

Huda jama – možnosti muzeološke predstavitve

Za slovensko preseganje tabujev titoizma je bil vstop v morišče in grobišča v rovu sv. Barbare prelomen dogodek.

Če pustimo ob strani silovit globalni in lokalni odmev dogodka, je izhodišče za našo razpravo teza, da je pomor velike množice vojnih ujetnikov in civilistov konec maja in v začetku junija 1945 najhujši zločin vseh časov na ozemlju Republike Slovenije.

Zgodilo se je po koncu vojne, žrtve so bile pobite na nepredstavljivo krut način v neprimerljivo strašljivem okolju.

Rablji sami so svoje zavedanje strahotnosti morije izrazili z nerazumljivo stometrsko, štiristokubično, enajstpregradno zaporo, ki naj bi za večno skrila zločin.

Zdaj je zločin odkrit. Skrbno delo rudarske ekipe pod vodstvom Mehmedalije Alića je ohranilo jamski prostor v njegovi grozeči nazornosti.

Pomembne za nadaljnji prodor v skrivnosti rova sv. Barbare v Hudi jami so bile odločitve preiskovalnega sodnika Milana Gučka.

V neizmerno težavnih pogojih je ekipa Inštituta za sodno medicino pod vodstvom Tomaža Zupanca pregledala posmrtno ostanke stotin žrtev v ravnini med obema jaškoma in v nekaj metrih prvega jaška.

Jože Jagrič je dokumentiral dogajanje v jami.

Sodelavci kriminalistične akcije Sprava pod vodstvom Pavla Jamnika so zbrali številne izjave ljudi, ki so bili povezani z zločinom. Kriminalisti so predmete, ki so jih našli v jami, poslali v obdelavo v Muzej novejšje zgodovine Slovenije.

Vsi ti podatki so dragocen temelj za pripravo muzejske predstavitve zločina v rovu sv. Barbare.

Omogočajo rekonstrukcijo vsaj dela peklenskega dogajanja.

V napetih razmerjih razpadanja največjega titoističnega tabuja poteka boj med nadaljnjim prikrivanjem in odkrivanjem tudi v razpravah o nadaljevanju raziskav in urejanja morišča in grobišča v Hudi jami.

Naj bo ta knjižica prispevek k tej razpravi.

Ministrstvo za kulturo in njegove službe še niso zmožne razglasitve vsaj nekaterih največjih prizorišč velikega titoističnega zločina za kulturne spomenike: Teharje, grobišča v Kočevskem rogu, Tezno, Slovenska Bistrica ... In seveda rov sv. Barbare v Hudi jami.

Hudo jama umeščam po njenem pomenu ob Katin. Zbigniew Brzezinski je ob rob enega zadnjih zbornikov dokumentov o sovjetskem pomoru poljskih oficirjev v Katinu zapisal: »Do danes je ruska nepripravljenost, da bi popolnoma prelomili s Stalinovo dediščino, v ostrem nasprotju z nemško popolno obsodbo Hitlerizma in predstavlja resno oviro ne samo za poljsko-rusko spravo, ampak tudi za rusko identifikacijo z Evropo.« In eden od poljskih raziskovalcev je dodal misel o univerzalnosti Katina: »To ni samo zgodba o krutem zločinu, ki ostaja nekaznovan. To je tudi zgodba o zgodovinski resnici proti zanikanju, o moralnih odzivih proti političnemu cinizmu. Del poljske zgodovine, vendar tudi sporočilo z univerzalnim pomenom.«

Tudi v Sloveniji še ni popolnega preloma s Titovim stalinizmom in sporočilo hudih jam je sporočilo z univerzalnim pomenom.

Andrzej Wajda so v Katinu ubili očeta, oficirja Jakuba Wajdo. Za Wajdo je film o Katinu zgodba o družinah, ki jih je za vedno raztrgalo, o veliki prevari, o okrutni resnici. To je film o trpljenju posameznikov in ne o vseprisotni politiki. Zato se je Wajda izogibal vprašanjem, na katera je že odgovorjeno, in pričaral podobe, ki imajo veliko večjo čustveno težo. Njegova mater Aniela se nikoli ni sprijaznila z dejstvom, da se oče ne bo nikoli vrnil iz vojne, nikoli ni nehala iskati tudi najmanjših znamenj, ki bi potrdila njeno upanje.

Zato je Wajda napisal scenarij kot osebno zgodbo. V njej heroji niso moški, ki umirajo, ampak ženske, ki čakajo, ki upajo vsak dan, vsak trenutek, ki preživijo trpljenje in pričakovanje vrnitve. Naj bo to upanje pripoved filma – zveste in stanovitne v skoraj trdnem upanju, da je dovolj, da odprejo vrata in tam bo stal – mož in oče!

Če je odziv varuhov tabuja ob Hudi jami nenavadno podoben stalinskemu, pa je tudi upor zvestobe in upanja podoben Wajdinemu. Iz Avstrije, Nemčije, Hrvaške, Srbije, Črne gore so kapljala vprašanja, tipanja, upajoča ugibanja, ali je njihov oče, ded morda žrtev Hude jame. Osebna vprašanja, družinske drame. Tiste, ki čakajo zapisa, umetniške upodobitve.

