

RIJEČ

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“Ne daj se, Bosno” (ratni stihovi Amira Mašića)

Popularna izreka veli da u ratovima muze zašute. Nigdje ta izreka, čini se, nije osporena kao u ratu od 1992. do 1995. godine, vođenom na ovim našim prostorima – ratu koji je, bez imalo pretjerivanja, bio egzistencijalna prijetnja kako za Bosnu i Hercegovinu kao državu i samu ideju, tako i za sve one koji su je doživljavali jedinom domovinom. Suočeni sa tom prijetnjom, ali i općim sumrakom ratnih stradanja i razaranja, svi oni koji su iskazivali i najmanji afinitet prema umjetnosti i kreativnosti, osjećali su potrebu da se odupru, da djeluju, perom, kistom ili sluhom, da svojim angažmanom, talentom i entuzijazmom daju vlastiti doprinos odbrani. Među njima bili su i pjesnici, oni već afirmirani, ali i oni koji su tek otkrivali svoj pjesnički dar.

Brojne su pjesme i stihovi nastali tokom rata i odbrane od agresije na Bosnu i Hercegovinu. Nastajale su u različitim prilikama i prigodama. Neke od njih su vrhunska pjesnička ostvarenja. Druge su jednostavno pokušaji pjesnika, manje ili više uspjeti, da kroz stihove izrazi dramu koju su oni, njihova zemlja i njihov narod proživljavali. Ima dosta pjesama koje su nastajale kao neka vrsta “promijenjenog pjesništva”. Njihovim autorima nije bilo toliko stalo do estetskog dojma na odabrano čitateljstvo, sklonu “konzumiranju” poezije kao grane književnosti i umjetnosti. Naprotiv, svojim stihovima su željeli doprijeti do najšire publike, onoga običnog puka – do borca u rovu, radnika u ratnoj proizvodnji, civila u skloništu. Pjesme su to koje su se recitovale na priredbama i putem radio-valova, ali i pjesme koje su bivale uglazbljene i javno se izvodile ili emitovale, jačajući nadu i patriotizam kod naroda, ali i podižući borbeni moral kod boraca. Takve pjesme imale su, u teškim vremenima rata, svoj puni smisao, značaj i bitnu ulogu.

Takve pjesme nastajale su tokom rata ili povodom rata i u Gračanici. Više pjesnika i tekstopisaca okušalo se na tom polju. Jedan od zapaženijih bio je i **Amir Mašić**, prosvjetni radnik, do tada neafirmirani pjesnik, koji će tek potkraj ratnoga doba i neposredno poslije rata objaviti svoje prve pjesničke zbirke. U ratu je, međutim, napisao na desetine stihova i pjesama. Recitovao ih je u programima Radio Gračanice, a neke od njih su uglazbljene i postale jako popularne. “Ne daj se, Bosno” jedna je od njih, pjesma koju komponovao Mustafa Huseinović, a otpjevao

Ibrahim Jukan. "Pjesma Gračanici" jedna je od najljepših i najpoznatijih ratnih pjesama iz ovoga grada, a uz skladbu istoga kompozitora pjesmu je otpjevala Tijana Konjić. Ove su pjesme nastajale u laganom pjesničkom, rimovanom stilu, u osmercu i desetercu, pogodnom da se uglazbe i otpjevaju ili barem lahko recitatorski interpretiraju. Nastajale u posebnim prilikama i za posebne prigode, iako ispevane "iz duše", mnoge od njih ne ispunjavaju stržije književno-estetske kriterije, neke su, iako iskrene, pojednostavljene u izrazu do banalnosti itd. Ali kao takve, one su ipak svjedočanstvo jednoga vremena – svjedočanstvo koje svakako ima i svoj kulturni i kulturno-historijski značaj, potvrda iskrenog patriotizma i plemenitog nadahnuća. Iz njih ćemo spoznati doživljaj rata s "one strane", koji je možda autentičniji od mnogih dokumenata, koje nalazimao po našim historijskim knjigama i arhivama.

Redakcija

DON'T GIVE UP, BOSNIA! (AMIR MAŠIĆ AND HIS WARTIME POEMS)

There is a popular saying that states that the muses go silent in wars. Nowhere does this statement seem as false as in the war that raged from 1992 – 1995 in our region – a war that was – without exaggeration – an existential threat to Bosnia and Herzegovina as a state and idea, as well as for all those that saw it as their only homeland. Faced with this threat, but also under the general twilight of wartime suffering and destruction, all those who had showed even the slightest affinity for art and creativity felt the need to resist, to act, with pen, brush or their own musical sense, to give their own in the defense with their commitment, talent and enthusiasm. Among them were poets, those already established as such, as well as those that were only just discovering their poetic gift.

Numerous songs and poems were created during the war and defensive struggle against the aggression on Bosnia and Herzegovina.

They were created on different occasions and moments. Some of them are highly artistic poetical achievements. Others were simply attempts by the poet – some more successful, others less – to express through verse the drama that they, their country and people were going through. There are a lot of these poems that were created as some kind of "changed poetry". Their authors did not care so much about the aesthetic impressions on a selected kind of readership, prone to "consume" poetry as a branch of literature and art. To the contrary – their poems were aimed at the widest audience, the common people – the soldier in the trench, the workers working in the war industry, the civilian in the shelter. These are poems that were recited at performances and on radio shows, but also poems that were later incorporated into songs and performed and broadcasted publicly, inspiring hopes and patriotism among the people, but also raising the fighting morale of the soldiers. Such songs had in difficult times their full meaning, significance and essential role.

Such poems were composed during the war or on the occasion of the war in Gračanica. Several poets and songwriters tried their hand in this field. One of the most notable examples was Amir Mašić, a teacher and non-affirmed poet at that time, who would publish his first poetry books only at the end of the war and immediately after the war ended. He recited them in the programs of radio Gračanica, and some of them were incorporated into music and became very popular. "Don't give up, Bosnia" is one of them, a song composed by Mustafa Huseinović, and sung by Ibrahim Jukan. "The song of Gračanica" is one of the most beautiful and most famous war songs from this city, composed by the same composer and sung by Tijana Konjić. These songs were composed in a lightly poetic, rhyming style, in eights and tens, suitable for music and singing, or at least easy to recite. Created on special occasions and for specific occasions, although sung "from the heart", many of them do not meet stricter li-

terary and aesthetic criteria, and some are – although sincere – simple in expression and almost banal, etc. But as such they are still a testimony of their time – a testimony that certainly has its own cultural and historical significance, a confirmation of sincere patriotism

and noble inspiration. From these we may learn about the experience of war from "the other side", which is perhaps more authentic than many documents, which we find in our history books and archives.

Editorial Board

