To what (or from what) limit does postmodernist indifference go?

Yes, as a writer, you are right, I am completely indifferent: no one can take away my tool - my tongue - even if they would cut off my real tongue. As a man, however, I am deeply troubled and horrified. Since, as a Jew, I have to deal with national and local passions, they do not excite me, I see no triumphs in them, but remain in the whirlwind while numerous masks and multi-colored veils fall around me.

Do you sometimes have the idea of “escape” from these areas or “return”? what is your experience of

America, about which one character in Zinc says: “The dead are proof that America exists; the living are unreal”?

A writer has only one country: his language. Therefore, I never think of running away from my language, that is, even if I ran away, I would take my country with me. But then there would be a gap between the land of the body and the land of the spirit, and that disharmony would leave its mark somewhere. There are a small number of writers who remained unscathed in that friction of uneven borders (Nabokov, Milosz, Brodsky), but most turned into a hellish machine of frustration, physical and spiritual dissatisfaction. However, today, bearing in mind our current situation, I see flight - in the sense in which you, I assume, use it - as the only solution for the option of the breakup of Yugoslavia. Any new variant of this country is not interesting to me - and then, with my country in my head, I would go anywhere. Not among America's zombies and weirdos; not into Israel's chasm between history and reality; not into European rot; rather, preferably, to some island, warm, mild, far enough away from everything...

What is your attitude towards American writers then and now? How interesting are the members of the so-called NO-GENERATION?

My final writing formation took place under the careful supervision of a

generation of American metapro-saists (Barthes, Barthelme, Coover) and no matter how outdated or nostalgic they seem now (like old recordings of the Beatles or Stones or, even better, the Kinks), teachers always remain teachers. The next generation, the so-called first generation. of dirty realists, she was also interesting to me (Carver, Beatty), but the Poletarians who then diluted that new, poetic and dislocated reality, and brought it down to earth again, are as uninteresting to me as any other realists. Or, to be honest, they're boring to read. I believe in Nabukov's statement that writers must be magicians, but that things must not fall out of their sleeves. Most writers from the so-called NO-GENERATION don't even know their sleeves are too short. But, in the end, all those “banal” postmodernist obsessions with form aside, I wouldn't trade Bellow for anything in the world.

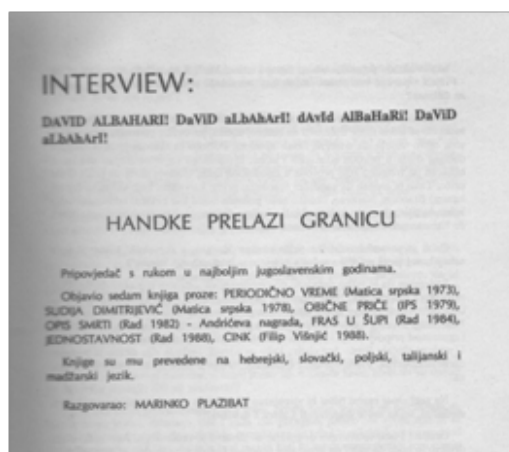
Your involvement in the Jewish movement is known to the public. What kind of organization is it, that is, does it have cultural or political pretensions?

It is not a movement, but an organization that has been gathering the entire Jewish population in Yugoslavia for decades - before the war on a religious basis, and after World War 2 mostly on a secular basis (Association of Jewish Communities of Yugoslavia). That organization, therefore, has no political ambitions, but serves

as a link between the Yugoslav Jewish community and European, Israeli and world Jewish institutions and organizations. It deals primarily with educational and cultural activities, but it also takes care of the religious and social aspects of Yugoslav Jewry, that is, everything that affects the creation of Jewish identity. Unfortunately, in recent years - after political changes and ambitions of some ruling structures - the Jewish community found itself in the ungrateful center of increased interest and appropriation, which reflected in the worst possible way on the community itself. Jews, namely, cannot be Serbian, Bosnian or Croatian; they can only be what they are: unique beyond all other divisions. The mistake that some Jews fall into now (and take the side of These or Those, claiming that These are greater than Those Other Ones), shows that the Jews never learn enough from their own history. Any loyalty of that kind has so far been rewarded in much the same way - sooner or later the Jews ended up in the dustbin of history or as fuel for pyres and crematoria. Therefore, according to my deep conviction, the Jewish community should keep only one side: its own, trying to build its own identity which will not harm anyone, but which also will not allow anyone to abuse it in any way.

Jewish, Eastern and Western cultures happily “walk” with your texts. What is it that particularly fascinates you in each of them?

I feel Jewish culture is my tradition, so I have a spiritual obligation to immerse myself in that tradition as best I can. It has always been a part of Western culture, one of its foundations, but it was created at the border between East and West. If this kinship is not observed to such an extent in their religious forms, then it is very visible in their mystical practices. I believe that - honestly speaking, on a humble student level - led me to the cultures of the East, especially Zen Buddhism. I will never become a Zen Buddhist, but I am convinced that it is the best teaching created by the human spirit.



Magazine “Rijek”

Source: scan of the magazine “Rijek”

And writers, like all people, like to deny their belonging to some, and emphasize their belonging to other cultures and groups. Which culture would David Albahari choose the most (Jewish, Serbian, European)?

As a writer, I have always felt myself to be a Yugoslav author of Jewish origin. I know that the first part of that

feeling can arouse suspicion among many people today, but belonging to the Yugoslav culture - regardless of the fact that today, thanks to politics, it takes on a phantom appearance and interpretation - allows the artist to participate in a miraculous mixing of diverse influences and spiritual heritage. Any narrowing of culture is a "road to hell" for the creative mind. Of course, I didn't say anything new. In a time of global culture and shared world problems, the act of segregating can only mark a step back, nothing more. A writer should rather feel like a "man of the world" than a "father of the nation" or a "spirit of the people". So I belong to all the cultures you mentioned, but also many others. To many, alas, I will never be able to belong, for example, I will never belong to the Australian aborigines or the Navajo Indians.

Do you agree with A. Jerkov that your author's book *Zinc* represents a "creative recapitulation of Albahari's prose" and what is the basic shift in your unpublished stories/novel?

Yes, Jerkov is right, noting that this does not represent a linear or circular "reckoning", but marks the beginning of a new thread on Albahari's prose spiral (that favorite figure of Nabokov), a new attempt to (not) tell the same story. In the new texts, there is no longer that "familiar" feeling that pervaded my previous prose, where the family as a unit - and my own experience, of course - used to be the

center of my interest. In short and very short stories, I try to examine the possibilities of "dense" prose weaving in which both the subject and the object of the narration disappear. In the longer form, I am still interested in writing about writing, the combination of imagined-written-read, impotence of words, spiritual outsidersness. I'm also inclined to encyclopedic structure and genre parody, such as we find in Thomas Pynchon or Georges Peretz, but I simply don't have time to complete them.

In one place you wrote: "As much as a person doubts words, sometimes it is good to let them pass through the mouth". What is your relationship - in the light of this "permissible" sentence - towards literary criticism and theory? How do you see the "conversation" of criticism with silence and (Albahari's) story?

I don't read literary theory and criticism, except when I want to get information about the works and authors I'm interested in, which does not mean that I don't appreciate their work. Everyone practices their own craft. Postmodernist criticism has long since exposed the demand for craft. Postmodernist criticism has long expounded on the demand for the white page and the preference for "silence," but has used too many words to express it. Both writers and critics engage in the same futile business: the former try to express the unspeakable, the latter seek to inter-

pret the unknowable. In this context, Albahari cannot complain about the willingness of critics to “talk” about his story, even though he knows that they will talk about something that is no longer his.

Would you like to tell us which writers you have been reading lately and what kind of influence they have had on you?

There is, first of all, the already mentioned Thomas Pynchon and his seventeen-year-awaited novel *Vineland*, which, at least after the first reading, did not bring any shock but a gentle whisper. Perhaps because it is, with the exception of Lot 49's *The Crying*, his most readable and most American-centric novel. But he still, especially since I translated *Post #49*, remains a reliable, jealous inspiration. I also enjoyed the books of the British writer Martin Amis, the collection of stories *Einstein's Monsters* and the novel *London Fields*, in which he once again demonstrated his storytelling virtuosity. It is a pity that this author is not interesting to our translators and publishers. Of course, I got new outbursts of jealousy every time I encountered new (or old) works by Peter Handke and Thomas Bernhard. It's just not worth explaining: Handke just crosses any boundary you set, that's all. The end of a family novel by Peter Nadas, as well as *School for Lunatics* by Saša Sokolov, fascinates with their stubborn effort to imbue each sentence with the power of the

whole story. As Nadas says – probably paraphrasing the Talmudic thought that silence is a fence around wisdom – “Every sentence is a frame of wisdom.” This is how, at least in part, I would like my new prose to look like: as a mixture of the above (formal) influences, as if each sentence runs a record-breaking 100-meter race, so that the reader begins to lose breath, but still continues, because the race is stronger than him, she bends over after each point, takes air into her aching lungs, waits for the starter's sign in the form of an initial capital letter, and then turns into Carl Lewis.

How do you evaluate the trends and scope of Serbian and Croatian prose production in the last decade? Which authors would you single out?

With age, reading becomes selective and insight into national literature inevitably decreases. I try to follow several authors in whose works I see interesting expansions or hints of renewal of contemporary Serbian and Croatian prose, writers like Svetislav Basara, Vladimir Pištal, Žarko Radaković (a storyteller of my generation who still has no published book), Nemanja Mitrović, Boris Gregorić. As a member of the editorial board of the edition “Prva knjiga” of Novi Sad's Matica Srpska, I have been reading the first manuscripts of the youngest authors for years, which - if they are good - please me more than the new works of established authors. There is

a beauty in the beginning, in the sincerity of the firstborn, that no amount of maturity can repeat. And there is some charm in waiting for storytellers like Đorđe Jakov or Narcis Agatić, who published their first books in the last two years, to repeat some of that beauty in new stories and collections. Despite these interests, when I try to look at our prose situation “objectively” (which means, restraining my vanity and envy), I think that younger storytellers in Serbia managed to shake the accepted value establishment and hierarchy of writers, and to a much greater extent than young authors in Croatia. However, only now, after these real and unreal socio-political changes, we are waiting for another reevaluation of the literature, this time based on purely economic criteria. The alternative will be all those books that are not sold in sufficiently large circulations, and the best writers will be declared to be those who write and sell major international and domestic

bestsellers. We must not lose sight of one more thing: the disintegration of the Eastern European literary market, which until recently was very much alive with the generous help of state subsidies, will have a decisive effect on the presence of our literature in the world (this problem is also felt by other literatures in small languages). Without translations into Slavic languages, without translations in Hungary and East Germany, we will be even smaller in world terms than we have ever been. Add to that the already mentioned entrapment in national shells, and by God, armor, and you will see that our literature (I even speak in the singular, sometimes in the plural - that's the influence of current politics) is facing difficult times. That look ahead - the bleak look into the bleak future - seems to me at this hour more significant than the look back. With the hope that I will prove to be an false prophet.

Aron Albahari

Mojih pet “upoznavanja” Davida Albaharija

Aron Albahari (*1959., Sarajevo) diplomirao je na Pravnom fakultetu u Sarajevu 1984. godine. Od 1992. živi i radi u Beogradu. Posljednjih dvadesetak godina bavi se istraživanjima i pisanjem sadržaja jevrejske tematike. Na konkursu za radove sa jevrejskom temom, koji već 66 godine organizuje Savez jevrejskih opština (ranije Jugoslavije, a sada Srbije) nagrađena su četiri njegova rada. Jedan broj njegovih radova objavljen je u više jevrejskih časopisa bivše Jugoslavije (u Sarajevu, Beogradu, Zagrebu, Podgorici) i Izraela. Jedan rad je objavljen i u sarajevskom *Oslobođenju* (u nedeljnom dodatku *Pogledi – Kratka kronologija Jevrejske zajednice u Bosni i Hercegovini* – 2013, kao koautor), te dva rada u prvom i devetom broju beogradskog časopisa *Alia mundi* – magazina za kulturnu raznolikost (*Porijeklo melodije narodne pjesme “Kad ja pođoh na Bembašu”* – 2017. i “*Ko je bio prorok Jona?*” – 2019). Autor je sedam knjiga.

S Davidom Albaharijem sam se “upoznao” više puta.

Prvi put bilo je to 1977. godine. Imao sam 18 godina i do ruku mi je došla njegova prva knjiga iz 1973. g., zbirka kratkih priča “Porodično vreme”. U tekstu me posebno privuklo njegovo poimenično pominjanje osoba koje sam i sam lično poznao ili znao za njih. Glavna tema priča bile su događajstine u jevrejskim opštinama ili sa jevrejskih ljetovanja (Crikvenica, Lošinj, Kaštel, Zaton). Pisao je o druženjima i zabavnim pitanjima kojima su se pripadnici opština tada bavili: ko je bio obrezan, ko se kome sviđao, ko je uradio kakvu ludoriju. Čitati o tome bio mi je vrlo blisko i simpatično.

Drugi put sam Davida lično upoznao kada je kao predavač i funkcioner Saveza jevrejskih opština Jugoslavije dolazio sa Eugenom Verberom i An-

drijom Pregerom u naše ljetovalište u Pirovcu, koje sam ja pohodio prvo kao učesnik dječjeg ljetovanja, potom kao omladinac, a na koncu kao vaspitač.

Jednom smo prilikom baš ciljano “zajedno i izašli”. Bilo je to u Tel Avivu 1981. godine, kada sam prvi put otišao u Izrael kod mog prijatelja Dorona Frišmana. Doron je ispričao kako je nekoliko dana prije mog dolaska bio u gradskom autobusu u Tel Avivu, a muškarac i djevojka iza njega pričali su na našem jeziku. Premda je Doron Izraelac, njegova je majka bila podrijetlom iz Jugoslavije pa je mogao razumjeti o čemu su razgovarali. Kada su se te osobe rastajale, ženska je imenom pozdravila Davida Albaharija.

Čuvši prezime, moj se prijatelj brencnuo, okrenuo Davidu i upitao ga:

“Jeste li vi neka familija Aronu Albahariju?”

David mu je rekao da nije, ali da me zna. Doron je bio uporan pa mu je rekao da mu ja – Aron, dolazim za par dana, pa da li bi on htio da nas trojica izađemo negdje zajedno. I David je pristao. I tako smo proveli jedno lijepo večer u Tel Avivu razmjenjujući iskustva i doživljaje koji su nas na ovaj ili onaj način vezali za dogodovštine u Jugoslaviji. Sjećam se da je David tada bio u Izraelu kod svojih sa svojim ocem, koji je preminuo nedugo nakon ovog našeg susreta.

Četvrti put sam Davida “upoznao” sredinom osamdesetih, kada je on, sada već kao afirmisani, prepoznatljivi i nagrađeni pisac (1982. godine je dobio Andrićeve nagrade za knjigu “Opis smrti”) dao obiman i opširan intervju u nedeljniku NIN, na bar četiri strane, gdje je predstavljen kao jugoslovenski, srbijanski ali i jevrejski pisac.

Jako mi se sviđjelo što je vrlo artikulirano i jasno govorio o svom identitetu, pogotovo jevrejskom porijeklu. Davao je određene i vrlo upečatljive opservacije na događaje stradanja Jevreja u Drugom svjetskom ratu (*poslušati u: Jevrejska digitalna biblioteka – “Predavanje Arona Albaharija o njegovim knjigama”*: <https://www.jevrejskadigitalna-biblioteka.rs/handle/123456789/1751>) i generalno vrlo javno iskazao svoj jevrejski identitet, što u to vrijeme nije baš bio čest slučaj od strane nekih jevrejskih javnih ličnosti, a sve zbog ne baš dobrih odnosa Jugoslavije sa Izraelom, sa kojim se u suštini identifikovalo i naše jevrejstvo od strane sredine u kojoj smo živjeli.