Wajda ocenjuje, da med artističnimi odzivi na katinski zločin nekaj več pomenita le ena pesem in ena skladba. Nekam skromna bera za velik zločin in velik narod? Totalitarni tabuji ubijajo ne samo ljudi, ampak zatirajo tudi njihovo človečnost, ustvarjalnost, sočutje, solidarnost.

Naj v prihodnje pretresljivo pričevanje posnetkov in predmetov iz rova sv. Barbare nadgradijo nove umetnine.

Huda jama (Cave of Evil) – possibilities of museological presentation

Entering the burial and killing site in the tunnel of St. Barbara was a break through for Slovenian transcendence of Titoistic taboos.

Leaving aside the enormous global and local response to the event, the basis for our discussion is the thesis, that the murder of a great mass of prisoners of war and civilians at the end of May and beginning of June, 1945, is the worse crime of all times on the territory of the Republic of Slovenia.

It happened after the end of the War, the victims were killed in an unimaginably cruel way in an incredibly terrifying environment.

The executioners admitted the terrible nature of the slaughter with an incomprehensible, one hundred meter long, four hundred cubic meter big barrier with 11 partition walls, intended to hide the crime for ever.

Now the crime has been revealed. Careful work of the mining team led by Mehmedalija Alić preserved the cave in its terrifying expressiveness.

The next important steps were made following the decisions of the investigating judge Milan Guček.

Working in incredibly difficult conditions, the Forensic Institute team led by Tomaž Zupanc inspected the mortal remains of the hundreds of victims in the level between both pits and in a few meters of the first pit.

Jože Jagrič documented the events in the cave.

Members of the criminalist project Sprava (reconciliation) led by Pavle Jamnik gathered numerous statements of people related to the crime. The criminalists sent the items found in the cave to the Museum of Contemporary History of Slovenia for treatment.

All of the above are a solid foundation for the preparation of a museological presentation of the crime in the St. Barbara tunnel.

They enable us to reconstruct at least a part of the hellish events.

In the strained relations of the dissolution of the greatest Titoistic taboo, the battle between further concealment and revelation is fought also in the discussions about continuing research and tending to the burial and killing site in Huda jama.

The Ministry of Culture and its bodies has not yet been able to declare the locations of biggest Titoist crimes as cultural monuments: Teharje, burial sites in Kočevski Rog, Tezno, Slovenska Bistrica, and of course the St. Barbara tunnel in Huda jama.

I feel that Huda jama is as important as Katyn. Zbigniew Brzezinski wrote into one of the last anthologies of documents about the Soviet massacre of Polish officers in Katyn: “To this day, the Russian unwillingness to completely break away from Stalin’s heritage is in sharp contrast with the German complete condemnation of Hitlerism and is a serious barrier not only for Polish-Russian reconciliation but also for Russian identification with Europe.” And one of the Polish researchers added his thoughts on the universality of Katyn: “This is not only a story of a cruel crime going unpunished. It is also a story about historical truth against denial, about moral reactions against political cynicism. A part of Polish history and a universal message.”

In Slovenia, we have not completely broken away from Tito’s Stalinism and the message of evil caves is a universal one.

Andrzej Wajda’s father, Jakub Wajda, was killed in Katyn. Wajda feels that the movie on Katyn is a story of families forever torn apart, of a great lie, of terrible truth. It is a movie about suffering of individuals and not of omnipresent politics. That is why Wajda avoided answered questions and conjured images with much greater emotional weight. His mother Aniela could never accept the fact that dad would never come back from the War, never stopped looking for smallest signs to validate her hope.

That is why Wajda wrote the script as a personal story. In it, the heroes are not dying men, but women, waiting, hoping, every day, every moment, surviving suffering and the expectations of return. Let this hope be the story of the movie – faithful and steadfast almost certain that it is simply enough to open the door, and there he is – husband and father!

If the response of the protectors of the taboo to Huda jama is eerily Stalinistic, the resistance of faithfulness and hope is also similar to Wajda’s. A trickle of questions from Austria, Germany, Croatia, Serbia, Montenegro, hopeful guesses whether their father, grandfather might be a victim of Huda jama. Personal questions, family tragedies. Waiting to be written down, made into art.

Wajda estimates that in the artistic responses to the Katyn crime only one song and one composition are worth more than the rest. A poor harvest for a great crime and great nature? Totalitarian taboos do not only kill people, but also repress their humanity, creativity, compassion, solidarity

The future should bring new art to complement the moving testimonies of recordings and items from the tunnel of St. Barbara.



Rov sv. Barbare v Hudi jami. Žrtve so gnali od vhoda po 320 metrih rovu, nato pa še levo 150 metrov po rovu. Pred jaški so jih slekli in pobili.

Mehmedalija Alić: Rov sv. Barbare. Računalniška obdelava Samo Podmenik.

Tunnel of St. Barbara in Huda jama. The victims were herded from the entrance and through 320 meter tunnel and then 150 meters through the left tunnel. In front of the pits, they were undressed and slaughtered.

