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Booklover - Bridges

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Could I relate these current events with Andrić’s book? Maybe Yes. Maybe No. Yes in the simplistic view that a bridge was constructed to connect communities divided by a river. No because Andrić’s book spans 400 years and is considered by William H. McNeill in his Introduction as “one of the most perceptive, resonant, and well-wrought works of fiction written in the twentieth century... No better introduction to the study of Balkan and Ottoman history exists, nor do I know of any work of fiction that more persuasively introduces the reader to a civilization other than our own.” Many newcomers entering the Lowcountry via the Cooper River Bridge may indeed feel they have dropped into a whole new civilization. Yet, in Yugoslavia, the history of the Ottoman Empire, the complexities created by the different ethnic and religious groups, and the clash of East and West in the area create a civilization that is distinct, sometime mysterious — maybe not too unlike our Lowcountry. The two sides of the Cooper River have been connected for less than 100 years. Andrić’s village, the Višegrad, became connected through the bridge over the Drina to the European road in the 16th century. “For this great stone bridge, a rare structure of unique beauty, such as many richer and busier towns do not possess (“There are only two others such as his in the whole Empire,” they used to say in olden times) was the one real and permanent crossing in the whole middle and upper course of the Drina and an indispensable link on the road between Bosnia and Serbia and further, beyond Serbia, with other parts of the Turkish Empire, all the way to Stambul.”

Andrić provides an historical account of how the bridge was built over the mighty green waters of the Drina as a legacy for the Grand Vezir Mehmed Pasha of Sokolovići. Each chapter spans time toward the twentieth century with the intimacies of fictional characters and individual tales providing a window into the flow of life, conflict, and belief along the Drina. We experience the torture, fear, and even death of the workers who toiled for five years to build the 11 bridge arches from stone, the sensations of the river’s energy as first pedestrians traverse the bridge, and the assassination of the Grand Vezir just as his bridge was replacing the Drina ferry.

Almost every time period embraces a story around the kapia, a structure in the middle of the bridge that is considered to be the heart of the bridge. “So, on the kapia, between the skies, the river and the hills, generation after generation learnt not to mourn overmuch what the troubled waters had borne away. They entered there into the unconscious philosophy of the town; that life was an incomprehensible marvel, since it was incessantly wasted and spent, yet none the less it lasted and endured ‘like the bridge on the Drina’.” Scholars credit to the kapia to rest and argue the issues of the day. Decapitated heads of Serbian intruders were displayed in warning along the kapia. Wedding processions stopped along the kapia. Dressed in her wedding garments Fata, distraught with the arrangement to be wed to better her family’s status, counted on this moment as she gave herself to the Drina rather than her arranged husband. Austrian soldiers marched across the bridge and a young soldier found himself beheaded and trapped by the subtle glance of a young Turkish girl near the kapia. The town grew at the base of the bridge. Vendors, inns, taverns, brothels, “Lotte’s Hotel” and their influence were brought by the bridge on the village. The railroad introduced a new form of connection and thus “The great stone bridge which according to the ideas and the pious intentions of the Grand Vezir from Sokolovići, was meant to link the two parts of the Empire, and “for the love of God” make easier the passage from West to East and from East to West was now in fact cut off from both East and West and abandoned like a stranded ship or deserted shrine.” Ultimately the bridge succumbs to relentless bombing during World War I. The description of the destruction is intimate and personal as seen through the eyes of Alihodja while experiencing the demise of his shop. At the end only the kapia is seen by Alihodja and not the seventh pier of the bridge, just the green energy of the Drina.

Finally another attempt to “bridge time” or “bridge the gap.” “We will bridge greater rivers and deeper abysses. We will build not greater and better bridges, not to link foreign centers with conquered lands but to link our own lands with the rest of the world.” This somewhat prophetic and timeless quote challenges the reader to embrace the future by understanding the past. Social structure, religion, cultures and technology are just a few subjects that fall into this challenge. I’ve driven a bridge and am immune to the future. In the twenty-first century, digital photography, blogging and Websites are modern tools for recording an important event in history. This is illustrated in two photo Websites, http://ravenelbridge.net/ and http://oldcooperriverbridge.org/, developed by Frank Starmer chronicling the “building and unbuilding” of the Cooper River Bridges. Unlike Andrić’s book which used Nobel worthy words of fiction to convey an understanding of a region’s history based around a bridge. I accept the challenge proposed by a student espousing to his peers on the kapia, although as I write this column on my laptop with the Internet open in the background I still find myself touching the book, rereading passages and contemplating the Balkan history. I have to reflect on Andrić’s words: “Everything appeared as an exciting new game on that ancient bridge, which shone in the moonlight of those July nights, clean, young and unalterable, strong and lovely in its perfection, stronger than all that time might bring and men imagine or do.” At this point I don’t believe I can build a technology bridge and just get over it — not yet. 