Peti put sam opet bio s Davidom na jednom jevrejskom seminaru u London (Engleska), valjda 1987. godine. Tu smo bili u grupi predstavnika Saveza jevrejskih opština Jugoslavije.



David Albahari

Izvor: Aron Albahari

Ostala mi je u sjećanju jedna simpatična anegdota kada smo se nas dvojica zajedno zatekli u robnoj kući “Marks & Spencer” s jednakom ‘obavezom’: da našim ukućanima i prijateljicama kupimo maskare određene boje. Iako je David tada sigurno imao više iskustva u putovanjima od mene, obojica smo bili iznenađeni kada smo, tražeći određene maskare i šminku plave boje, od strane prodavačica dobili bezmalo 20 nijansi plave! Ne znajući

koju da odaberemo, mi smo šminku “isprobavali” na svojim rukama i pokazivali ih jedan drugom, pokušavajući da odlučimo koje nijanse trebamo kupiti. U jednom trenutku smo primijetili da nas dvije prodavačice posmatraju i smijulje se, Bog će ga znati šta misleći o nama dvojici!

Poslednji put moga upoznavanja Davida, bile su nesretne godine posljednjeg rata kada je David, prvo 1992. godine zajedno sa Lavoslavom Kadelburgom, a od 1993. do 1994. g. i samostalno, obavljao funkciju predsjednika Saveza jevrejskih opština Jugoslavije. Bilo je to vrijeme kada je kroz Beograd i Srbiju prošlo oko 1.500 članova naših zajednica - izbjeglica iz Bosne i Hercegovine ali i iz Hrvatske, među kojima sam bio i ja, kada je on pokazao izuzetnu angažovanost i snalažljivost u komunikaciji i sa lokalnim vlastima, i ambasadama, i s međunarodnim jevrejskim organizacijama (JOINT-SAD/Francuska, SOHNUT-Izrael, JIAS-Kanada, jevrejske organizacije u Velikoj Britaniji, Francuskoj, Švajcarskoj, Belgiji, Austriji, Švedskoj, Australiji, itd.). Njegovi odlasci na službena putovanja obezbjeđivali su nam potrebne finansije, ali i praktičnu pomoć fizičkog donošenja u koferima prijeko potrebnih lijekova koji su bili u nestašici za naše starije članove. Jednom je prilikom čak morao potkupiti međunarodnog oficira kontrolora (u konkretnom slučaju britanskog) na mađarsko-srbijanskoj granici, kako bi mu dopustio unijeti te

lijekove u Jugoslaviju. David se zaista svojski nosio s olovnim vremenima.

Daljnje okolnosti odnose se na moje zapošljavanje u Savezu. Jednog dana David mi je rekao da će Savezu trebati novi zaposleni jer su mnogi dotadašnji uposlenici otišli u penziju: gospođa Lili, Luci Petrović, Joža Erlih, a Bucco-Danijel Verber iselio je za Izrael.

Pitao me: “Misliš li negde iseljavati ili ostaješ ovde? Jer ako ostaješ, evo, prijavi se”.

Poslije mnogo godina moga volonterskog angažovanja u jevrejskoj zajednici, prvo u Sarajevu (v.d. predsjednika Omladine, član Vijeća JO Sarajevo, jedan od dva zamjenika predsjednika JO Sarajevo, vaspitač u Pirovcu), a potom i u Kancelariji JO Sarajevo u Beogradu (jedno vrijeme i kao predsjednik iste), opirao sam se ideji da “postanem profesionalac” u zajednici u Srbiji, ali ipak se to desilo. Nije to bilo po “prezimenjačkoj liniji”, već je Savezova komisija, od četiri prijavljena kandidata (sva četiri iz BiH jer se niko iz Beograda nije prijavio budući da je u to vrijeme plata baš bila simbolična – a još na 'tom mjestu' i pripravnika) izabrala mene. Dakle, iako David o tome nije u potpunosti odlučio, ipak je bio savremenik i svjedok moga “ostajanja ovdje”!

Sjećaću ga se sa vrlo dragim i lijepim uspomnama!

Zihrono livraha.

Aron Albahari

Five Times I Met David Albahari

Aron Albahari (*1959, Sarajevo) graduated from the Faculty of Law in Sarajevo in 1984. He lives and works in Belgrade since 1992. For the last twenty years, he has been researching and writing content on Jewish topics. At the competition for works with a Jewish theme, which has been organized for 66 years by the Association of Jewish Communities (formerly of Yugoslavia, now of Serbia), four of his works were awarded. A number of his works were published in several Jewish magazines of the former Yugoslavia (in Sarajevo, Belgrade, Zagreb, Podgorica) and Israel. One article was also published in Sarajevo's *Oslobođenje* (in the weekly supplement *Pogledi - Short Chronology of the Jewish Community in Bosnia and Herzegovina* - 2013, as a co-author), and two articles in the first and ninth issues of the Belgrade magazine *Alia mundi - the magazine for cultural diversity* (*The origin of the melody of the folk song "When I went to Bembaša"* - 2017 and *"Who was the prophet Jonah?"* - 2019). He is the author of seven books.

I "met" David Albahari several times.

The first time was in 1977 I was 18 years old. I got my hands on his first book from 1973, a collection of short stories "Family Time". Reading the text, I really liked the fact that his characters had names of persons whom I personally knew or heard about. The main theme of the stories were events in Jewish communities or from Jewish summer vacations (Crikvenica, Lošinj, Kaštel, Zaton). He wrote about gatherings and fun questions that the members of the communities were dealing with at that time: who was circumcised, who liked whom, who did what kind of prank. Reading about it was very close and sympathetic to me.

The second time I met David personally was when he came with Eugen Verber and Andrija Preger to our Summer Resort in Pirovac as a lectu-

rer and official of the Association of Jewish Communities of Yugoslavia. I visited Summer Resort many times, at first as a child, then as a youth, and finally as a teacher.

On one occasion, we specifically "went out together". It was in Tel Aviv in 1981, when I went to Israel for the first time to visit my friend Doron Frishman. Doron told me that a few days before my arrival he was on a city bus in Tel Aviv, and the man and girl behind him were talking in our language. Although Doron is Israeli, his mother was originally from Yugoslavia, so he could understand what they were talking about. When these persons were parting, the woman greeted David Albahari by name.

Hearing the last name, my friend flinched, turned to David and asked him:

"Are you a relative of Aron Albahari?"

David told him that he wasn't, but that he knew me. Doron was persistent, so he told him that I - Aaron, was coming to him in a couple of days, so would he like the three of us to go out together. David agreed, so we spent a nice evening in Tel Aviv exchanging experiences that connected us in one way or another to the events in Yugoslavia. I remember that David was then in Israel with his family with his father, who passed away shortly after our meeting.

The fourth time I "met" David was in the mid-eighties, when he, now as an established, recognizable and awarded writer (in 1982 he received the Andrić award for the book "Description of Death"), gave an extensive and extensive interview in the weekly magazine NIN, for at least four abroad, where he was presented as a Yugoslav, Serbian and Jewish writer.

I really liked that he spoke very articulately and clearly about his identity, especially his Jewish origin. He gave specific and very striking observations on the events of the suffering of Jews in the Second World War (listen in: Jevrejska digitalna biblioteka - "Lecture by Aron Albahari on his books": <https://www.jevrejskadigitalna-biblioteka.rs/handle/123456789/1751>) and in general expressed his Jewish identity very publicly, which at that time was not a very common case for some Jewish public figures, all because of the not very good relations between Yugoslavia and Israel, with

which our Jewishness was essentially identified by the environment in which we lived.

I was with David again for the fifth time at a Jewish seminar in London (England), probably in 1987. We were there in a group of representatives of the Association of Jewish Communities of Yugoslavia.

I remember a funny anecdote when the two of us went to the "Marks & Spencer" department store with the same 'obligation': to buy our housemates and friends mascaras of a certain color. Although David must have had more experience in traveling than me, we were both surprised when, looking for certain mascaras and make-up in blue color, the saleswomen showed us almost 20 shades of blue! Not knowing which one to choose, we "tried" the makeup on our hands, trying to decide which shades we should buy. At one point, we noticed that two saleswomen were watching us and laughing. God knows what they thought of the two of us!

The last time I met David was during the unfortunate years of the last war, when David, first in 1992 together with Lavoslav Kadelburg, and from 1993 to 1994 independently, served as the president of the Association of Jewish Communities of Yugoslavia. It was a time when about 1,500 members of our communities passed through Belgrade and Serbia - refugees from Bosnia and Herzegovina

but also from Croatia, including me, when he showed exceptional engagement and resourcefulness in communication with local authorities, and embassies, and with international Jewish organizations (JOINT-USA/France, SOHNUT-Israel, JIAS-Canada, Jewish organizations in Great Britain, France, Switzerland, Belgium, Austria, Sweden, Australia, etc.). His departures on official trips provided us with the necessary finances, but also the practical help of physically bringing much-needed medicines in suitcases that were in short supply for our older members. On one occasion, he even had to bribe an international control officer (in this particular case, a British one) at the Hungarian-Serbian border, in order to allow him to bring these drugs into Yugoslavia. David really handled well those difficult times.

Further circumstances relate to my employment in the Association of Jewish Communities of Yugoslavia. One day, David told me that the Association would need new employees because many of the previous employees had retired: Mrs. Lili, Luci Petrović, Joža Erlih, and Buco-Daniel Verber had moved to Israel. He asked

me: "Are you thinking of emigrating or are you staying here? If you are staying here, you can apply".

After many years of my volunteer involvement in the Jewish community, first in Sarajevo (acting president of Youth, member of the Council of Jewish Youth Sarajevo, one of the two deputy presidents of Jewish Youth Sarajevo, teacher in Pirovac), and then in the Office of Jewish Youth Sarajevo in Belgrade (at one time also as president same), I resisted the idea of "becoming a professional" in the community in Serbia, but it happened anyway. It was not according to the "surname line", but the Federation's commission, out of four registered candidates (all four from Bosnia and Herzegovina, because no one from Belgrade applied, since at that time the salary was symbolic - and in 'that place' also an intern) chose me. So, although David did not completely 'decide' about it, he was still a contemporary and a witness to my "staying here"!

I will remember him with very fond and beautiful memories!

Zihrono livraha.

Biljana Majnik ex Papo

Sjećanje na Davida Albaharija (1948. – 2023.)

Biljana Majnik ex Papo (*1964. Bijeljina, BIH) u ranom djetinjstvu doselila je s obitelji u Osijek, gdje je završila osnovnu i srednju Upravnu školu. Od ranih 1970ih godina, aktivna je članica Židovske općine Osijek. Dugo vremena djeluje kao predsjednica Ženske sekcije ŽO, a danas je dopredsjednica. Zaposlena je u Udruzi paraplegičara i tetraplegičara Osječko-baranjske županije, gdje radi kao administratorica zadužena za provođenje nacionalnih i europskih projekata.

David Albahari bio je književnik, prevoditelj, esejist i antologičar židovskog podrijetla. Rođen je 15. ožujka 1948. godine u Peći na zapadu Kosova gdje je završio osnovnu školu. U Zemunu je završio gimnaziju. Studirao je engleski jezik i anglistiku na Filozofskom fakultetu u Zagrebu. Bio je čovjek velike energije i discipline, čitajući i po osam sati na dan, ali je i pored toga nalazio vremena za druš-

tvne aktivnosti. Poznat je i po tome što je organizirao prvu peticiju za legaliziranje marihuane u Jugoslaviji kasnih osamdesetih godina. U razdoblju od 1973. i 1994. godine radio je u redakcijama više beogradskih i novosadskih časopisa i izdavačkih kuća. 1991. godine postao je predsjednik Saveza jevrejskih opština Jugoslavije. Sudjelovao je u organiziranju evakuacije židovskog stanovništva iz



Ženi Lebl, Daniel Verber, David Albahari na programu

Izvor: Ana Lebl

Sarajeva. Zajedno s Acom Singerom osnovao je Jevrejsku kulturnu i humanitarnu fondaciju "Sabitaj Buki Finci" sa sjedištem u Zemunu s namjerom pomaganja darovitim autorima i očuvanju židovske kulture, ostavštine i identiteta. 1994. godine preselio se s obitelji u Kanadu, a od 2015. godine živio je u Zemunu. Tijekom intervjua, nije volio davati odgovore na aktualna politička pitanja. Javnost je kroz analizu njegovih djela, u kojima se često sreću povijesne i političke situacije, otkrivala njegove stavove. Volio je čitati sve što mu je došlo pod ruku, uživao je u gledanju filmova, a slušao je jazz, rock&roll te reggae glazbu.

Njegove kratke priče većinom su bile autobiografske, a prva zbirka priča zvala se *Porodično vreme* (1973), nakon koje slijede: *Obične priče* (1978.), *Opis smrti* (1982.), *Fras u šupi* (1984.), *Jednostavnost* (1988.), *Pelerina* (1993.), *Izabrane priče* (1994.), *Neobične priče* (1999., 2002.), *Drugi jezik* (2003., 2005.), *Senke* (2006.), *Svake noći u drugom gradu* (2008.), *21 priča o sreći* (2017.). Osim kratkih priča, napisao je i sljedeće romane: *Sudija Dimitrijević* (1978.), *Cink* (1988.), *Kratka knjiga* (1993.), *Snežni čovek* (1995.), *Mamac* (1996.), *Mrak* (1997.), *Gec i Majer* (1998.), *Svetski putnik* (2001.), *Pijavice* (2006.), *Marke* (2006.), *Ludvig* (2007.), *Brat* (2008.).

Široj publici poznat je od 1982. godine kada je za pripovijetke «Opis smrti» dobio Andrićevu nagradu. Dobitnik je NIN-ove nagrade za roman "Ma-

mac" 1996. godine, a u Skopju je 2016. godine osvojio prvu nagradu na festivalu Druga priča, nagradu „Stanislav Vinaver“, nagradu „Branko Ćopić“, nagradu Narodne biblioteke Srbije za najčitaniju knjigu godine, nagradu grada Beograda, Vitalovu nagradu za knjigu godine, nagradu „Balkanika“ za najbolji roman objavljen na nekom od balkanskih jezika u 1997. godini, nagradu „Most-Berlin“. Posljednju nagradu Vilenica 2012. godine dodijelilo mu je Društvo slovenskih pisaca. Njegova djela prevedena su na dvadesetak jezika, a on je preveo veliki broj knjiga, priča, pjesama i eseja američkih, britanskih, australijskih i kanadskih pisaca, kao što su Sol Belou, Isaac Bashevis Singer, Vladimir Nabokov, Margaret Atwood, Thomas Pynchon i dramske tekstove Sama Sheparda, Jaksona Shermana...

Već u osnovnoj školi, David Albahari bio je svjestan svog porijekla i pamtio je kako ga je učitelj pitao što je po nacionalnosti. Nakon što je odgovorio na pitanje, učitelj mu je rekao: „Pazar vas još ima živih?“ David nije zamjerio učitelju taj komentar, ali mu je ostao u sjećanju. Često je s obitelji ljetovao u židovskim odmaralištima gdje je učio o židovskim običajima, pjesmama na hebrejskom jeziku i mnogo toga o državi Izrael u koju je često putovao. U njegovoj obitelji su se držali židovskih običaja i obilježavali židovske praznike. Njegov otac bio je liječnik te aktivan član općine i nakon umirovljenja. David Albahari

rođen je iz drugog braka i majke i oca koji su u vrijeme holokausta izgubili svoje najbliže.

