

Jasmin Hodžić i Enis Aladžuz,
*Arebički epitafi – na bosanskom
 jeziku na nišanima XX vijeka u
 Mostaru i široj okolini*. Mostar:
 Medžlis islamske zajednice
 Mostar, Centar za istraživanje
 islamske kulture i tradicije, 2025.

Nakon pregledne studije o tradiciji pisanja bosanskom arebicom s fokusom na epigrafsku pismenost u Bosni i Hercegovini, autorski dvojac Jasmin Hodžić i Enis Aladžuz su u monografiji *Arebički epitafi – na bosanskom jeziku na nišanima XX vijeka u Mostaru i široj okolini* ponudili niz značajnih lingvističkih i šire filoloških uvida u pjesničke oporuke koje su tokom 19. i 20. stoljeća pisali različiti slojevi bošnjačkog društva, svjesno ili ne nastavljajući tradiciju epigrafa pisanih na stećcima – bosanskim srednjovjekovnim nadgrobnim spomenicima. S jedne strane bilo je važno sačuvati vezu s vjerskom tradicijom po kojoj se baštinila bosanska verzija arapskog pisma kao naslijeđe i poveznica sa svetom tradicijom islama, a s druge strane ostala je važna i veza s lokalnom baštinom, koja je u prošlosti njegovala upravo takav – umjetnički način obilježavanja mjesta ukopa umrlag, često sa znakovitom porukom koja se ranije ispisivala bosanskom verzijom ćirilicnog pisma kakvu nalazimo na srednjovjekovnim nadgrobnim spomenicima prije dolaska islama na ove prostore.

Ova sinkretička praksa nije neobična i ona jeste plod mirenja tradicija, što je rezultiralo činjenicom širenja i zadržavanja multikulturalnih fenomena unatoč velikim društvenim mijenama i poziciji Bosne između dvije civilizacijske različitosti. Poznato je, naime, da prakse drevnog muslimanskog svijeta isključuju naglašeno obilježavanje nadgrobničkih spomenika.

Tradicija pisanja arapskim pismom na bosanskom jeziku proteže se na skoro pola milenija, od 16. do 20. stoljeća, i realizirana je u različitim vrstama literarnog stvaralaštva. Osim naziva

Jasmin Hodžić and Enis Aladžuz,
*Arebički epitafi – na bosanskom
 jeziku na nišanima XX vijeka u
 Mostaru i široj okolini* (Arebica
 epitaphs – in Bosnian language on
 tombstones from 20th century in
 Mostar and wider area). Medžlis
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After an overview study of the tradition of writing in Bosnian Arebica script with a focus on epigraphic literacy in Bosnia and Herzegovina, the author duo Jasmin Hodžić and Enis Aladžuz, in their monograph *Arebički epitafi – na bosanskom jeziku na nišanima XX vijeka u Mostaru i široj okolini* (Arebica epitaphs – in Bosnian language on tombstones from 20th century in Mostar and wider area), offered a series of significant linguistic and broader philological insights into the poetic wills written by different layers of Bosniak society during the 19th and 20th centuries, consciously or not continuing the tradition of epigraphs written on stećci - Bosnian medieval tombstones. On the one hand, it was important to preserve the connection with the religious tradition, according to which the Bosnian version of the Arabic script was inherited as a legacy and link with the holy tradition of Islam, and on the other hand, the connection with the local heritage remained important, which in the past nurtured such an artistic way of marking the burial place of the deceased, often with a significant message that was previously written in the Bosnian version of the Cyrillic script, as we find on medieval tombstones before the arrival of Islam to this region.

This syncretic practice is not unusual and it is the result of the reconciliation of traditions, which resulted in the fact of the spread and retention of multicultural phenomena despite

alhamijado literatura, u nauci o književnosti i novijoj terminologiji u lingvistici i filologiji prepoznata je i pod imenom *bosnevijska* pismenost. Sam bosanski jezik je u svojoj dugoj historiji bilježen na pet različitih pisama: bosanskom varijantom glagoljice, bosančicom (kurzivnom ćirilicom), bosanskom arebicom, te savremenom ćirilicom i latinicom. “Kao jedan od najstarijih sačuvanih bosnevijskih tekstova uzima se pjesma Mehmeda Erdeljca iz 1588., a kao jedan od najmlađih spomenika jeste djelo *Fikhul-ibadat*, koje je štampano standardiziranom bosanskom arebicom 1941.” (str. 7). Pred kraj osmanske uprave u Bosni počinju se šampati i prve knjige na bosanskom jeziku i arapskom pismu, reformišu se škole u tadašnjem Bosanskom vilajetu od 1865. do 1878.

