



Mama Leone

Miljenko Jergović

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Pred vama je Mama Leone +, stara Mama Leone bogatija za šesnaest priča i tematski podeljena na dve celine. Prvi deo je priča o detinjstvu i odrastanju naratora Miljenka, smeštena u Drvenik i Sarajevo na prelasku iz šezdesetih u sedamdesete godine. Drugi deo su priče bosanskih prognanika iz devedesetih godina, smeštene u daleke zemlje u koje su se sklonili od rata. Priče o ljudima zgroženim nad stvarnošću (sa kojom su, otišavši, izgubili kontakt) suprotnost su dečjem poimanju sveta iz prvog dela. Tu su da nam pokažu šta je bilo posle, i njima kao i svima nama, i šta se desi kad zaboravimo neke osnovne ljudske vrednosti, na koje nas podseća mali narator iz prvog dela.

Prvi deo je uvod u drugi, drugi ne bi imao mnogo smisla bez prvog i obrnuto, a najbolje funkcionišu zajedno, u šta ćete se i sami uveriti.

Mama Leone Details

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Tijana says

Prva polovina priča - one koje se bave detinjstvom, i, u jednom momentu, mladošću pripovedača - jesu vrhunske.

Ono: vrhunski napisane, i sa onom svežom i zašudnom vizurom deteta, i sa razočarano-ciničnim odraslim iza tog deteta, i sa nekim jedinstvenim smešno-užasnim strahovima (kao kad otac donese za ručak "odojče" tj. prase sisanče, a dete misli da za ručak jedu bebu i čuti od straha da se to ne desi i njemu. I jede.) i sa potresnim pričama o njegovim najbližima i nekim malo daljim ljudima i sa vrlo jasnim vajbom jugoslovenskog detinjstva - jeste da je Jergović nekih deset godina stariji od mene, ali ima sasvim dovoljno stvari koje su nam zajedničke, i ne znam kako je moguće da dizajner knjige nije korice dezenirao kao Faks Helizim krpu za sudove, jer zaista.

Druga polovina knjige sastoji se od kasnijih priča i one su 'samo' dobre do vrlo dobre. I zapravo baš pate od toga što su ovde sastavljene u nejednaku celinu - jer kako je meni ovo prva Jergovićeva knjiga koju čitam, sve vreme sam se pomalo nervirala i pitala "jel on uvek ovako kad treba da izađe iz sebe", tj. malo jače naginje ka patetici a njegovi likovi, naročito muški, malo više se samosažaljevaju, u ključu "jeste da je ona senilna/paralizovana/umrla, ali što JA patim!" što je ruku na srce bliže personi Jergovićeva kolumniste koju sam do sada jedino poznavala :/

Zaključak, ovo su dve zbirke, jedna sjajna i jedna ok, preporučite mi šifre da nastavim :)

a Lena says

Mama Leone je zbirka priča kompozicijski podijeljena u dvije cjeline. Prvi dio nosi naslov *Kad sam se rodio, zalajao je pas na hodniku rođilišta*, a drugi *Tog dana završavala je jedna dječija povijest*.

Iako je Jergović koliko bosanskohercegovački, toliko i hrvatski pisac, Bosna je njegov temeljni emocionalni i duhovni prostor. Melanholično sentimentalna, na momente i pretjerano da graniči sa patetikom, Jergović zaneseno piše o sarajevskom, o bosanskom čovjeku i njegovim brigama i tištenjima.

Sve što potječe iz Jergovićevog pera je intrigantno i zanimljivo. On je jedan od onih pisaca koji vas ili navuku na svoj sentiment, ili vas u potpunosti odbiju od bilo kakvog čitanja ako ne (želite da) razumijete tipičnu bosanskohercegovačku melanholiju i *sevdah*.