Imala sam sreću i čast upoznati ga u Pirovcu u židovskom odmaralištu gdje je često držao predavanja zajedno s Eugenom Verberom i družio se s djecom i mladima. U svojoj kućnoj knjižnici imam njegovu knjigu "Porodično vreme" koju sam pročitala i tada, a i mnogo godina kasnije s velikim zadovoljstvom. Sjećam ga se kao jednostavnog, skromnog, strpljivog i

na svaki način zanimljivog čovjeka od kojeg se štošta moglo čuti i naučiti.

David Albahari preminuo je 30. srpnja 2023. godine, a sahranjen je na Jevrejskom groblju u Beogradu 4. kolovoza 2023. godine. U ime jevrejske zajednice Srbije, od čuvenog književnika oprostio se Aleksandar Gaon, kao i mnogi predstavnici kulturnog života koji su cijenili njegov lik i djelo. Ispraćen je dostojanstveno uz jazz glazbu.

Biljana Majnik ex Papo

Remembering David Albahari (1948.-2023.)

Biljana Majnik ex Papo (*1964, Bijeljina, Bosnia and Herzegovina) moved with her family to Osijek in her early childhood, where she completed elementary and secondary school. Since the early 1970s, she has been an active member of the Jewish Community Osijek. For a long time, she acted as the president of the Women's Section of the Jewish Community Osijek and today she is the vice-president. She is employed at the Association of Paraplegics and Tetraplegics of Osijek-Baranja County, where she works as an administrator in charge of implementing national and European projects.

David Albahari was a writer, translator, essayist and anthologist of Jewish origin. He was born on March 15, 1948 in Peja in the west of Kosovo, where he finished elementary school. He finished high school in Zemun. He studied English language and English studies at the Faculty of Philosophy in Zagreb. He was a man of great energy and discipline, reading for eight hours a day, but he still found time for social activities. He is also known for organizing the first petition for the legalization of marijuana in Yugoslavia in the late eighties. Between 1973 and 1994, he worked in the editorial offices of several Belgrade and Novi Sad magazines and publishing houses. In 1991, he became the president of the Union of Jewish Municipalities of Yugoslavia. He participated in organizing the evacuation of the Jewish population from Sarajevo. Together with Aca Singer, he founded the Jewish cultural and humanitarian foundation "Sabitaj Buki Finci" based in Zemun with the intention of helping gifted authors and pre-

serving Jewish culture, heritage and identity. In 1994, he moved with his family to Canada, and since 2015 he has been living in Zemun. During the interview, he did not like to give answers to current political issues. Through the analysis of his works, which often meet historical and political situations, the public discovered his views. He liked to read everything he could get his hands on, enjoyed watching movies, and listened to jazz, rock&roll and reggae music.

His short stories were mostly autobiographical, and the first collection of stories was called *Porodično vreme* (1973), followed by: *Obične priče* (1978.), *Opis smrti* (1982.), *Fras u šupi* (1984.), *Jednostavnost* (1988.), *Pelarina* (1993.), *Izabrane priče* (1994.), *Neobične priče* (1999., 2002.), *Drugi jezik* (2003., 2005.), *Senke* (2006.), *Svake noći u drugom gradu* (2008.), *21 priča o sreći* (2017.). Apart from short stories, he wrote the following novels: *Sudija Dimitrijević* (1978.), *Cink* (1988.), *Kratka*

knjiga (1993.), *Snežni čovek* (1995.), *Mamac* (1996.), *Mrak* (1997.), *Gec i Majer* (1998.), *Svetski putnik* (2001.), *Pijavice* (2006.), *Marke* (2006.), *Ludvig* (2007.), *Brat* (2008.).

He has been known to a wider audience since 1982, when he received the Andrić Award for the short stories "Description of Death". He won the NIN award for the novel "Mamac" in 1996, and in 2016 in Skopje he won the first prize at the Other Story festival, the "Stanislav Vinaver" award, the "Branko Ćopić" award, the National Library of Serbia award for the most read book of the year, award of the city of Belgrade, Vital's award for the book of the year, "Balkanika" award for the best novel published in one of the Balkan languages in 1997, "Most-Berlin" award. The last Vilenica prize was awarded to him in 2012 by the Society of Slovenian Writers. His works have been translated into twenty languages, and he has translated a large number of books, stories, poems and essays by American, British, Australian and Canadian writers, such as Sol Below, Isaac Bashevis Singer, Vladimir Nabokov, Margaret Atwood, Thomas Pynchon and dramatists. lyrics by Sam Shepard, Jackson Sherman...

Already in elementary school, he was aware of his origin and remembered how the teacher asked him what his nationality was. After Albahari answered he was Jewish, the teacher said to him "So are you still alive?"

David did not blame the teacher for saying this, but it remained in his memory. He often vacationed with his family in Jewish resorts where he learned about Jewish customs, songs in the Hebrew language and much about the state of Israel, to which he often traveled. His family followed Jewish customs and observed Jewish holidays. His father was a doctor and an active member of the Jewish Community even after retirement. David Albahari was born from the second marriage of a mother and father who lost their loved ones during the Holocaust.

I had the good fortune and honor to meet him in Pirovac at a Jewish resort where he often gave lectures together with Eugen Verber and socialized with children and young people. I have his book "Family Time" in my home library, which I read then and many years later with great pleasure. I remember him as a simple, modest, patient and in every way interesting man from whom you could hear and learn a lot.

David Albahari died on July 30, 2023, and was buried at the Jewish Cemetery in Belgrade on August 4, 2023. On behalf of the Jewish community of Serbia, Aleksandar Gaon said goodbye to the famous writer, as did many representatives of cultural life who appreciated his character and work. He was given a dignified send-off with jazz music.

Ashley Garrett

Startup ljetno u Izraelu: međunarodna ljetna škola iz biznisa i administracije na Hebrejskom sveučilištu u Jeruzalemu

Ashley Garrett (*1992., Georgia / SAD) je savjetnica za globalna pitanja u *Kendall & Kendrick Consulting Group* i suizvršna direktora te članica izvršnog odbora u *Global Humanitarians Unite Inc.* Diplomirala je pravo sa specijalizacijom iz ljudskih prava i tranzicijske pravde na Hebrejskom sveučilištu, a preddiplomski studij međunarodnih poslova završava na Sveučilištu Georgia. Tijekom prethodnog desetljeća, objavljivala je članke na temu Izraela u časopisu Sveučilišta Bar Ilan i u biltenu Pravnog instituta Zachor. Dobila je nagradu Hillel Israel 2015. godine na Sveučilištu Georgia za organizaciju proizraelske studentske zajednice na kampusu. Radi za *iArgento*, povezujući američke investitore s izraelskim startup ekosustavom.

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Minimalni održivi proizvod, usklađenost proizvoda s tržištem, ponuda vrijednosti, procjena poduzeća, izlazna strategija – u svakodnevnom životu često čujemo da izvršni direktori, poduzetnici i investitori koriste ove pojmove. Prije

srpnja 2023., nisam razumjela poslovnu terminologiju. Samo dva mjeseca kasnije, u rujnu 2023. uzbuđeno sam pratila cjelokupni program *Bridge Builders Connect Technology Association of Georgia (TAG)*. S velikim zanimanjem



Sudionici TIP programa

Izvor: Ashley Garrett

slušala sam razgovore korporativnih vođa i poduzetnika o njihovim modelima prihoda, prethodno predstavljena u 10-minutnim prezentacijama. Moje razumijevanje poslovnih koncepata toliko je poraslo da sam tijekom konferencije *Venture Atlanta* uspijevala čak predvidjeti sadržaj slajdova kad sam vidjela osnovnu temu – ponuda vrijednosti. Čak sam uspjela predvidjeti da će izvršni direktor tekstaškog startupa pred 1500 investitora i poduzetnika predstaviti model poslovanja inspiriran Guyem Kawasakijem u deset slajdova. Toliko dubinsko razumijevanje poslovne terminologije i ekonomskih koncepata stekla sam na kratkom, šestotjednom specijalnom međunarodnom programu iz biznisa i administracije u Jeruzalemu.

Od srpnja do kolovoza 2023. sudjelovala sam u međunarodnom transdisciplinarnom inovacijskom programu (TIP) koji organizira Hebrew University Business School, gdje su bile obuhvaćene mnoge teme iz područja biznisa i administracije. Za ovaj ljetni program saznala sam tijekom Digital Open Daya, na kojem sam sudjelovala zajedno s 300 drugih alumni-studenata Hebrejskog sveučilišta u Jeruzalemu. Naama Oryan-Kaplan, direktorica HUII-jevog odjela za međunarodni marketing, poslala mi je detaljne informacije u vezi s TIP-om i toplo mi preporučila da se prijavim za program, čak ponudivši i stipendiju. Sadržaji su me jako zaintrigirali te sam odmah predala prijavnici. Dobivši

prihvatno pismo, rezervirala sam prekrasan smještaj u srcu Jeruzalema i povratni let Delta na relaciji Atlanta – Tel Aviv.

Svaki odlazak u Izrael čini mi se kao dugoočekivani povratak kući. Ovo je bio moj sedmi posjet Svetoj zemlji i treće sudjelovanje na sveučilišnom programu nakon završetka preddiplomskog studija. Ubrzo nakon slijetanja, ukrcala sam se na vlak od zračne luke Ben Gurion do jeruzalemske postaje Yitzhak Navon. Ostavivši stvari u apartmanu, osjećala sam veliku smirenost na putu prema kampusu svog nekadašnjeg sveučilišta. S obzirom na moje radno iskustvo u sektoru neprofitnih organizacija te obrazovanja u sferi međunarodnih poslova i prava, osjećala sam da je moje znanje iz ekonomije nedovoljno da bih mogla pratiti program ravnopravno sa studentima koji već imaju diplome iz biznisa i administracije. Međutim, predavači u TIP programu briljantno su uspjeli premostiti taj jaz u znanju: iznenadila sam se s kojom lakoćom su uspijevali objasniti veoma složene koncepte iz ekonomije. Materijali su bili predstavljeni na jednostavan i razumljiv način kako bi čak i osobe bez prethodnog znanja iz tog područja mogle razumjeti osnove poduzetništva, što je bilo itekako korisno za one koji tek ulaze u svijez biznisa.

Program mi je jako pomogao izoštriti vještine kreativnog poslovnog razmišljanja. Zanimljiv i sveobuhvatan nastavni plan sastojao se od praktič-

nih radionica i interaktivnih grupnih rasprava, a bilo je organizirano i nekoliko obilazaka izraelskih visokotehnoloških startupa u Jeruzalemu i Tel Avivu. Imali smo prilike razgovarati s mnogim stručnjacima za startup ekosustave. Mojoj skupini predavali su, među ostalima, direktor *AtoBe Startup Accelerator* Michael Mizrahi, i akademski direktor *Asper centra za poduzetništvo i inovacije* dr. Dan Marom. Mnogi drugi predavači, poduzetnici i investitori rizičnog kapitala objasnili su nam pravne osnove na kojima se temelje startup firme, važnost upravljanja projektima i načine prikupljanja sredstava. Obilasci firmi također su pridonijeli ukupnom uspjehu TIP-a. Istaknula bih posjet Start-Up Nation Centralu kao najvažniji događaj programa. Tijekom posjeta, naučila sam mnogo o velikom međunarodnom utjecaju Izraela na tehnologiju i inovacije.

Također smo imali priliku praktično primijeniti vještine koje smo naučili. Jedan od zadataka uključivao je dizajniranje plana poslovnog modela, predstavljanje ideje skupini i pridruživanje timovima za predstavljanje konačne startup ideje na *Demo danu*. Sudionici su predstavili inovativna rješenja u pogledu revolucioniranja međunarodnih putovanja, klimatskih promjena, ljudskih potencijala i sektora zabave.

Iako sam stekla golemu količinu znanja slušajući instruktore i posjećujući startupove, također sam naučila ne-

procjenjive lekcije od svoje talentirane i raznolike grupe kolega. Sudionici programa dolazili su iz jedanaest zemalja, uključujući Brazil, Indiju, Francusku i Južnu Koreju. Njihove jedinstvene perspektive i sposobnosti obogatile su moje cjelokupno iskustvo. Najviše su me inspirirali razgovori s kolegama Irinom i Priyanshom.

Irina Ditiatovskaia pohađa međunarodni diplomski program iz biznisa i administracije na Hebrejskom sveučilištu u Jeruzalemu i studira u programu razmjene na *Nova School of Business and Economics*. Nedavno je donijela značajnu odluku preseliti se u Izrael iz Rusije. Njezin je plan ostvariti karijeru u izraelskom startup ekosustavu s obzirom na njezin interes za rizični kapital i akceleraciju rasta.

-Za mene je jedan od najznačajnijih i najinspirativnijih dijelova programa bio obilazak različitih komponenti izraelskog ekosustava. Bilo mi je zanimljivo čuti iskaze predstavnika firmi o poslovanju *Start-Up Nation Centrala*, o posebnoj podršci za poduzeća koje vode Haredi, o inicijativi za promicanje mira i izvanrednom razvoju bolnice ALYN, koja se tijekom posljednjih pet godina fokusirala na pomoć brojnim pacijentima s uznapredovalim stadijumom bolesti uz pomoć napredne tehnologije – izjavila je Irina.

Priyansh B. Lall voditelj je indijskog odjela i poslovni partner u iArgento Group. Pohađa diplomski studij iz biznisa i administracije na Hebrejskom

sveučilištu u Jeruzalemu i Sveučilištu Washingtonu u St. Louisu, te želi izgraditi poduzetničku karijeru s fokusom na rizični kapital u indijsko-izraelskom tehnološkom koridoru.

-Iako je ljetni program TIP bio posljednja faza mog diplomskog studija, također je riječ o bogatom iskustvu upoznavanja novih prijatelja i stvaranja međunarodne profesionalne mreže. Program mi je omogućio ulazak u međunarodnu profesionalnu mrežu i otkrivanje potencijalnih poslovnih prilika, spajajući Indiju i Izrael kroz rizični kapital i startup partnerstva – rekao je Lall.

Izabrala sam Izrael kao zemlju za proučavanje poduzetništva i inovacija jer je riječ o “startup naciji” koja ima najviše startupa po glavi stanovnika na svijetu. Posebno sam upisala program na Hebrejskom sveučilištu jer razumijem kakav prestiž i utjecaj ima moja *alma mater*. Hebrejsko sveučilište u Jeruzalemu ključni je igrač u izraelskom startup ekosustavu. Mnogi bivši studenti i oni koji su upoznati sa sveučilištem pridonose velikom dijelu uspjeha izraelskih startupa. Shai Hod savršen je primjer takve priče o uspjehu. Imala sam privilegiju upoznati Shaia Hoda u TIP-u kada je došao govoriti o svojoj tvrtki. Radi kao izvršni direktor iArgenta, višeobiteljskog ureda u Jeruzalemu koji je specijaliziran za upravljanje imovinom i međunarodno bankarstvo. S više od 15 godina iskustva u poduzetništvu, bankarstvu, financijama i tehnologiji,

Hod radi s lokalnim i međunarodnim investitorima. Slijedeći misiju da održivo ulaganje učini dostupnim svima, Hod i njegov tim selektivno biraju izraelske visokotehnološke startupove u koje ne samo ulažu, već i osobno mentoriraju u svrhu dodavanja u portfelj tvrtke. Ovaj selektivni pristup čini iArgento posebnim.

-Poslovne odluke treba donositi na temelju preciznosti, a ne nasumičnosti. Na svakih 100 prilika za investiranje, treba investirati samo jednom. Tijekom izazovnih dana pandemije i ludila 2021. godine u investicijama s prenapuhanim i neopravdanim vrijednostima, odbili smo sirenski zov prolaznih dobitaka. Tržišne procjene nisu pogodovala dugoročnim ulaganjima – rekao je Hod.