U vremenu s početka austrougarske uprave veliki značaj su u očuvanju arebice imali bosanski arebički bukvari, takozvane *elifnice*, a među autorima ističu se Ibrahim Užičanin, Ibrahim Edhem Berbić i Ibrahim Smajić Seljubac. Još za austrougarskog doba, te u okviru Kraljevine Jugoslavije, posebno se za upotrebu arapskog pisma u bosanskom jeziku zalagao reis Džemaludin Čaušević, koji je i reformisao arebicu, ali nije zanemarivao ni latinicu. Mnogi su bosanski autori mogli posredstvom Čauševićeve reformisane arebice da nauče i latinicu, a poznata je i slovarica Mustafe Konjhodžića za učenje latinice onih “koji znadu arapsko pismo” 1908. (str. 31).

Ovdje je značajno uputiti na, a to se kod Hodžića i Alađuza (2025) u uvodnoj studiji posebno naglašava, živu noviju tradiciju pisanja bosanskom arebicom, od prve decenije 20. stoljeća pa sve do savremenog doba, i to kroz širok spektar upotrebe ovog pisma koji se, što je naročito važno za širu kulturnu djelatnost, odnosi na književne tekstove, jezičke priručnike, rukopisne rječnike, novinske tekstove, javne natpise i privatnu prepisku, a nadasve i vjersku literaturu na bosanskom (ilmihale, tedžvide, mevlude, prijevode Kur’ana i drugo). Bosanska arebica se, posebno u kombinaciji s latinicom, koristila sve do kraja 20. stoljeća, a sporadično se koristi još i danas.

Veliki sakupljač narodnoga blaga Mehmed-beg Kapetanović Ljubušak već krajem 19. stoljeća uređuje latinični list *Bošnjak*, ali Ljubušak

major social changes and Bosnia’s position between two civilizational differences. It is known, namely, that the practices of the ancient Muslim world exclude the emphatic marking of tombstones.

The tradition of using the Arabic script to write in Bosnian language spans almost half a millennium, from the 16th to the 20th century, and has been realized in various types of literary creation. In addition to the name *aljamiado literature*, in the science of literature and newer terminology in linguistics and philology it is also recognized under the name *Bosnebian literacy*. The Bosnian language itself has been recorded in five different scripts throughout its long history: the Bosnian variant of the Glagolitic script, the Bosnian script (cursive Cyrillic), the Bosnian Arabic “*Arebica*” script, and the modern Cyrillic and Latin scripts. “One of the oldest preserved Bosnebian texts is the poem by Mehmed Erdeljac from 1588, and one of the youngest monuments is the work *Fikhul-ibadat*, which was printed in standardized Bosnian Arebica script in 1941.” (p. 7). Towards the end of Ottoman rule in Bosnia, the first books in the Bosnian language and Arabic script began to be printed, and schools in the then Bosnian Vilayet were reformed from 1865 to 1878.

At the beginning of the Austro-Hungarian rule, Bosnian Arebica textbooks, the so-called *elifnice*, were of great importance in preserving the Arebica script, and among the authors, Ibrahim Užičanin, Ibrahim Edhem Berbić and Ibrahim Smajić Seljubac stand out. Even during the Austro-Hungarian era, and within the Kingdom of Yugoslavia, the use of the Arebica script in the Bosnian language was particularly advocated by Grand Mufti Džemaludin Čaušević, who reformed the Arebica script, but did not neglect the Latin script either. Many Bosnian authors were able to learn Latin script through Čaušević’s reformed Arebica script, and Mustafa Konjhodžić’s dictionary for learning Latin script for those “who know the Arabic script” from 1908 is also known (p. 31).