Mehmedalija Alić: Tunnel of St. Barbara. Computer editing by Samo Podmenik.



Pobiti ležimo ...
Killed, we lie ...



Obtožujem ...
I accuse ...





Hudo je bilo umreti ...
It was hard to die ...





V ustih mumificiranega skeleta št. 286 so sodni medicinci dne 17. aprila 2009 odkrili zlat prstan, verjetno poročni. Tja ga je umorjeni skrila pred roparskimi morilci. Na prstanu je napis „C.P.4.12.1937”. Dne 4. decembra goduje sv. Barbara.

In the mouth of the mummified skeleton nr. 286, forensic experts discovered a gold ring on 17th April, 2009, probably a wedding ring. The victim hid it from the plunderous murderers. The ring carries the inscription “C.P.4.12.1937”. December, 4th, is St. Barbara day.



8



Strelne rane, obstr
Gunshot wounds, g



9



e, obstreli, udarci ...
unds, grazes, hits ...



Domnevamo lahko, da so nekatere skupine žrtev v rovu sv. Barbare slovenski vojni ujetniki in civilisti, pripeljani proti koncu morije z uničevalnega koncentracijskega taborišča na Teharjah. Verjetno je bila od tam tudi skupina umorjenih žena in deklet.



We can assume that some of the groups of victims in the tunnel of St. Barbara are Slovenian prisoners of war and civilians brought here after the slaughter from the death camp Teharje. The group of murdered women and girls probably came from there as well.



Žrtve so slačili pred prvim jaškom. Večino oblek in drugega so odpeljali, vendar pa so v rovu kriminalisti odkrili več sto predmetov. Med njimi je bil tudi čevelj, v katerega je umorjeni pred morilci skrili rožni venec.

The victims were undressed before the first shaft. Most of the clothes and other items were taken away, yet criminalists found several hundred items in the tunnel. Among them a shoe in which one of the murdered hid a rosary.



Po vsej Sloveniji v moriščih in grobiščih iz pomladi 1945 odkrivamo nove in nove dokaze, da so v mnogih od njih pobijali tudi invalide.

In the killing and burial sites from spring of 1945 all over Slovenia we are finding more evidence that in many, handicapped people were killed as well.



14



Med predmeti pred jaškom je bil molitvenik.

One of the items in front of the shaft was a prayer book.

Dan pred prebojem ovir v rovu Barbara v Hudi jami je prišel k meni eden od sodelavcev in povedal o svojem videnju. Stal je pred sliko, katere okvirja ni videl. Na njej je bil ogromen človek, oblečen v črno. Prepoznal ga je – bil je Kristus. Obraz je silno izstopal s slike, imel je nekakšno tuniko vse do tal in rokavi so bili dolgi. Z desno roko je bil nagnjen naprej. Prste je imel na široko odprte, telo pa je bilo nagnjeno v levo kot tudi glava s pogledom proti levi roki. Vidcu je bilo kot da bi vstopil v sliko. Videl je, kako Kristus z roko drži roko nekoga drugega in tega istega drži za roko še nekdo drug. Še bolj se je približal in videl množico ljudi. Držali so drug drugega za zapestje in v spirali tonili v silno globino. V tem trenutku je z desne slišal jasen moški glas, ki mu je v roko dajal knjigo, rekoč: „PREČITAJ TOBITA“. Spoznal je, da v roki drži Sveto pismo. Videl je veliko vrstic, a bile so neostre, razen stavka, ki je po vsebini popolnoma enak stavku, ki ga je prebral naslednji dan (po odkritju pretresljive skupine mumij v Hudi jami): „KRALJ JE NAMREČ V SVOJEM BESU DAL POBITI VELIKO IZRAELOVIH SINOV; JAZ PA SEM NJIHOVA TRUPLA SKRIVAJ ODNAŠAL IN POKOPAVAL.“ Videc tega stavka še nikoli prej ni prebral ali videl.

The day before the barriers were broken thought in the Barbara tunnel in Huda jama, one of the coworkers visited me and told me about his vision. He was standing in front of a panting but could see no frame. In it was a huge man dressed in black. He recognized the man – it was Christ. The face was standing out of the painting, he was wearing a tunic reaching to the ground with long sleeves. His right hand was pointing forward with spread fingers, and the body was leaning left and his head was looking at his left hand. The visionary felt like he was entering the image. He saw how Christ is holding another person's hand in his hand and this person was held by another person. He moved closer and saw a mass of people. They held each other by the wrist and spiraled into the depth. At that moment he was handed a book and heard a clear male voice saying "READ TOBIT". He realized he was holding the Holy Bible. He saw many lines, but all were unclear except the sentence which he read the next day (after uncovering the terrifying group of mummies in Huda jama): "AND IF THE KING SENNACHERIB HAD SLAIN ANY, WHEN HE WAS COME, AND FLED FROM JUDEA, I BURIED THEM PRIVILY; FOR IN HIS WRATH HE KILLED MANY". The visionary had never before read or seen this sentence.





16



Posmrtni ostanki, ki čakajo na pokop, se naprej razkrajajo.

Mortal remains waiting to be buried decompose further.