Čini se da je tako pedantan proces uspješan. iArgento je vodio Mobileyeov prvi i drugi krug financiranja. U 2017. Intel je kupio Mobileye za 15,3 milijarde dolara, što je učinilo najveću akviziciju izraelske tehnološke kompanije u povijesti. Kao bivši student, Hod vjeruje da bi potencijalni studenti ekonomije trebali razmisliti o studiranju na Hebrejskom sveučilištu u Jeruzalemu,

-Velika je odgovornost biti jednom od najutjecajnijih obrazovnih institucija, a to se vidi u razini predanosti koju sveučilište daje svojim studentima. Štoviše, biti u srcu glavnog grada Izraela daje vam privilegiran pristup dinamičnom raskrižju poslovanja i

upravljanja. Kao što shvaćamo, duh regulacije ima dubok utjecaj na poslovni krajolik, a upravo se ovdje, usred koridora moći i regulacije, njegov utjecaj najjače osjeća. Nije samo izbor, već imperativ uroniti u ovu vezu poslovanja i upravljanja i iz prve ruke svjedočiti transformativnim silama koje oblikuju naš poduzetnički svijet – kaže Hod.

Tijekom svog iskustva na programu, naučila sam da su startupi neprovjereni, rizični, inovativni pothvati koji remete tržišne segmente. Izgradnja startupa uključuje utjelovljenje poduzetničkog načina razmišljanja. Poduzetništvo nije stvaranje ideje, već djelovanje pretvaranja te ideje u stvarnost. Voditelji uspješnih startupa ne rješavaju problem, nego se “zaljubljuju” u problem. Kao aktivni zagovornik, kontinuirano radim na povezivanju pojedinaca s Izraelom.

Živimo u palom svijetu, i iako Izrael nema sve odgovore, predanost nacije da popravi svijet je nadahnjujuća. Poput pravih poduzetnika, Izraelci stvaraju opipljiva rješenja za rješavanje hitnih problema. Od otkrivanja raka do nadzora okoline vozila, izraelska inovativna tehnologija spašava živote diljem svijeta. Dok prelazim u poduzetništvo, shvaćam važnost poduzimanja radnji. Moj grad Atlanta može se pohvaliti vrlo inteligentnim, talentiranim, ambicioznim poduzetnicima. Umjesto da se nadam da će ovaj duh inovacija rasti, aktivno radim na donošenju TIP-a u svoj grad povezivanjem Poslovne škole za izvršno obrazovanje Hebrejskog sveučilišta s TAG-om. Uvjerena sam da će ambiciozni poduzetnici iz Atlante imati koristi od TIP-ovog kurikuluma i baze umrežavanja. Zajedno, poduzetnici iz Atlante i iz Svetog grada mogu promijeniti svijet.

Ashley Garrett

Startup Summer in Israel: International Transdisciplinary Innovation Program at the Hebrew University of Jerusalem

Ashley Garrett M.S.L. (*1992., Georgia / USA) is a Global Consultant with *Kendall & Kendrick Consulting Group* and serves as Co-Executive Director and Executive Board Member for *Global Humanitarians Unite Inc.* She holds an MA in Law with Specialization in Human Rights and Transitional Justice from Hebrew University and a BA in International Affairs from the University of Georgia. As an active Israel advocate for the past decade, Ashley has been featured for her advocacy work in the Bar Ilan University Magazine and the Zachor Legal Institute's Newsletter. She continues to fulfill her passion for connecting individuals to Israel by working as an Ambassador for *iArgento* to connect national investors to the Israeli startup ecosystem.

Minimum viable product, product-market fit, value proposition, company valuation, exit strategy – CEOs, entrepreneurs, and investors alike mention these phrases in daily life, understanding their value is far from minutiae. Before July 2023, I possessed little understanding of common business acumen. Fast forward to September 2023, my ears raised in excitement during a Technology Association of Georgia's (TAG) Bridge Builders Connect event, listening to enterprise corporate leaders question entrepreneurs about their revenue models mentioned during a 10-minute pitch. Additionally, during the Venture Atlanta Conference, my mind anticipated the content that would appear on the upcoming value proposition slide as the CEO of a Texas-based startup presented his Guy Kawasaki-inspired 10-slide pitch deck to 1,500 investors and

entrepreneurs. Fortunately, the tools I acquired while studying in a short, six-week special international MBA program in Jerusalem helped me to understand the importance of the content of his pitch.



Ashley Garrett, professional headshot
Source: Ashley Garrett

From July to August 2023, I participated in Hebrew University Business

School's International MBA Transdisciplinary Innovation Program (TIP). I learned about the opportunity shortly after sharing my graduate experience with 300 international students as a Hebrew University of Jerusalem International School (HUJI) alumna during Digital Open Day. Naama Oryan-Kaplan, Director of HUJI's International Marketing Division, sent me detailed information regarding the TIP and highly recommended my participation in the program, even offering a substantial scholarship. Instantly impressed by the program's curriculum, I immediately applied. Upon receiving my official acceptance letter, I reserved beautiful accommodations in the heart of Jerusalem and booked a roundtrip Delta flight from Atlanta to Tel Aviv.

In my experience, returning to Israel always feels like a long-awaited homecoming. This was my seventh visit to the Holy Land and my third time engaging in post-baccalaureate studies. Shortly after landing, I boarded a train from Ben Gurion Airport to the Jerusalem Yitzhak Navon station. After checking into my suite, nerves quickly settled in as I traveled to my alma mater's campus. As an executive with experience in the non-profit sector coupled with education in international affairs and law, I imagined studying in a cohort of students concluding their international MBAs would be challenging and complex due to the knowledge gap. To my surprise,

the instructors in the TIP excelled in bridging that knowledge gap by teaching relevant material in a fashion that was easy for those with minimal business acumen as well as those new to the business world to understand.

The program helped sharpen my creative thinking skills by offering an engaging and immersive curriculum comprised of hands-on training workshops and interactive group discussions in addition to in-person tours to Israeli hi-tech startups in both Jerusalem and Tel Aviv. My cohort received instruction from startup ecosystem experts such as Michael Mizrahi, Director of *AtoBe Startup Accelerator*, and Dr. Dan Marom, Academic Director of the *Asper Center for Entrepreneurship and Innovation*. Additionally, visiting lecturers, entrepreneurs, and venture capitalists explained the legal basics for startups, the importance of project management, and the power of fundraising. Ecosystem field days also contributed to the overall success of the TIP. Visiting the Start-Up Nation Central proved to be the highlight of my experience. During the visit, I learned about Israel's indelible, international impact on technology and innovation.

Learned practical skills evolved into applied knowledge. One of the required assignments included designing a business model canvas, presenting the idea to the class, and joining teams to present the final startup idea

on *Demo Day*. Students presented innovative solutions regarding revolutionizing international travel, climate change, human resources, and entertainment sectors.

Although I gained an immense amount of knowledge by listening to instructors and visiting startups, I also learned invaluable lessons from my talented and diverse group of classmates. Participants in the program represented eleven countries, including Brazil, India, France, and South Korea. Their unique perspectives and abilities enriched my overall experience. Irina and Priyansh are great examples of such inspirational classmates.

Irina Ditiatovskaia is pursuing her International MBA at the Hebrew University of Jerusalem and studying in an exchange program at the Nova School of Business and Economics. Recently making a pivotal life change, she moved to Israel from Russia to pursue a career in the Israeli startup ecosystem as she is passionate about the challenges present within the VC and accelerator fields. As shared by Ditiatovskaia, “For me, one of the most meaningful and inspiring parts of the program was touring different components of the Israeli ecosystem. This provided insights from company representatives on diverse aspects, including the functioning of Start-Up Nation Central, the tailored support for Haredi businesses, initiatives promoting peace, and the extraordinary

development of the Alyn hospital within five years, set to help numerous patients with advanced technologies.”

Priyansh B. Lall is the Head of India Desk & Business Partner at iArgento Group. Currently pursuing his International MBA at the Hebrew University of Jerusalem and Washington University in St. Louis, he aspires to build a career in entrepreneurship and venture capital in the India-Israel tech corridor. Lall states, “Although the TIP summer program was the final stage of my MBA, the experience has been a continuation of a rich experience in meeting new friends and creating an international professional network. The program enabled me to create an international, professional network and unravel potential business opportunities, bridging India and Israel through venture capital and startup partnerships.”

I selected Israel as the country to study entrepreneurship and innovation because the “startup nation” has the most startups per capita in the world. I specifically enrolled in a program at Hebrew University because I understand the prestige and influence my alma mater possesses. Hebrew University of Jerusalem is a crucial player in Israel’s startup ecosystem. Many alumni and those acquainted with the university contribute to much of Israel’s startup success. Shai Hod is a perfect example of such a success story. I had the privilege of meeting Hod at the TIP when

he came to speak about his company. He serves as CEO of iArgento, a multi-family office in Jerusalem that specializes in wealth management and international banking. With over 15 years of entrepreneurship, banking, finance, and technology experience, Hod works with local and international investors. Following the mission of making sustainable investing accessible to all, Hod and his team selectively hand-pick Israeli high-tech startups to not only invest in, but also personally mentor for the purpose of adding them to the company's portfolio. This selective approach makes iArgento special. "We do not 'spray & pray.' We tread the path of precision, not randomness. Thus, we invest in a ratio of 1 out of 100 investments we investigate. During the challenging days of the pandemic and the madness of 2021 in investments with inflated and unjustified values, we declined the siren call of fleeting gains. The market valuations did not lend themselves to long-term investments," said Hod. Such a meticulous process appears to be successful. iArgento led Mobileye's first and second rounds of financing. In 2017, Intel acquired Mobileye for \$15.3 billion, making it the largest acquisition of an Israeli tech company in history.

As an alumnus, Hod believes potential MBA students should consider studying at Hebrew University in Jerusalem, "Being one of the world's leading institutes comes with a lot of

responsibility, and it shows in the level of dedication that the university gives to its students. Moreover, being in the heart of Israel's capital grants you privileged access to the dynamic crossroads of business and governance. As we comprehend, the spirit of regulation wields a profound impact on the business landscape, and it is here, amidst the corridors of power and regulation, that its influence is most keenly felt. It is not just a choice but an imperative to immerse oneself in this nexus of business and governance and witness firsthand the transformative forces shaping our entrepreneurial world."

Throughout my TIP experience, I learned that startups are unproven, risky, innovative ventures that disrupt market segments. Building a startup involves embodying an entrepreneurial mindset. Entrepreneurship is not the creation of an idea, but instead the action of turning that idea into a reality. Leaders of successful startups don't simply solve a problem; they *fall in love* with the problem. As an active advocate, I continuously work to connect individuals to Israel. We live in a fallen world, and although Israel does not have all the answers, the nation's dedication to repairing the world is inspiring. Like true entrepreneurs, Israelis create tangible solutions to resolve pressing problems. From cancer detection to monitoring vehicle surroundings, Israeli innovative technology saves lives worldwide. As

I transition into entrepreneurship, I understand the importance of taking action. My city of Atlanta boasts of highly intelligent, talented, aspiring entrepreneurs. Rather than hoping this spirit of innovation grows, I am actively working to bring the TIP to my city by connecting the Hebrew

University Business School of Executive Education to TAG. I am confident that aspiring Atlanta entrepreneurs will benefit from TIP's curriculum and networking base. Together, entrepreneurs from Atlanta and from the Holy City can change the world.

Paula Rem

O Obećanoj zemlji i prikazu Holokausta u popularnim medijima: Sukkot-šabat u Židovskoj općini Osijek

Na prvi dan Sukkota, u petak predvečer održan je šabat s našim rabinom Lucianom Mošom Prelevićem. Nakon molitvi posvećenih šabatu i Sukkotu, rabin je sjeo u krug sa svim pristiglim članovima Općine i drugim posjetiteljima. Interaktivni razgovor spontano se transformirao u predavanje, jer su svi žarko željeli čuti i naučiti nešto novo od rabina, koji u židovskoj religijskoj tradiciji ima ulogu učitelja (riječ rabin znači učitelj). Rabinovo predavanje imalo je dva osnovna težišta: 1. antisemitizam i 2. Sukkot. Razgovarali smo, postavljali pitanja, a prije svega aktivno slušali: rabinovo izlaganje kao uvijek ostavilo nas je bez riječi, bez daha, a dojmovi i misli još su se dugo slagali u našim glavama.

U prvom dijelu predavanja, rabin je kritizirao Sartreovu tezu o tome da su se Židovi tisućama godina održali zbog antisemitizma. Sartre je izložio sociološku tezu da vanjski neprijatelj jača koherenciju neke društvene skupine, međutim, naš rabin argumentirano je potvrdio da su se Židovi kao narod formirali i opstali zahvaljujući Tori, a ne kao rezultat antisemitizma. Najveći problem je u tome, kaže naš rabin, što Židovi i judaisti sve češće organiziraju skupove protiv antise-



Sukkot-šabat

Izvor: Boris Lichtenthal

mitizma, time dižući fokus na ono što nije zapravo dio židovske kulture. Antisemitizam kao pojava i borba protiv antisemitizma nije dio judaizma niti judaistike, jasno je naglasio rabin, i ne treba mu pridavati pažnju, jer sve na što se fokusiramo raste. Time se samo skreće neželjena pažnja neonacista koji traže razlog da Židove mrze još i više. Čak i borba protiv antisemitizma zapravo afirmira antisemitizam, odnosno činjenicu da postoji takva pojava protiv koje se treba boriti; rabin je objasnio da je mnogo važnije pri-

dati fokus temama židovske povijesti, kulture i religije. Rabinovo izlaganje potaklo je daljnju diskusiju među članstvom koja se nastavila mnogo dana kasnije: je li židovski identitet formiran pri izlasku iz Egipta i dobivanjem Tore na gori Sinaj, ili je svijest o grupnom identitetu postojala već i ranije?

“Čemu gledati predstave o Holokaustu kad ionako znamo kako završavaju?”, upitao je rabin tužnim glasom. Rabinovo izlaganje podsjetilo je na izjavu Charlesa Chaplina, jedinog hollywoodskog producenta koji se otvoreno suprotstavio Hitleru. Osim što nije htio surađivati s nacističkom Njemačkom, Charlie Chaplin snimio je “Velikog diktatora” u kojem ismijava Hitlerove javne nastupe, međutim, kad je do njega došla informacija o Holokaustu, bilo mu je žao što je uopće pridavao fokus Hitleru. Da je znao za Holokaust, ne bi nikad snimio taj film jer to nije tema za šalu, Chaplin je napisao u svom dnevniku. Postavljanje teme Holokausta na pozornicu ili filmsko platno dugo je bila tabu-tema. S obzirom na stradanje 6 milijuna Židova, raditi filmove ili predstave, po definiciji zabavne sadržaje koji usto nose komercijalni profit, smatralo se naprosto neukusnim. Mnogo desetljeća nakon Holokausta, filmski studiji tek su se marginalno bavili tom temom. Taj trend nastavio se do “Schindlerove liste” (1993.), koja je ponudila novi način prikazivanja te teme. Nova ideja bila je da filmovi i

predstave mogu edukacijski djelovati na publiku i obrazovati gledatelje o toj povijesnoj temi, koja je u sjećanjima ljudi nažalost bivala sve daljom i daljom. Filmovi i predstave postali su sredstvima borbe protiv zaborava, ali ostala je izvjesna nelagoda kad je ta tema u pitanju. Rabin nas je podsjetio da je riječ o nečem što ne treba uzimati olako: prikazivanje Holokausta u zabavnim medijima je i dandanas kontroverzna tema kojoj treba izuzetno pažljivo pristupiti. Treba li stvarne žrtve ubijati ponovno i ponovno, svakim postavljanjem predstave, svakim snimanjem filma na tu temu – ili je bolje fokus pridati jednom od mnogobrojnih relevantnih kulturnih i religijskih događaja iz povijesti židovstva?