It is important to point out here, and this is particularly emphasized by Hodžić and Alađuz (2025) in their introductory study, the vibrant recent tradition of writing in Bosnian Arabic script, from the first decade of the 20th century

je u isto vrijeme i poznavalac orijentalnih jezika. Njegova djela *Narodno blago* (1887) i *Istočno blago* (1897) štampana su i na ćirilici, ali on zbog učestalog štampanja na latinici dobija epitet "latiničnog reformatora".

Jedan od najznačajnijih epitafa od kojeg Jasmin Hodžić i Enis Alađuz u svom monografskom pregledu kreću jeste upravo Ljubušakov tekst koji se ubraja među bosnevijske stihove pronađene na nadgrobnim spomenicima. U rasprostranjenom asimetričnom osmercu, arebičkim pismom i na bosanskom jeziku Ljubušak je ostavio oporuku da se na njegovom nišanu ukleše sljedeći tekst: *Mili Bože, ti pomozi / Mehmed-begu, tvome robu, / Koji strašnog suda čeka, / U ovome hladnom grobu*. Mehmed-beg Kapetanović Ljubušak ukopan je na mezarju Ravne Bakije u Sarajevu 1902.

Ovdje treba istaći da tradicija pisanja na nišanima ne započinje s arebicom. Mujezinović bilježi da se bosanični napisi nalaze na nišanima Sulimana Oškopice i Mahmuta Brankovića. Jedan od značajnijih arebičkih natpisa jest onaj koji se odnosi na 1737. godinu (s tim da je sam natpis novijeg datuma), napisan na turbetu šejha Ishaka iz Mostara. Na njemu piše: *Ovdje leži dobri čovjek, pobožni derviš Ishak. Umro godine 1150* (1737).

Jasmin Hodžić i Enis Alađuz iznijeli su listu najljepših stihovanih epitafa koji se nalaze uklesani na nišanima u okolini Mostara. Među njima su oni poput:

Glavana svrha od posjete, hajr dova, brate, jeste. Pa iako danas meni, zasigurno sutra tebi.

Ovaj tarih ko pogleda, nek mi duši rahmet preda.

Dragi Bože, Ti oprosti svome robu, koji čeka Tvoga suda u ovome hladnom grobu.

Polazem nadu, što veli Allah u Kur'ani Kerimu: La taknetu min rahmetillah...

U indeksu najčešćih motiva navode isticanje smrtnog napitka, obraćanje posjetiocu te spominjanje hair-dove. Zaključuju da su natpisi u osmercu ujedno i poetski najljepši te da ovi stihovi često sadržavaju i nade u Božiju milost te oprost, što ima utemeljenje i u islamskom

until the modern era, through a wide range of uses of this script which, and what is particularly important for wider cultural activity, refers to literary texts, language manuals, manuscript dictionaries, newspaper texts, public inscriptions and private correspondence, and above all religious literature in Bosnian (religious textbooks, Quranic reading rules textbooks, biographies of Muhammed, translations of the Quran, etc.). Bosnian Arebica script was used, especially in combination with Latin, until the end of the 20th century, and is still used sporadically today.

The great collector of folklore, Mehmed-bey Kapetanović Ljubušak, was editing the Latin-language newspaper *Bošnjak* already at the end of the 19th century, but Ljubušak was also a connoisseur of oriental languages. His works *Narodno blago* (National Treasure) (1887) and *Istočno blago* (Eastern Treasure) (1897) were also printed in Cyrillic, but he was given the epithet "Latin reformer" due to his frequent printing in Latin script.

One of the most significant epitaphs from which Jasmin Hodžić and Enis Alađuz start in their monographic review is Ljubušak's text, which is counted among the Bosnevia verses found on tombstones. In a spread asymmetrical figure of eight, in Arebica script and in the Bosnian language, Ljubušak left a will that the following text be engraved on tombstone: *Mili Bože, ti pomozi / Mehmed-begu, tvome robu, / Koji strašnog suda čeka, / U ovome hladnom grobu* (Dear God, help / Mehmed-bey, your slave, / Who awaits a terrible judgment, / In this cold grave). Mehmed-bey Kapetanović Ljubušak was buried at Ravne Bakije cemetery in Sarajevo in 1902.