Ova knjiga napisana je čopičevskim postupkom - Prvi autobiografski dio ispričan je iz perspektive dječaka Miljenka i bavi se njegovim odrastanjem na prijelazu iz šezdesetih u sedamdesete godine prošlog stoljeća. Priče u kojima čemo svi prepoznati dio sebe, misli i filmove koje smo kao djeca svakodnevno vrtjeli u glavama. Drugi dio dešava se nešto kasnije, u devedesetim godinama, tokom rata u Bosni i Hercegovini i bavi se sudbinama prognanih Sarajlija 'razbacanih' po dalekom svijetu. Jergović, kao i čopič, majstorski vješto sklapa više naizgled nepovezanih kratkih priča u jednu harmoničnu cjelinu, te nas iz sigurne dječije i koliko-toliko sretne prijeratne prošlosti vodi u nesigurnu i tužnu poslijeratnu budućnost.

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Amanda says

Actual Rating 3.5

From a study point of view, this book has a lot to offer. Although it at times feel a bit shoved down your throat, it is well written and gives valuable and well articulated insights into the effects of war on identity. From a purely enjoyment based point of view (and I'm not making any judgements on which perspective is more important) the lack of narrative thread in the end started to feel a bit 'boring,' for lack of a better word.

While it does give you many different voices to show conflict's varying -- but always destructive and harmful -- effects on a people and on an individual, at the end of Mama Leone I found that I wanted something that would somehow tie together the stories of the second half. In less than fifteen pages you're given a glimpse of a character whose life has been ruined buy war, you're given their perspective, their fear and confusion and then they're just gone. However, I know that it's wrong to say that 'I wanted this or that' from a book which is why I think a rating from a study point of view can vary quite a lot from a rating from an enjoyment based point of view.

What I liked about this book was definitely its comments and treatment of identity. It links identity with belonging, memory and family, and discusses how both outside and inside forces shape who we are as people. In the second half, when the tragic consequences of the Yugoslavia war are discussed, we see the characters' confusion as their identity and sense of belonging are shattered. So in that sense, the book is a skilful treatment of loss, trauma and devastating upheaval. It will be interesting to study it further and I feel like it is one of those books that will grow on me with further scrutiny.

Bojan Tunguz says

Growing up can be hard. All of us come to this world without any preconceived notions or ideas, and even though we are far from Lockean “blank slate,” we still need to learn a lot in relatively short time. “Mama Leone” is a collection of stories about one particular boy trying to make sense of the world around him. The author, Miljenko Jergovic, puts us in the mind of this boy during some of his earliest formative years, and guides us through his own surprises, confusions, and revelations. The stories are largely set in Sarajevo in the late 60s and the early 70s, and they evoke the kind of childlike innocence that imbued that place at that particular point in its history. The time was removed enough from the heaviness of the last big war – World War II – while the next one, the one that would eventually tear Bosnia apart, was well in the future. The Second World War still managed to exert some shadow over the protagonists of these stories, particularly

with the generation of Jergovic's grandparents and their friends. These influences, however, are primarily alluded to, rather than made into central themes of these stories.

Despite the very tangible sense of the place and time in which these stories take place, they appeal to a much wider and more basic experience of childhood and transcend their geographical and temporal particulars. With just some judicious alterations it is easy to imagine the protagonist growing up in Chicago, Dallas, Kuala Lumpur, Nairobi, or Rio de Janeiro. The stories seem to be largely autobiographical, although it's certainly possible that they have been embellished and that Jergovic took some artistic license in writing them. Jergovic comes across as a very precocious kid who perhaps overthinks situations and takes certain situations very literary. On the other hand he seems to expose some of our ingrained mental habits and makes us rethink them from the ground up. This aspect of "Mama Leone" stories is little reminiscent of Antoine de Saint-Exupery at the beginning of the "Little Prince." It's as if the boy who drew a boa constrictor digesting an elephant went on to narrate about the rest of his childhood. This is the kind of childlike sense of wonder about the world that exudes from most of the stories in this collection. This point of view helps paint even the stories of family tragedy and death with the lighter colors, which, though not quite vivid and bright, manage to blunt much of the edge of life.

Miljenko Jergovic is a superb stylist, and his sense of language and turn of phrase is second to none. He manages to convey vivid and emotionally rich pictures of everyday life with even the slightest of rhetorical flourishes. His prose can be deceptively simple at times, but this reveals his fine-tuned ear for language that eschews unnecessary complications. David Williams has done a superb job of translating these stories and has managed to keep them fresh and vivid even in English. They are bound to amuse and entertain.