Nakon osvrta na trenutnu situaciju, rabin je govorio o važnosti praznika Sukkota u židovstvu. Rosh Hashana je prvi dan nove godine pri čemu se odvija božansko suđenje, a čovjek je zahvalan na novoj prilici ostvariti svoj “tikkun” u sljedećoj godini. Za Sukkot, muškarci su dužni postaviti šator u Jeruzalemu i provesti tamo tjedan, što ih podsjeća na budući dolazak Mesije i na njihov židovski identitet. Rabin je ispričao vic o Židovi koji se moli: “Bože, ako se oslobodi parkirno mjesto, bit ću dobar Židov...” a onda, kad se mjesto oslobodi: “...zapravo, znaš što, Bože, ipak se nemoj gnjaviti, sam sam našao parkirno mjesto...” Ali stvar je u tome da čovjek ne želi imati “dug” kod Boga, ne želi preuzeti na sebe odgovornost biti boljim čovje-

kom ili Židovom. Sve što se u životu događa je Božja volja koju moramo slijediti, naglasio je rabin, i moramo biti zahvalni, ne suprotstavljati se nego ići dalje s vjerom kao Abraham. Čovjek često uzima sam sebi zasluge kad mu je dobro, a Bogu se obraća samo kad je u problemu: ali i dobro i loše dolazi od Boga. Sukkot je dan kad zahvaljujemo Bogu za sve što imamo i za smjer kojim nas vodi u životu. "Sukkot nije dan žetve, nego pabirčenja", naglasio je rabin, "u kasnu jesen kupi se ono što je ostalo u polju nakon što su svi glavni plodovi već požeti". Zahvalni smo za ono što je preostalo, ne odbijamo nego uzimamo sve što nam se daje i idemo putem kojim znamo da moramo.

Rabin je podsjetio da su, pri izlasku iz Egipta, Hebreji imali svaki dan manu s neba zahvaljujući Mojsiju, vodu zahvaljujući Mirjam, a oblake koji ih štite od UV-zraka zahvaljujući Aronu. Nakon Mojsijeve smrti, nestaje mana, nakon Mirjamine nestaje voda, a nakon Aronove nestaje oblak – i oni se moraju snalaziti u novim okolnostima, bez hrane i vode u pustinji, napadnuti neprijateljima. Vodstvo troje djece Jochebed i Amrama osiguravalo im je siguran opstanak, što opet podsjeća na važnost ispravnog autoriteta. Oblak je svojevrsna "sukka", šator koji je štitio antičke Hebreje ne samo od Sunca, već i od neprijatelja: bili su zaštićeni nevidljivim štitom i nitko im nije mogao naštetiti. Sukkot nas podsjeća na Božju zaštitu Izabranog naro-

da i na vjeru da će sve biti u redu. Mojsije je također ušao u oblak na vrhu planine Sinaj pri pisanju Tore: na taj način bio je odsječen od ostatka svijeta i nije vidio da se sprema pobuna sa zlatnim teletom... stoga Sukkot ponovno vraća na Toru i izlazak iz Egipta kao događaj kad se Izrael formira kao narod – ili učvršćuje svoj već postojeći identitet na temelju Tore.

Sukkot je jedan od praznika zadanih u Tori (a ne na temelju rabinske literature kao Purim ili Hanukka), što ga čini jednim od najvažnijih. Rabin je također govorio da riječ "šabat" na hebrejskom ima isti korijen kao i novohebrejska riječ "švita", štrajk, te da šabat nije "dan odmora" nego "dan obustave rada". Dan na koji se ne smije raditi propisanih 39 stvari, a ne nužno dan na koji se mora odmarati, jer postoje različite vrste rada i poslova. Šabat se ispunjava zato što je to Božja zapovijed, a ne zato što želimo odmarati, napomenuo je rabin. Veća etička vrijednost proizlazi iz ispunjavanja nečeg što je Bog naredio, njegovanja odnosa s Bogom, a ne iz samog čina, pri čemu postupak ne vrijedi mnogo ako nije popraćen ispravnom namjerom. Ispunjavanje zapovijedi djeluje ispunjujuće za Židove, ali oni ih ne trebaju izvršavati da bi se osjećali ispunjeno, već zato da učine nešto što im je Bog zadao. Na koncu, Sukkot nas podsjeća na put koji se prostire pred nama. Rosh Hashanom, ušli smo u novu godinu i dobili novu priliku ispuniti svoj vla-

stiti tikkun; Jom Kippurom, prisjetili smo se propusta iz prethodne godine. Mislimo na svoj život i planove za iduću godinu, a Sukkot nas povezuje sa zajednicom. Ponovno smo dio kolektiva, Židovi zakriljeni u jeruzalemskoj Sukki koji iščekuju dolazak Mesije. Prisjećamo se predaka koji su izišli iz Egipta, zaštićeni oblakom Aronovih zasluga – i koristimo tu energiju da bismo se oslobodili iz svog privatnog Egipta u idućoj godini. Tako Rosh

Hashana, Jom Kippur i Sukkot čine jednu cjelinu.

Večer se nastavila u neformalnom druženju s rabinom, kojeg uvijek zanimaju naše aktivnosti i aktivnosti Općine. Nastavilo se razgovarati o zabrani vizualnih umjetnosti o židovstvu, što je također bila tema jednog izlaganja na nedavnom znanstvenom skupu na Cresu.

Paula Rem

On the Promised Land and the Portrayal of the Holocaust in Popular Media: Sukkot-Shabbat in the Jewish Community Osijek

On the first day of Sukkot, on Friday evening, Shabbat was held with our Rabbi Luciano Moša Prelević. After the Shabbat and Sukkot prayers, the rabbi sat down in a circle with all the members of the Community and other visitors. The interactive conversation spontaneously transformed into a lecture, because everyone was eager to hear and learn something new from the rabbi, who in the Jewish re-

ligious tradition has the role of a teacher (the word rabbi means teacher). The rabbi's lecture had two main focuses: 1. anti-Semitism and 2. Sukkot. We talked, asked questions, and above all, actively listened: the rabbi's presentation, as always, left us speechless, out of breath, and the impressions and thoughts were still coming together in our heads for a long time.

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Sukkot-shabbat

Source: Boris Lichtenthal

In the first part of the lecture, the rabbi criticized Sartre's thesis that Jews have survived for thousands of years because of anti-Semitism. Sartre presented the sociological thesis that an external enemy strengthens the coherence of a social group, however, our rabbi argued that the Jews as a people were formed and survived thanks to the Torah, and not as a result of anti-Semitism. The biggest problem, says our rabbi, is that Jews and Judaists are increasingly organizing meetings against anti-Semitism, thereby raising the focus on what is not actually part of Jewish culture. Anti-Semitism as a phenomenon and the fight against anti-Semitism is not part of Judaism or Judaistics, the rabbi clearly emphasized, and it should not be given attention, because everything we focus on grows. This only draws the unwanted attention of neo-Nazis who are looking for a reason to hate Jews even more. Even the fight against anti-Semitism actually affirms anti-Semitism, that is, the fact that there is such a phenomenon that needs to be fought against; the rabbi explained that it is much more important to focus on the topics of Jewish history, culture and religion. The rabbi's presentation sparked further discussion among the membership that continued many days later: Was Jewish identity formed at the time of the exodus from Egypt and the receiving of the Torah at Mount Sinai, or did the consciousness of group identity exist earlier?

"Why watch plays about the Holocaust when we already know how they end?" asked the rabbi in a sad voice. Rabin's presentation recalled the statement of Charles Chaplin, the only Hollywood producer who openly opposed Hitler. In addition to not wanting to cooperate with Nazi Germany, Charlie Chaplin filmed "The Great Dictator" in which he mocks Hitler's public appearances, however, when information about the Holocaust reached him, he regretted that he had focused on Hitler at all. If he had known about the Holocaust, he would never have made that film because it is not a subject for jokes, Chaplin wrote in his diary. Placing the subject of the Holocaust on the stage or screen has long been a taboo subject. In view of the suffering of 6 million Jews, making films or plays, by definition entertainment content that at the same time bring commercial profit, was considered simply distasteful. For many decades after the Holocaust, film studios only marginally dealt with the subject. This trend continued until "Schindler's List" (1993), which offered a new way of presenting the theme. The new idea was that films and plays could have an educational effect on the audience and educate the viewers about this historical topic, which was unfortunately becoming more and more distant in people's memories. Films and plays have become means of fighting against oblivion, but a certain discomfort remains when it comes to this

topic. Rabin reminded us that this is something that should not be taken lightly: the portrayal of the Holocaust in entertainment media is still a controversial topic that should be approached extremely carefully. Should the actual victims be killed again and again, with every staging of a play, every shooting of a film on the subject - or is it better to focus on one of the many relevant cultural and religious events in the history of Judaism?

After reviewing the current situation, the rabbi spoke about the importance of the Sukkot holiday in Judaism. Rosh Hashana is the first day of the new year, when divine judgment takes place, and man is grateful for a new opportunity to realize his "tikun" in the following year. For Sukkot, men are required to pitch a tent in Jerusalem and spend a week there, which reminds them of the future coming of the Messiah and of their Jewish identity. A rabbi told a joke about a Jew who prays: "God, if there's a parking space free, I'll be a good Jew..." and then, when the space is free: "... actually, you know what, God, don't bother, I found a parking space myself..." But the thing is that a person does not want to have a "debt" to God, he does not want to take upon himself the responsibility of being a better person or a Jew. Everything that happens in life is God's will, which we must follow, the rabbi emphasized, and we must be grateful, not oppose, but go on with faith like Abraham.

Man often takes credit for himself when he is well, and turns to God only when he is in trouble: but both good and bad come from God. Sukkot is the day when we thank God for everything we have and for the direction he leads us in life. "Sukkot is not a harvest day, but a gathering day," emphasized the rabbi, "in the late fall, you buy what is left in the field after all the main fruits have already been harvested." We are grateful for what is left, we do not refuse but take everything that is given to us and go the way we know we must.

The rabbi recalled that, when leaving Egypt, the Hebrews had manna from heaven every day thanks to Moses, water thanks to Miriam, and clouds that protect them from UV rays thanks to Aaron. After Moses' death, the manna disappears, after Miriam's the water disappears, and after Aaron's the cloud disappears - and they have to find their way in new circumstances, without food and water in the desert, attacked by enemies. The leadership of the three children of Jochebed and Amram ensured their safe survival, which again reminds us of the importance of proper authority. The cloud is a kind of "sukka", a tent that protected the ancient Hebrews not only from the Sun, but also from the enemy: they were protected by an invisible shield and no one could harm them. Sukkot reminds us of God's protection of the Chosen People and faith that everything will be

alright. Moses also entered the cloud at the top of Mount Sinai when writing the Torah: that way he was cut off from the rest of the world and did not see the rebellion with the golden calf coming... so Sukkot goes back to the Torah and the exodus from Egypt as an event when Israel forms as a nation - or consolidates its already existing identity based on the Torah.

Sukkot is one of the holidays given in the Torah (and not based on rabbinical literature like Purim or Hanukkah), which makes it one of the most important. The rabbi also said that the word "Shabbat" in Hebrew has the same root as the New Hebrew word "Shvita", a strike, and that Shabbat is not a "day of rest" but a "day of suspension of work". A day on which one must not do the prescribed 39 things, and not necessarily a day on which one must rest, because there are different types of work and jobs. Shabbat is observed because it is God's command, not because we want to rest, the rabbi noted. Greater ethical value comes from doing something that God has commanded, cultivating a relationship with God, rather than from the act itself, where the action is not worth much if it is not accom-

panied by the right intention. Fulfilling the commandments is fulfilling for the Jews, but they do not need to fulfill them to feel fulfilled, but to do something that God has given them to do. Ultimately, Sukkot reminds us of the path that lies before us. With Rosh Hashanah, we entered a new year and were given a new opportunity to fulfill our own tikkun; On Yom Kippur, we remembered the mistakes of the previous year. We think about our lives and plans for the coming year, and Sukkot connects us with the community. We are once again part of the collective, Jews veiled in the Jerusalem Sukkah awaiting the coming of the Messiah. We remember the ancestors who came out of Egypt, protected by the cloud of Aaron's merits - and use that energy to free ourselves from our private Egypt in the coming year. Thus, Rosh Hashana, Yom Kippur and Sukkot form one whole.

The evening continued in an informal gathering with the rabbi, who is always interested in our activities and the activities of the Community. The ban on visual arts about Judaism continued to be discussed, which was also the subject of a presentation at a recent Conference on Cres.

Zlata Živaković-Kerže

Židovske čitaonice u međuratnom Osijeku

Prof. dr. sc. Zlata Živaković-Kerže (*1953., Osijek) je u Zagrebu diplomirala povijest i arheologiju, te na istom zagrebačkom Sveučilištu magistrirala i doktorirala. Radila je za mnoge osječke kulturne i prosvjetne ustanove, uključujući današnji Državni arhiv u Osijeku i Muzej Slavonije u Osijeku. Više od dva desetljeća je radila u Podružnici za povijest Slavonije, Srijema i Baranje Hrvatskog instituta za povijest, u sklopu čega je vodila mnogobrojne projekte. Predavala je na Filozofskom fakultetu u Osijeku kao vanjska suradnica. Bavi se istraživanjem društveno-političkih prilika i gospodarskom hrvatskom povijesti u 19. i u 20. stoljeću, povijesti Židova grada Osijeka i crkvenom povijesti. Napisala je nekoliko knjiga te velik broj znanstvenih radova. Sudjeluje na mnogim znanstvenim i stručnim skupovima. Članica je uredništva mnogih domaćih i inozemnih časopisa za povijest.

Profesionalnim radom i drugim obvezama Židovi su u Osijeku bili snažno integrirani u gradsku sredinu i uglavnom kontaktirali sa sugrađanima drugih narodnosti. Međutim, u slobodno su, pak, vrijeme imali potrebu sastajati se sa sunarodnjacima iz svih dijelova grada. Sva njihova društva imala su dosta brojno članstvo. Velik je broj osječkih Židova sudjelovao u radu više društava. Pojedina društva su imala razdoblja pojačane ili slabe aktivnosti, ali su se bavila raznolikim djelatnostima što bi naznačivalo da se u te dvije židovske bogoštovne općine živjelo vrlo intenzivno. Golemo značenje u tom segmentu međuratnog razdoblja imale su Čitaonice. S obzirom na teritorijalnu razdrobljenost i postojanje dvije židovske bogoštovne općine u gradu (Gornjogradska i Donjogradska) su djelovale i dvije čitaonice.

Gornjogradska čitaonica

U Osijeku, snažnom cionističkom središtu, postojala je potreba za čvrstom organizacijom koja bi kulturnim i političkim radom jačala cionističku zamisao i ostvarivala galutsko-nacionalnu svrhu. Svjesni da mjesna cionistička organizacija taj zadatak teško može ostvariti, jer se organizacija iscrpljivala plaćanjem šekelima i izborima za zemaljsku i svjetsku konferenciju, osnovala je Bogoštovna židovska općina u Gornjem gradu Čitaonicu. Službeno je otvorena u velikoj dvorani Općine 15. siječnja 1919. godine. Upriličena je tada čajanka i zabavni program s koncertom na kojemu je uspješno nastupio Leo Fritz (potonji Lav Mirski), tadašnji kapelnik Hrvatskog narodnog kazališta u Osijeku. Tri mjeseca potom, točnije 10. travnja te godine, u dvorani gornjogradskog "Casina" u Županijskoj



Pogled na Gornji grad, razglednica.