It is noteworthy that the tradition of writing on tombstones does not begin with Arebica. Mujezinović notes that Bosnian inscriptions are found on the tombstones of Suliman Oškopica and Mahmut Branković. One of the more significant Arebica inscriptions is the one that refers to the year 1737 (although the inscription itself is of a more recent date), written on the mausoleum of Sheikh Ishak from Mostar. It reads: *Ovdje leži dobri čovjek, pobožni derviš Ishak. Umro godine 1150*, (Here lies the good man, the pious dervish Isaac. Died in 1150 (1737)).

vjerovanju, kao i određenim ajetima koji upućuju na Allahovo obećanje i zaštitu.

Knjiga je opremljena kvalitetnim fotografijama, vrijednim i čitljivim transkriptima, transkripcijama, kao i QR kodovima koji čitaocima pružaju mogućnost elektronskog uvida u lokalitete gdje je koji od uvrštenih više od stotinu nišana iz okoline Mostara pronađen, kao dio izvornog korpusa vrijednog prvorazredne naučne građe.

Predodčenim korpusom bosanskih arebičkih epitafa na nišanima proširuje se žanr bosanske alhamijado literature, što je od izuzetnog značaja.

Ova izvanredna monografija čitaocima donosi vrijedne uvide u duhovni život i kulturu narodnog odnosa spram smrti u Bosni u dijahronijskom smislu. U tim, naizgled sporednim i neupadljivim natpisima smješten je čitav jedan mali, ali upečatljiv svijet između dvije velike carevine, kao i odnos tog svijeta spram materijalne prolaznosti i duhovne trajnosti.

Epitafi na nišanima, kao i zapisi na stećcima, ujedno su i najsuptilnija i najmudrija, usto posve nenametljiva, opomena naših umrlih predaka da častan život ima smisla, ukoliko znamo gdje ćemo se vratiti.

Jasmin Hodžić and Enis Aladžuz presented a list of the most beautiful versed epitaphs that are carved on tombstones around Mostar. Among them are the likes of:

Glavana svrha od posjete, hajr dova, brate, jeste. Pa iako danas meni, zasigurno sutra tebi.

(The main purpose of the visit, brother, is the benevolent prayer, brother. Even if it is me for me today, tomorrow it will certainly be for you)

Ovaj tarih ko pogleda, nek mi duši rahmet preda.

(Whoever sees this inscription, let them pray for mercy for my soul)

Dragi Bože, Ti oprosti svome robu, koji čeka Tvoga suda u ovome hladnom grobu.

(Dear God, forgive Your servant, who is waiting for Your judgment in this cold grave)

Polažem nadu, što veli Allah u Kur'ani Kerimu: La taknetu min rahmetillah...

(I rest my hope in Allah's words from the Holy Quran: La taqnatoo mirrahmatillah)

In the index of the most common motifs, they mention pointing out the death potion, addressing the visitor and mentioning the prayer for mercy. They conclude that the inscriptions in the octosyllable verse are poetically the most beautiful ones, and that these verses often contain hopes for God's mercy and forgiveness which have their foundation in Islamic faith, as well as certain verses that refer to Allah's promise and protection.

The book contains high-quality photographs, valuable and readable transcripts, transcriptions, as well as QR codes that provide readers with the opportunity to electronically view the locations where any of the more than one hundred tombstones from the Mostar area were located, as part of an original corpus of first-class scientific material.

The presented corpus of Bosnian Arabica epitaphs on tombstones expands the genre of Bosnian *aljamiado* literature, which is of exceptional importance.

This extraordinary monograph brings readers valuable insights into the spiritual life and culture of the people's relationship to death in

Bosnia in a diachronic sense. These seemingly secondary and inconspicuous inscriptions contain an entire small but striking world between two great empires, as well as the relationship of that world to material transience and spiritual permanence.

Epitaphs on tombstones, as well as inscriptions on *stećaks*, are at the same time the most subtle and wisest, and also completely unobtrusive reminder from our deceased ancestors that an honorable life has meaning, if we know where we shall return.