Izvor: Zlata Živaković-Kerže

ulici Čitaonica je organizirala “literarno glazbeno posijelo” s društvenim plesom. U govornom dijelu programa sudjelovao je Ljudevit Feundlich, a u glazbeno-literarnom dijelu programa Dita Fritz, Zoltan Sonnenfeld, Mica Klein, Ernest Dirnbach i drugi.

U potonjim godinama je Čitaonica postala značajno okupljalište pripadnika židovskog naroda iz svih društvenih slojeva i generacija. Bila je opskrbljena gotovo svim židovskim izdanjima na hrvatskom jeziku, te na njemačkom i francuskom jeziku, a i značajnijim njemačkim, francuskim, austrijskim, češkim, mađarskim i tadašnjim jugoslavenskim časopisima, revijama i dnevnim listovima. Bila je otvorena svakodnevno u poslijepodnevni satima.

Kao omiljeno mjesto okupljanja Židova istaknuti osječki intelektualci održavali su i nadalje u Čitaonici predavanja o različitim temama – o židovskoj znanosti, mistici, književnosti, Palestini, suvremenim događanjima i drugim temama. Posebna agilnost u tome zapažena je početkom 1930. godine. Tako su npr. od kraja veljače do sredine ožujka Židovsko nacionalno društvo, Kulturna sekcija ŽŠD “Makabi” i Udruženje cionističkih žena WIZO organizirali ciklus predavanja cionističkoga karaktera. Prvo predavanje održao je dr. iur. Nikola Tolnauer 27. veljače (u 21.00 sat) s temom “Osnovi jevrejske renesanse”. Dvorana Čitaonice bila je prepuna, kao i tjedan dana potom kada su održana predavanja “Industrija i privreda”, “Palesti-



Druženje uz knjigu u Čitaonici

Izvor: Zlata Živaković-Kerže

nografija” i “Povijest Židova”. Gradski liječnik Edmund Altmann održao je 7. svibnja 1930. predavanje o “Povijesti cionizma do smrti Herzlove”. (Budući da je Čitaonica tom prigodom bila poluprazna, novinar “Židova” je u svom izvješću iz Osijeka istaknuo: “bilo bi poželjno da osječko židovstvo pokaže više interesa za taj ciklus predavanja cionističkog karaktera”.) Početkom prosinca je inž. Ljudevit Freundlich održao predavanje “Cionistička organizacija i njene institucije”. Tijekom te godine su u Čitaonici organizirane i mnoge priredbe poput proslave “Nove godine drveća” (Roš hašana lailanot). Tom su prigodom učenici Židovske narodne škole pjevali “hebrejske pjesme”. Nakon uspjelog programa djeci su voće i kolače podijelile

Berta Žarkover, predsjednica WIZO, i Olga Sulić, potpredsjednica. Nakon tog trosatnog druženja u Čitaonici je Kulturna sekcija ŽŠD “Makabi” organizirala cionističko posijelo na kojem je Ružica Indik održala prigodno predavanje “vezano uz proslavu židovske mladeži (Hamiša asar bišvat)”.

U Čitaonici su 10. travnja 1934. cionistička društva – Židovsko nacionalno društvo MCO, WIZO i ŽŠD “Makabi” – proslavili 50. rođendan dr. iur. Aleksandra Lichta, cionističkog vođe, i 30 godišnje djelovanje Saveza cionista Kraljevine Jugoslavije. Čitaonica je bila posebno okićena za tu prigodu, a “svečani zbor” otvorio je, u ime odsutnoga predsjednika MCO dr. iur. Tolnauera, potpredsjednik Eugen Löbl, jedan od najstarijih osječkih ci-

onista, koji je aktivno sudjelovao na I. kongresu cionista. Potom je drugi potpredsjednik društva dr. med. Edmund Altmann govorio o značenju slavljnika i “potrebi da se Lichtovo ime poveže s otkupom zemlje u Erecu i da se upiše u Zlatnu knjigu KKL-a”. Rabin dr. sc. Miroslav Šalom Freiberger dao je kratak prikaz povijesti cionizma, a dr. med. Slavko Hirsch, predsjednik ŽSD “Makabi”, prikazao je Lichtovo značenje u radu sa židovskom mladeži. Predsjednica WIZO Fany Ungar, supruga osječkog nadrabina u miru dr. Simona Ungara, pridružila se čestitkama slavljniku u ime osječkih žena cionistica i istaknula potrebu složnoga cionističkoga rada. U ime osječke mladeži okupljenima se obratio Ladislav Indik.

U prostorijama Čitaonice mladež “Akibe” organizirala je 24. svibnja 1937. kulturnu večer. Odaziv je bio izvrstan. Večer je pozdravnim govorom otvorio “roš osječkoga kena haver Adolf Weiss”. Program je bio posvećen pjesniku Bjaliku o kojem je Weiss održao “vrlo uspjele predavanje”. Tijekom predavanja pjesme su recitali Cvi Šoten i Šimon Schorsch na hrvatskom jeziku. U umjetničkom dijelu mješoviti zbor “Akibe” otpjevao je dvije hebrejske pjesme, a dvije glazbene točke izveli su violonist Šimon Schorsch i pijanist Ruben Herrmann. Potom je kao gost Karlo Fridmann, glavni sekretar KH iz Beograda, održao kratko predavanje na temu “Omladina u procesu ostvarivanja” u kojem je istaknuo bitne razlike židovske mladeži

prijašnjih generacija i tadašnje generacije. Na kraju te kulturne večeri nadkantor Paul Freilich je s nekoliko pjesama, uz klavirsku pratnju Rubena Herrmanna, uspješno završio večernje omladinsko druženje.

Hanuka priredba održana je u večernjim satima 28. prosinca 1940. u svim prostorijama Čitaonice. Goste je pozdravio predsjednik Hevra kadiše Herman Schein. Potom je nadrabin u miru dr. Simon Ungar uz “duhovit prigodan govor i molitvu zapalio svjećice i pozdravio mladog nadrabina dr. Steckela i njegovu zaručnicu, koja je te večeri prvi put nazočila osječkoj WIZO priredbi. Nadkantor Alper Kiemer je otpjevao s dobro uvježbanim omladinskim korom svečanu pjesmu “Maoz cur”, kao i nekoliko veselih židovskih pjesama.



Donjogradska sinagoga
Izvor: Zlata Živaković-Kerže

Donjogradska čitaonica

Zahvaljujući nastojanju osječkih Donjograđana mr. ph. Oskara Herškovića, dr. med. Vilima Schmucklera i stomatologa Geze Nelkena otvorena je 24. rujna 1933. Čitaonica Židovske bogoštovne općine u Donjem gradu u prostorijama Židovskoga doma u Zmaj Jovinoj ulici. U prepunoj dvorani doma osnivačku skupštinu donjogradske Čitaonice otvorio je u 15.00 sati Julije Sternberg i u kratkom obraćanju okupljenima “obrazložio veliko značenje Čitaonice za taj dio grada Osijeka”. Potom su prihvaćena Pravila Čitaonice te je izabran upravni i nadzorni odbor koje su činili: predsjednik dr. med. Aleksandar Rubinstein, potpredsjednik Julije Sternberg, tajnik mr. ph. Oskar Heršković, rizničar Karlo Neuhaus, odbornici Samuel Dirnbach, stomatolog Geza Nelken, Eugenia Hirschfeld, dr. med. Vilim Schmuckler, stomatolog Lavo-slav Kraus, Vilim Herrmann, Camilla Kohlbach, Julia Grün, Matija Neu-

wirth, Stevan Fischer, Zora Wollner, Bela Herrmann, Žiga Wollner i Žiga Mautner. Nakon izbora na povjerenju je zahvalio Rubinstein i “apelirao da svi podupiru rad te, za Židove, značajne kulturne ustanove”. Kao i u prijašnjim godinama, tako su i 1940. članovi Židovske bogoštovne općine organizirali Hanuka-svečanost u donjogradske Čitaonice. Nakon paljenja svijeća općinski pjevački zbor, u kojemu se posebice isticao direktor Julije Sternberg, otpjevao je “Maoz cur”, a potom je “prigodni govor s brojnim poukama” održao okružni rabin dr. med. *Lazar Margulies*. Uspostava Nezavisne Države Hrvatske 10. travnja 1941. djelovat će na židovsku populaciju time što će se nova vlast prihvatiti korjenitog poništenja onoga što je postignuto u proteklim desetljećima, a o čemu su Židovi u Osijeku bili duboko ukorijenjeni, u sredinu u kojoj su živjeli, djelovali i evidentno doprinosili gospodarskom, kulturnom, prosvjetnom i inom napretku.

Zlata Živaković-Kerže

Jewish Reading Rooms in Interwar Osijek

Prof. dr. sc. Zlata Živaković-Kerže (*1953, Osijek) graduated in history and archeology in Zagreb, and received her master's and doctoral degrees from the same University of Zagreb. She worked for many Osijek cultural and educational institutions, including today's State Archives in Osijek and the Museum of Slavonia in Osijek. For more than two decades she worked in the Branch for the History of Slavonia, Srijem and Baranja of the Croatian Institute of History, within which she led numerous projects. She lectured at the Faculty of Philosophy in Osijek as an external associate. She researches socio-political circumstances and Croatian economic history in the 19th and 20th centuries, as well as the history of the Jews of the city of Osijek and church history. She has written several books and a large number of scientific papers. She participates in many scientific and professional conferences. She is a member of the editorial board of many history journals.

Through professional work and other obligations, the Jews in Osijek were strongly integrated into the city environment and had good communication with fellow citizens of other nationalities. In their free time, they would meet with their compatriots from all parts of the city. All these societies had quite a large membership. A large number of Osijek Jews participated in the work of several societies. Certain societies had periods of increased or weak activity, but they were engaged in diverse activities, which would indicate that life was very intense in those two Jewish religious communities. The Reading Rooms had a great significance in that segment of the interwar period. Given the territorial fragmentation and the existence of two communities in the city (Upper City and Lower City), two Reading Rooms were also active.

Reading Room in the Upper Town

In Osijek, a strong Zionist center, there was a need for a solid organization that would strengthen the Zionist idea through cultural and political work and realize the Galut-national purpose. It was clear that the local Zionist organization can hardly accomplish this task, because the organization was exhausted by paying shekels and elections for the earthly and world conference. The Jewish Community founded the first Reading Room in the Upper Town for this purpose. It was officially opened in the large hall of the Community on January 15, 1919. There was a tea party and an entertainment program with a concert at which Leo Fritz (later Lav Mirski), then the conductor of the Croatian National Theater in Osijek, successfully performed. Three months later, on April 10 of that year,

in the hall of the “Casino” in the Upper Town, the Reading Room organized a “literary musical meeting” with dancing. Ljudevit Feundlich participated in the speaking part of the program, and Dita Fritz, Zoltan Sonnenfeld, Mica Klein, Ernest Dirnbach and others participated in the musical-literary part of the program.



The building of the Jewish Community Osijek

Source: Zlata Živaković-Kerže

In recent years, the Reading Room has become an important gathering place for members of the Jewish people from all social strata and generations. It was stocked with almost all Jewish publications in the Croatian language, as well as in German and French, as well as significant German, French, Austrian, Czech, Hungarian and then Yugoslav magazines, reviews and dailies. It was open every day in the afternoon.

As a favorite meeting place for Jews, prominent Osijek intellectuals continued to hold lectures on various topics in the Reading Room - Jewish science,

mysticism, literature, Palestine, contemporary events and other topics. Special agility in this was noticed at the beginning of 1930. Thus, for example, from the end of February to the middle of March, the Jewish National Society, the Cultural Section of ŽŠD “Makabi” and the Association of Zionist Women WIZO organized a series of lectures about Zionism. The first lecture was held by Dr. iur. Nikola Tolnauer on February 27 (at 9:00 p.m.) with the topic “Foundations of the Jewish Renaissance”. The Reading Room was full, as it was a week later when the lectures “Industry and Economy”, “Palestineography” and “Jewish History” were held. On May 7, 1930, the city doctor Edmund Altmann gave a lecture on “History of Zionism until the death of Herzlov”. (Since the Reading Room was half-empty on that occasion, the journalist “Židova” pointed out in his report from Osijek: “it would be desirable if Osijek Jewry showed more interest in this series of lectures of a Zionist character”.) At the beginning of December, Eng. Ljudevit Freundlich held a lecture “The Zionist Organization and its Institutions”. During that year, many events were organized in the Reading Room, such as the celebration of the “New Year of Trees” (Rosh Hashana lailanot). On that occasion, the students of the Jewish National School sang Hebrew songs. After the successful program, Berta Žarkover, president of WIZO, and Olga Sulić, vice president, distributed fruit and cakes to the children. After that three-hour get-together in the Read-

ing Room, the Cultural Section of ŽŠD “Makabi” organized a Zionist gathering, where Ružica Indik gave a special lecture “related to the celebration of Jewish youth (Hamiša asar bišvat)”.

In the Reading Room on April 10, 1934, the Zionist societies - the Jewish National Society MCO, WIZO and “Makabi” - celebrated the 50th birthday of Dr. iur. Aleksandar Licht, the Zionist leader, and 30 years of activities of the Union of Zionists of the Kingdom of Yugoslavia. The reading room was specially decorated for the occasion, and the “ceremonial choir” was opened, on behalf of the absent MCO president, Dr. iur. Tolnauera, vice president Eugen Löbl, one of the oldest Osijek Zionists, who actively participated in the 1st Zionist Congress. After that, the second vice president of the society, Dr. med. Edmund Altmann spoke about the significance of the celebrant and “the need to associate Licht’s name with the purchase of the land in Erec and to be entered in the Golden Book of KKL”. Rabbi, dr. Miroslav Šalom Freiburger gave a brief account of the history of Zionism, and Dr. med. Slavko Hirsch, president of “Makabi”, presented Licht’s significance in working with Jewish youth. The president of WIZO Fany Ungar, wife of Osijek’s late Minister of Peace Dr. Simon Ungar, joined in congratulating the birthday boy on behalf of Osijek’s Zionist women and emphasized the need for united Zionist work. Ladislav Indik addressed the crowd on behalf of the Osijek youth.

On May 24, 1937, the “Akiba” youth organized a cultural evening in the premises of the Reading Room. The response was excellent. The evening was opened with a welcome speech by the “Roš Osijek Ken Haver Adolf Weiss”. The program was dedicated to the poet Bjalik, about whom Weiss gave a “very successful lecture”. During the lecture, poems were recited by Cvi Šoten and Šimon Schorsch in Croatian. In the artistic part, the mixed choir “Akibe” sang two Hebrew songs, and two musical pieces were performed by violinist Šimon Schorsch and pianist Ruben Herrmann. Then, as a guest, Karlo Fridmann, the general secretary of KH from Belgrade, gave a short lecture on the topic “Youth in the process of achievement” in which he highlighted the important differences between the Jewish youth of previous generations and the current generation. At the end of that cultural evening, archcantor Paul Freilich successfully ended the evening’s youth gathering with a few songs, accompanied by Ruben Herrmann on piano.

The Hanukkah event was held in the evening of December 28, 1940 in all the rooms of the Reading Room. The guests were greeted by the president of Hevra Kadis, Herman Schein. After that, Nadrabin Dr. Simon Ungar lit the candles with a “witty speech and prayer” and greeted the young Nadrabin Dr. Steckel and his fiancée, who attended the Osijek WIZO performance for the first time that evening. Archcantor Alper Kiemer sang with a well-trained youth



View of the Lower Town, postcard

Source: Zlata Živaković-Kerže

choir. the festive song “Maoz cur”, as well as several cheerful Jewish songs.

Reading Room in the Lower Town

Thanks to the efforts of the people of the Lower Town, M.Sc. ph. Oskar Heršković, MD. On September 24, 1933, the Reading Room in the Lower Town was opened on the premises of the Jewish Home in Zmaj Jovina Street by Vilim Schmuckler and dentist Geza Nelken. Julije Sternberg opened the founding assembly of the Donjograd Reading Room in a crowded hall at 3:00 p.m. and in a short address to the crowd “explained the great significance of the Reading Room for that part of the city of Osijek”. Then the Rules of the Reading Room were accepted and the administrative and supervisory board was elected, consisting of: president, MD. Aleksandar Rubinstein, vice-president Julia Sternberg, secretary M.Sc. ph. Oskar Heršković, treasurer Karlo Neuhaus, councilors Samuel Dirnbach, dentist Geza Nelken, Eugenia Hirschfeld, MD. Vilim Schmuckler, dentist Lavoslav

Kraus, Vilim Herrmann, Camilla Kohlbach, Julia Grün, Matija Neuwirth, Stevan Fischer, Zora Wollner, Bela Herrmann, Žiga Wollner and Žiga Mautner. After the election, he thanked Rubinstein for the trust and “appealed that everyone support the work of this important cultural institution for Jews”. As in previous years, in 1940 the members of the Jewish Community in the Lower City organized a Hanukkah celebration in the Reading Room. After the lighting of the candles, the municipal choir, in which director Julije Sternberg particularly stood out, sang “Maoz cur”, and then the district rabbi, MD Lazar Margulies, gave an “occasional speech with many lessons”. The establishment of the Independent State of Croatia on April 10, 1941 will affect the Jewish population in that the new government will accept the radical cancellation of what was achieved in the past decades and about which the Jews in Osijek were deeply rooted, in the environment in which they lived, worked and evidently contributed to economic, cultural, educational and other progress.

Darko Fischer

Izložba slika Petera Weisza

Darko Fischer (*1938., Osijek) je osnivač i dugogodišnji urednik *Glasnika B'nai B'rith*. Rođen u sekularnoj židovskoj obitelji, Holokaust je preživio u progonstvu i skrivanju u Bosni i Mađarskoj. Osnovnu školu i gimnaziju završio u Osijeku. Diplomirao, magistrirao i doktorirao je na FER-u (nekada Elektrotehnički fakultet) u Zagrebu iz područja elektronike i računalnih znanosti. Radio je u Osijeku u Kemijskom kombinatu Saponia i na Ekonomskom i Elektrotehničkom fakultetu. Umirovljen 2003. u zvanju izvanrednog profesora. Židovski je aktivist od studentskih dana i predsjednik Židovske općine Osijek od 1988. do 2004. Urednik je nekoliko povijesnih knjiga o Židovima Osijeka i Vinkovaca i autor zbirke kratkih priča na židovske teme „Crtime iz dijaspore“. Dobitnik je židovskih priznanja “Megila – zahvalnica”. Čest je učesnik i predavač na raznim židovskim konferencijama. Predsjednik židovske nevladine organizacije *B'nai B'rith* u Zagrebu 2015-2019. Živi u Zagrebu od 2010.

U Zagrebu je početkom rujna 2023. otvorena izložba slikara akademskog slikara Petera (Pjera) Weisza. Izložba je postavljena kao prva od kulturnih manifestacija Dana židovskog nasljeđa u Židovskoj općini Zagreb.



Slika Petera Weisza
Izvor: Darko Fischer

Peter-Pjer Weisz (*Siklos 02.12.1943) rođen je u Mađarskoj jer je u doba Drugog svjetskog rata dio Hrvatske – Baranja, gdje su živjeli Peterovi roditelji, bio pod Mađarskom vlašću. Peterov otac je 1944. kada su Nijemci okupirali Mađarsku i kada je počeo surovi progon Židovi, odveden u logor Dachau. Otac je preživio logor i nakon oporavka u jednoj američkoj bolnici 1946. vratio se u Hrvatsku. Peter je osnovnu školu pohađao u Belišću, industrijskom gradiću na sjevero-istoku Hrvatske, gradiću, koji su podigli članovi židovske porodice Gutmann. Peter je pohađao gimnaziju u Osijeku, studirao je u Zagrebu pravo, povijesti umjetnosti i indologije. Studij je prekinuo 1964. odlaskom u Pariz, gdje se upisao na Likovnu Akademiju (Ecole Nationale Supérieure des Beaux Arts) u slikarsku klasu profesora Clairina. U tadašnju Jugoslaviju vraća se 1968. Život je uglavnom proveo kao slobodni umjetnik, živeći neko vrijeme

u Francuskoj, Italiji, Švicarskoj, Njemačkoj, Nizozemskoj i Izraelu. Iza sebe ima više od 250 izložbi, skupnih, i samostalnih, ukupno u oko 30 raznih država. Radovi mu se nalaze u muzejima, državnim ustanovama i privatnim kolekcijama. U ljeto 1991., prije izbijanja rata u bivšoj Jugoslaviji, useljava se u Izrael. Postao je član Udruge likovnih umjetnika Izraela u Tel Avivu. Prvu izložbu otvorio mu je general Bar Lev što mu je znatno pomoglo u daljoj karijeri. 1993. skupio je donaciju svojih kolega, izraelskih umjetnika, te ih donio na poklon u znak prijateljstva i podrške u Zagreb gdje je izložbu otvorio tadašnji predsjednik Sabora Stjepan Mesić, a izložbu je posjetio i tadašnji predsjednik

Franjo Tuđman. S još četiri umjetnika, po svom izboru, bio je gost hrvatske Vlade više od mjesec dana što je izazvalo znatnu medijsku pozornost i susrete s značajnim ličnostima Hrvatske. Donaciju slika je 1997. razdijelio mnogim gradovima i njihovim muzejima u Hrvatskoj. Izraelski umjetnici po povratku u Izrael svjedočili su o uspjesima donacije i na osnovu toga izraelsko-britanski milijarder Walter Hubert ponudio mu je da otvori Izraelski ured u Zagreb koji bi radio na poslovnoj, kulturnoj, sportskoj suradnji i razmjeni te političkom lobiranju. Godine 1994. vratio se u Zagreb. Tada osnovani izraelski ured u Zagrebu s kojim je Weisz surađivao, organizirao je dolazak hrvatskih poslovnih ljudi



Otvorenje izložbe
Izvor: Darko Fischer

i političara u Izrael kao i kasnije razmjenjene posjeta između Izraela i Hrvatske. Godine 1999. Weisz je u Osijeku osnovao nevladinu organizaciju "Olimpijada kulture", koja je kasnije promijenila naziv u WAG (World Art Games) i kao takva još uvijek je aktivna. Okuplja umjetnike raznih umjetničkih izričaja iz više od 60 zemalja svijeta i održava redovito od 2013. do danas festivale na kojima se okupljaju mnogi umjetnici. Za 2023. pripremio je sedmi takav međunarodni susret u Parizu.

Izložbu u Zagrebu pod nazivom „Novomilenski ciklus Petera Weisza“ u Židovskoj općini otvorio je Aleksandar Tolnauer, u ime grada Zagreba goste je pozdravila Ana Jurić dok je o umjetničkom značaju slikara i ove izložbe govorila likovna kritičarka Branka Hlevnjak. Weisz je izložio 25 slika, ulja na platnu, karakterističnog kolorita. U katalogu izložbe Branka Hlevnjak je, između ostalog, napisala: „...

Estetsku katarzu Petera Weisza prepoznamo kao autorovu oblikovanu zrelost. Prihvatio je sveopći novomilenski ritam u kojem ravnopravno sudjeluju apstraktna i figurativna forma u kompozicijama gdje boje i potezi ukazuju na novi red i drugačije svjetlo. U pročišćenju vlastitog rukopisa s novim osjećajem kolora i geste, potaknut postmodernim stavom sveprisutnog prihvaćanja virtualne baštine i postojeće realnosti, Peter Weisz našao je vlastite puteve asimilacijePrividni kaos u vještini je rukama Petera Weisza pretvoren u osobni i osobiti likovni govor blizak suvremenom osjećanju forme...“

Peter Weisz u zrelim, možemo reći i poodmaklim godinama, i dalje pokazuje ogromnu energiju, želju za stvaranjem i djelovanjem, što ovom izložbom najbolje potvrđuje. Želimo mu i dalje mnogo ovakvih manifestacija u svijetu i na ovim našim prostorima.

Darko Fischer

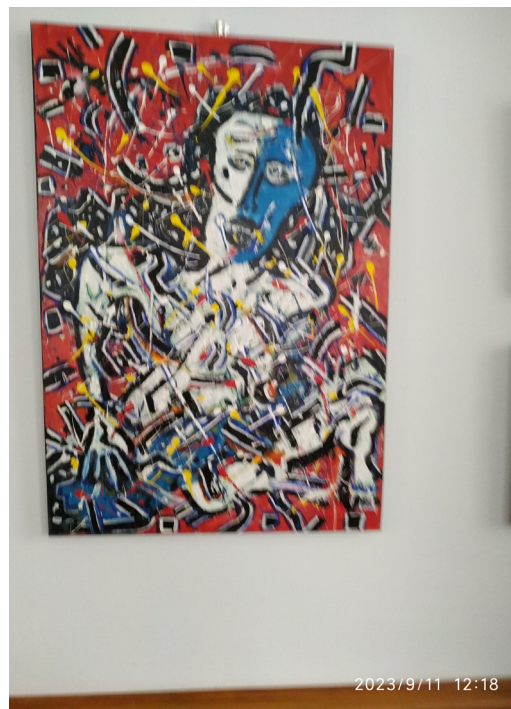
Exhibition of Paintings by Peter Weisz

Darko Fischer (*1938, Osijek) is a founder and longtime editor of *The Voice of B'nai B'rith*. Born in a secular Jewish family, he survived the Holocaust in exile and hiding in Bosnia and Hungary. He finished elementary school and high school in Osijek. He graduated and obtained Master's and Doctoral degree at the Faculty of Electrical Engineering and Computing (formerly Faculty of Electrical Engineering) in Zagreb in the field of Electronics and Computer Science. He worked in Osijek at the Saponia Chemical Plant and at the Faculty of Economics and Electrical Engineering. Retired in 2003 as Associate Professor. He has been a Jewish activist since his student days and the president of the Jewish Community Osijek from 1988 to 2004. He is the editor of several historical books about the Jews of Osijek and Vinkovci and author of a collection of short stories on Jewish themes "Sketches from the Diaspora". He obtained the Jewish award "Megillah". He is a frequent participant and lecturer at various Jewish conferences. He was a president of the Jewish NGO *B'nai B'rith* in Zagreb 2015-2019. He lives in Zagreb since 2010.

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An exhibition of paintings by the academic painter Peter (Pjer) Weisz was opened in Zagreb at the beginning of September 2023. The exhibition was set up as the first of the Jewish Heritage Day cultural events in the Jewish Community Zagreb.

Peter-Pjer Weisz (*Siklos 02.12.1943) was born in Hungary because during the Second World War part of Croatia - Baranja, where Peter's parents lived, was under Hungarian rule. In 1944, when the Germans occupied Hungary and the harsh persecution of Jews began, Peter's father was taken to the Dachau camp. The father survived the camp and after recovering in an American hospital in 1946 he returned to Croatia. Peter attended elementary school in Belišće, an industrial town in the north-east



Painting by Peter Weisz

Source: Darko Fischer

of Croatia, a town built by members of the Jewish Gutmann family. Peter attended high school in Osijek, stu-

died law, history of art and Indology in Zagreb. He stopped his studies in 1964 by going to Paris, where he enrolled at the Academy of Fine Arts (Ecole Nationale Supérieure des Beaux Arts) in the painting class of Professor Clairin. He returned to Yugoslavia at the time in 1968. He spent his life mainly as a freelance artist, living for some time in France, Italy, Switzerland, Germany, the Netherlands and Israel. He has more than 250 collective and independent exhibitions behind him, in a total of about 30 different countries. His works can be found in museums, state institutions and private collections. In the summer of 1991, before the outbreak of war in the former Yugoslavia, he moved to Israel. He became a member of the Association of Fine Artists of Israel in Tel Aviv. His first exhibition was opened by General Bar Lev, which greatly helped him in his further career. In 1993, he collected a donation from his colleagues, Israeli artists, and brought them as a gift as a sign of friendship and support to Zagreb, where the exhibition was opened by the then Speaker of the Parliament Stjepan Mesić, and the exhibition was visited by the then President Franjo Tuđman. Along with four other artists, of his choice, he was a guest of the Croatian Government for more than a month, which caused considerable media attention and meetings with significant Croatian figures. In 1997, he distributed the donation of paintings to many cities and their

museums in Croatia. Upon returning to Israel, the Israeli artists testified about the success of the donation, and based on that, Israeli-British billionaire Walter Hubert offered him to open an Israeli office in Zagreb that would work on business, cultural, sports cooperation and exchange, as well as political lobbying. In 1994, he returned to Zagreb. He then established Israeli office in Zagreb, with which Weisz collaborated, organized the arrival of Croatian businessmen and politicians to Israel, as well as the later exchange of visits between Israel and Croatia. In 1999, Weisz founded the non-governmental organization "Olympics of Culture" in Osijek, which later changed its name to WAG (World Art Games) and as such is still active. It gathers artists of various artistic expressions from more than 60 countries of the world and regularly holds. From 2013 until today, festivals where many artists gather. For 2023, he has prepared the seventh such international meeting in Paris.

The exhibition in Zagreb entitled "Peter Weisz's New Year's Cycle" in the Jewish Community was opened by Aleksandar Tolnauer, Ana Jurić greeted the guests on behalf of the city of Zagreb, while art critic Branka Hlevnjak spoke about the artistic significance of the painter and this exhibition. Weisz exhibited 25 paintings, oil on canvas, with characteristic colors. In the catalog of the exhibition, Branka Hlevnjak wrote, among other thin-



Opening of the Exhibition

Source: Darko Fischer

gs: "...We recognize the aesthetic catharsis of Peter Weisz as the author's shaped maturity. He accepted the general new millennium rhythm in whi-

ch abstract and figurative form participate equally in compositions where colors and strokes indicate a new order and a different light. In the purification of his own handwriting with a new sense of color and gesture, encouraged by the postmodern system of ubiquitous acceptance of virtual heritage and existing reality, Peter Weisz found his own ways of assimilation.... Apparent chaos in the skillful hands of Peter Weisz was transformed into a personal and special artistic speech close to the contemporary sense of form ..."

Even in his mature, we can even say advanced years, Peter Weisz still shows enormous energy, the desire to create and act, which is best confirmed by this exhibition. We wish him many more events like this in the world and in our region.

Paula Rem

Sreća je u destinaciji: Rosh HaShanah 5784. uz koncert, izložbu, predavanje i filozofsku šetnju

Novu 5784. godinu Židovska općina Osijek proslavila je u Kneževim vinogradima, uz program Dana baranjskog Bauhausa, koji je ove godine posebnu pozornost posvetio Otti i Ottu Berger, bratu i sestri židovskog podrijetla iz Zmajevca, zbog čega se program izvrsno uklopio u Mjesec židovske kulture. Ovogodišnji doček proveli smo s dragim ljudima, prijateljima, suradnicima i članovima drugih nacionalnih manjina. Hrvati,

Mađari, Nijemci, pa čak i Nepalci pridružili su se našoj proslavi, zbog čega nam je posebno drago. Družili smo se od jutra do večeri, prateći bogat program od predavanja Andreje Mlikote o bratu i sestri Berger, preko osvrta na značenje Rosh Hashane i ideju “tikkun olam” (popravljanje svijeta), Filozofske šetnje Zrinke Vukojević-Tomašić tijekom koje smo razgovarali o konceptu sreće, pa do nadrealnog koncerta Kontra kvarteta, slovenskog



Klezmer-bend Kontra Kvartet

Izvor: Boris Lichtenthal

klezmer benda s kojim već drugu godinu uspješno surađujemo. Novu godinu započeli smo uz čobanac i fiš, jer nije slatko ako nije slano, ali i bogat kulturni program.

Ljubazni domaćin Vasilije Vranić dočeka nas je sa širokim osmijehom kao i uvijek, a cjelodnevni program započeo je već u 11:30, predavanjem Andreje Mlikote o bratu Ottu i sestri Ottiliji Berger, židovskim dizajnerima rođenim u Baranji, koji su se kao dio umjetničkog pravca Bauhaus proslavili diljem Europe. Ottilija, koja je kasnije svoje ime i službeno skratila u Otti (1898.-1944.), poznata je dizajnerica čija je velika umjetnička inspiracija pri kombiniranju uzoraka tkanine bio baranjski pejzaž. Bila je studentica, a kasnije i predavačica u njemačkoj umjetničkoj školi Bauhaus. Unatoč slušnom hendikepu, izvrsno je funkcionirala i obrazovala se na čak trima jezicima, hrvatskom, mađarskom i njemačkom, a njezin je umjetnički rad ostavio veliki utjecaj na mnoge dizajnere tog vremena. Pod svojim imenom patentirala je nekoliko posve novih načina krojenja i kombiniranja materijala. Nakon zatvaranja Bauhauusa uslijed dolaska Hitlera na vlast, Otti je u Berlinu pokrenula vlastitu dizajnersku firmu "Otti Berger Atelier für Textilien," koja je surađivala s mnogim značajnim njemačkim i švedskim dizajnerskim firmama tog vremena. Kako bi spriječila krađu intelektualnog vlasništva, kreirala je vlastiti logo kojim je označavala svoje

kreacije. Vrlo svjesna jedinstvenosti svog dizajna, sve modne kreacije označavala je stiliziranim prikazom njezinih inicijala pisanih malim slovima "o.b.". Dakako, nacistima nije bio važan Ottilijin umjetnički rad: kao Židovka i osoba s hendikepom, nije uspjela preživjeti Holokaust. Ottilijin brat Otto Berger slijedio je stopama svoje starije sestre te se također bavio dizajnom i tekstilom. Živio je u Pragu veoma slobodnim životom, a također je bio pripadnik LGBT zajednice, no srećom uspio je preživjeti Holokaust. Nakon rata, nastavio se baviti humanitarnim aktivnostima i sudjelovati u kulturnom životu Baranje. Premda su Otti i Otto oboje bili značajni, fokus se često stavlja na Otti, žrtvu Holokausta, ali posljednjih se godina posebno vodi računa o tome da Otthin i Ottov doprinos ostane ravnopravno zabilježen.

Predavanje se odvijalo u ugodnoj hladovini pored bazena u Kneževim vinogradima, mjestu gdje smo se zasigurno već mnogo puta okupali, a sada nam to nije bilo potrebno jer su sadržaji bili dovoljno osvježavajući; uz hladnu limunadu, s pogledom na vodu i višeslojni obzor trave i žita koji su brat i sestra Berger imali priliku promatrati odrastajući u Baranji, dan je započeo obećavajuće. Uz bazen također je bila postavljena izložba o Ottu i Ottiliji; činjenica da je panele nekoliko puta odnosio vjetar te su gotovo pali u bazen nasmijala nas je, ali i natjerala okupiti se i zajedničkim ih snagama podignuti nazad. Poslije pre-



Rosh Hashanah u Kneževim vinogradima

Izvor: Boris Lichtenthal

davanja, odužio se razgovor o Bergerima i Krausima iz naše okoline, čime smo pokušavali dokučiti je li tko od nas možda rodbinski povezan s obitelji poznatih baranjskih dizajnera.

Program se nastavio u restoranskom dijelu iz kojeg smo nastavili promatrati zeleni pejzaž, ali smo imali izvrstan pogled i jedni na druge jer su stolovi bili spojeni. U drugom dijelu programa, otvorio se intelektualni prostor koji će se nastaviti popunjavati i tijekom filozofske šetnje. Povećala se spontana diskusija o značenju Rosh Hashane, židovske Nove godine, kojom se ne slavi samo nastanak svemira, već i stvaranje čovjeka, koji ima posebnu svrhu na svijetu. Dok je

kršćanski fokus činiti dobro radi individualne nagrade u raj, židovstvo također vjeruje u raj, ali ga ne smatra previše relevantnim. Za Židove, fokus je upravo na Zemlji, aktivno raditi da bi svijet bio boljim mjestom. Svaki čovjek ima svoj "tikkun olam", svrhu koju mora ispuniti za vrijeme života, a ako ne uspije, mora se reinkarnirati ("gilgul") nekoliko puta dok ne ispuni što mu je predodređeno. Rosh Hashanah je razdoblje kad jedemo slatku hranu – šipak, jabuke umočene u med – ali je to i doba preispitivanja jesmo li u prošloj godini ispunili sve što smo trebali. U židovskoj teozofiji, anđeli ("melakh" = glasnik, prijenosnik poruke), su administrativni djelatnici

koji bilježe sve aktivnosti iz prethodne godine. Za svaku osobu vodi se evidencija toga što je trebalo obaviti i što se uspjelo obaviti, na temelju čega se donosi odluka hoće li osoba preživjeti sljedeću godinu. Svaka Rosh Hashanah za Židove je slatka, jer označava novi početak i mogućnost ostvariti ono za što u prethodnoj godini nije bilo mogućnosti, ali i tjeskobna, jer se pitamo je li nam uopće odobren "produžetak". Rosh Hashanah znači "glava godine": na taj dan razmišljamo, prisjećamo se svojih obveza i zaostataka iz prethodne godine te donosimo plan za sljedeću. Na Yom Kippur, deset dana nakon Rosh Hashane, postom izražavamo svoju zahvalnost što smo dobili novu priliku da ispunimo sve što nam je važno, a nismo uspjeli izvršiti u prethodnoj godini. Premda

ne znamo što nas čeka u novoj godini, iskreno se nadamo da je nebeska administracija prevagnula u našu korist. Ako je suditi prema našoj proslavi Rosh Hashane, onda nema sumnje da je tako: godinu smo započeli slatko, u dobrom društvu, uz članove naše zajednice, s vjerom da će cijela godina biti slatka.

Diskusije koje su započele uslijed razgovora o Rosh Hashani nastavile su se i daljnjim programom. Ugodno sam se iznenadila ustanovivši da će Filozofsku šetnju voditi moja nastavnica filozofije iz Jezične gimnazije, Zrinka Vukojević-Tomašić. Podijelila nas je u dvije skupine: Glazba i Knjiga, prema tome tko više voli koji medij, te smo u šetnji do sjenice razgovarali o konceptu sreće. Prema Maslowu, sreću



Filozofska šetnja

Izvor: Boris Lichtenthal

možemo dostići kroz samoostvarenje pošto su osnovne biološke potrebe zadovoljene. Razgovaralo se je li važniji proces ili destinacija, je li veća sreća u početku ili u završetku neke destinacije. Sudionici diskusije naveli su da sitnice iz svakodnevice donose radost, ali ne i dugotrajnu sreću, koja se postiže tek dolaskom na željeni cilj, nakon čega slijedi opuštanje. Zaključili smo da, iako proces nosi određenu vrijednost, sreća nije u težnji već u dostizanju cilja. Sreća je osjećaj olakšanja i ispunjenosti pošto je cilj postignut. Premda napredovanje donosi izazove, sreća nastupa konačnim ostvarivanjem želje te se sve prepreke mogu svladati ako se zadrži fokus prema dostizanju krajnjeg cilja.

Nakon ispunjavajuće i opuštajuće Filozofske šetnje, uslijedio je završni

dio programa, koncert Kontra kvarteta iz Maribora. Ovaj bend dobro je poznat članovima Židovske općine, koji su ga imali prilike slušati i tijekom prošlogodišnjeg Mjeseca židovske kulture. Danijel Marinič na harmonici, Vesna Čobal na violini, Petar Marić na gitari, Branko Smrtnik na kontrabasu i Domen Marn na klarinetu po drugi put su oduševili publiku izvanrednim glazbenim umijećem. Sjedeći u ugodnoj hladovini baranjskih dolina uz žubor vode s bazena, svi smo se naježili, ne zbog laganog strujanja vjetra, već zbog emocija koje je potaknula glazba. Na kraju proslave Nove godine, bili smo kao novi, s novom prilikom i novim početkom.

Paula Rem

Happiness is in the Destination: Rosh HaShanah 5784 with a Concert, Exhibition, Lecture and Philosophical Walk

The Jewish Community Osijek celebrated the New Year 5784 in Kneževi Vinogradi, with the program of the Bauhaus Day in Baranja, which this year paid special attention to Otto and Otto Berger, a brother and sister of Jewish origin from Zmajevac, which is why the program fit perfectly into the Month of Jewish Culture. This year's welcome was spent with dear people, friends, colleagues and

members of other national minorities. Croats, Hungarians, Germans and even Nepalese joined our celebration, which is why we are especially glad. We socialized from morning to evening, following a rich program from Andreja Mlikota's lecture about the Berger brother and sister, through a review of the meaning of Rosh Hashanah and the idea of "tikkun olam" (repairing the world), Zrinka

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Lecture about Otti Berger

Source: Boris Lichtenthal

Vukojević-Tomašić's Philosophical Walk, during which we discussed the concept luck, until the surreal concert of the Kontra Quartet, a Slovenian klezmer band with whom we have been successfully collaborating for the second year. We started the New Year with shepherd's pie and fish, because it's not sweet if it's not salty, but also a rich cultural program.

The friendly host Vasilije Vranić welcomed us with a wide smile as always, and the whole day's program started already at 11:30, with a lecture by Andreja Mlikota about brother Otto and sister Ottilia Berger, Jewish designers born in Baranja, who as part of the Bauhaus artistic movement celebrated throughout Europe. Ottilija, who later officially shortened her name to Otta (1898-1944), is a famous designer whose great artistic inspiration when combining fabric patterns was the landscape of Baranja. She was a student and later a lecturer at the German art school Bauhaus. Despite her hearing handicap, she functioned excellently and was educated in as many as three languages, Croatian, Hungarian and German, and her artistic work left a great influence on many designers of the time. Under her name, she patented several completely new ways of tailoring and combining materials. After the closing of the Bauhaus due to Hitler's rise to power, Otta started her own design firm in Berlin, "Otta Berger Atelier für Textilien," which collaborated with

many important German and Swedish design firms of the time. In order to prevent intellectual property theft, she created her own logo to mark her creations. Very aware of the uniqueness of her design, she marked all fashion creations with a stylized representation of her initials written in small letters "o.b.". Of course, Ottilia's artistic work was not important to the Nazis: as a Jew and a person with a handicap, she did not manage to survive the Holocaust. Ottilia's brother Otto Berger followed in his older sister's footsteps and also worked in design and textiles. He lived a very free life in Prague and was also a member of the LGBT community, but luckily he managed to survive the Holocaust. After the war, he continued to engage in humanitarian activities and participate in the cultural life of Baranja. Although Otta and Otto were both significant, the focus is often placed on Otta, a Holocaust victim, but in recent years special care has been taken to ensure that Otta's and Otto's contributions remain equally recorded.

The lecture took place in the pleasant shade next to the swimming pool in Kneževi vinogradi, a place where we have certainly taken a bath many times before, but now we didn't need it because the contents were refreshing enough; with a cold lemonade, overlooking the water and the multi-layered horizon of grass and grain that the Berger brother and sister had the opportunity to observe growing



Rosh Hashanah in Kneževi vinogradi

Source: Boris Lichtenthal

up in Baranja, the day started promisingly. There was also an exhibition about Otto and Otto by the pool; the fact that the panels were carried away by the wind several times and almost fell into the pool made us laugh, but also forced us to get together and raise them back together. After the lecture, we had a long conversation about the Bergers and Krauss from our area, with which we tried to find out if any of us might be related to the family of famous designers from Baranja.

The program continued in the restaurant area, from where we continued to observe the green landscape, but we also had an excellent view of each other because the tables were connected. In the second part of the program, an intellectual space was opened that will continue to be filled

during the philosophical walk. A spontaneous discussion ensued about the meaning of Rosh Hashanah, the Jewish New Year, which celebrates not only the creation of the universe, but also the creation of man, who has a special purpose in the world. While the Christian focus is on doing good for individual reward in heaven, Judaism also believes in heaven, but does not consider it very relevant. For Jews, the focus is precisely on Earth, actively working to make the world a better place. Every man has his “tik-kun olam”, a purpose that he must fulfill during his lifetime, and if he fails, he must be reincarnated (“gil-gul”) several times until he fulfills his destiny. Rosh Hashanah is a period when we eat sweet food - pomegranates, apples dipped in honey - but it is also a time to review whether we have

fulfilled everything we should have done in the past year. In Jewish theology, angels (“melakh” = messenger, message bearer) are administrative workers who record all activities from the previous year. For each person, a record is kept of what should have been done and what was managed to be done, on the basis of which a decision is made whether the person will survive the next year. Every Rosh Hashanah for Jews is sweet, because it marks a new beginning and the possibility to achieve what was not possible in the previous year, but also anxious, because we wonder if we have been granted an “extension” at all. Rosh Hashanah means “head of the year”: on this day we reflect, re-

member our obligations and backlogs from the previous year, and come up with a plan for the next. On Yom Kippur, ten days after Rosh Hashanah, we fast to express our gratitude for being given a new opportunity to fulfill all that is important to us that we failed to accomplish in the previous year. Although we do not know what awaits us in the new year, we sincerely hope that the heavenly administration has prevailed in our favor. Judging by our celebration of Rosh Hashanah, then there is no doubt that it is so: we started the year sweetly, in good company, with members of our community, with the faith that the whole year will be sweet.



Philosophical Walk
Source: Boris Lichtenthal

The discussions that started as a result of the conversation about Rosh Hashanah continued with a further program. I was pleasantly surprised to find out that the Philosophy Walk will be led by my philosophy teacher from the Language High School, Zrinka Vukojević-Tomašić. She divided us into two groups: Music and Books, according to who prefers which medium, and we talked about the concept of happiness while walking to the gazebo. According to Maslow, happiness can be achieved through self-actualization since basic biological needs are satisfied. It was discussed whether the process or the destination is more important, whether happiness is greater at the beginning or at the end of a destination. The participants of the discussion stated that small things from everyday life bring joy, but not long-term happiness, which is achieved only by reaching the desired goal, followed by relaxation. We concluded that, although the process carries a certain value, happiness is not in striving but in reaching the destination. Happiness is the feeling of relief and fulfillment after the goal

has been reached. Although progress brings challenges, happiness comes with the final realization of a wish, and all obstacles can be overcome if one keeps the focus on reaching the ultimate goal.

After the fulfilling and relaxing Philosophical Walk, the final part of the program followed, a concert by the Kontra Quartet from Maribor. This band is well known to members of the Jewish Municipality, who had the opportunity to listen to it during last year's Month of Jewish Culture. Danijel Marinič on accordion, Vesna Čobal on violin, Petar Marić on guitar, Branko Smrtnik on double bass and Domen Marn on clarinet for the second time delighted the audience with their extraordinary musical skills. Sitting in the pleasant shade of the Baranja valleys with the murmur of water from the pool, we all got goosebumps, not because of the gentle flow of the wind, but because of the emotions that the music evoked. At the end of the New Year celebration, we were like new, with a new opportunity and a new beginning.