

*Steek gerus 'n kers aan terwyl jy lees en aanbid.*

**Skriflesing :** Johannes 4 : 5 tot 42

**Tema :** Jesus en die Samaritaanse vrou. Gesprekke met vreemdelinge .

### BROODJIES VIR DIE PAD

“The thing we want to learn about a stranger is fragile. If we tread carelessly it will crumple under our feet... The right way to talk to strangers is with caution and humility.”

— Malcolm Gladwell, Talking to Strangers: What We Should Know About the People We Don't Know

“We think we can easily see into the hearts of others based on the flimsiest of clues. We jump at the chance to judge strangers. We would never do that to ourselves, of course. We are nuanced and complex and enigmatic. But the stranger is easy. If I can convince you of one thing in this book, let it be this: Strangers are not easy.”

— Malcolm Gladwell, Talking to Strangers: What We Should Know About the People We Don't Know

Talking to Strangers: What We Should Know About the People We Don't Know

by Malcolm Gladwell

— published 2019

Malcolm Gladwell, host of the podcast Revisionist History and #1 bestselling author of The Tipping Point, Blink, Outliers, David and Goliath, and What the Dog Saw, offers a powerful examination of our interactions with strangers---and why they often go wrong. How did Fidel Castro fool the CIA for a generation? Why did Neville Chamberlain think he could trust Adolf Hitler? Why are campus sexual assaults on the rise? Do television sitcoms teach us something about the way we relate to each other that isn't true? Talking to Strangers is a classically Gladwellian intellectual adventure, a challenging and controversial excursion through history, psychology, and scandals taken straight from the news. He revisits the deceptions of Bernie Madoff, the trial of Amanda Knox, the suicide of Sylvia Plath, the Jerry Sandusky pedophilia scandal at Penn State University, and the death of Sandra Bland---

throwing our understanding of these and other stories into doubt. Something is very wrong, Gladwell argues, with the tools and strategies we use to make sense of people we don't know. And because we don't know how to talk to strangers, we are inviting conflict and misunderstanding in ways that have a profound effect on our lives and our world. In his first book since his #1 bestseller, David and Goliath, Malcolm Gladwell has written a gripping guidebook for troubled times.

Son-net

Waar is daar nog so 'n skittering  
soos die vroegoggendson op die see,  
waar spikkels lig van waterrande  
afkaats tot een strook goud?

Waar waterprismas bly beweeg  
en ligstrale breek, die kleure  
van die spektrum in weerspieëlings  
saamraap tot 'n konsentraat wit lig

wat die see uitbundig terugsmyt

tot in die blinde blou oog,  
tussen solêre storms en kolkende vuur,  
in die hart der harte van die son?

Op die strand die dowwe mens, kwalik in staat  
om die oordaad na ander te weerkaats.

-Heilna du Plooy-

“We sometimes encounter people, even perfect strangers, who begin to interest us at first sight, somehow suddenly, all at once, before a word has been spoken.”

— Fyodor Dostoyevsky, Crime and Punishment

“. . .sometimes one feels freer speaking to a stranger than to people one knows. Why is that?”

“Probably because a stranger sees us the way we are, not as he wishes to think we are.”

— Carlos Ruiz Zafón, The Shadow of the Wind

“If in thirst you drink water from a cup, you see God in it. Those who are not in love with God will see only their own faces in it.”

— Mawlana Jalal-al-Din Rumi

“To be commanded to love God at all, let alone in the wilderness, is like being commanded to be well when we are sick, to sing for joy when we are dying of thirst,

to run when our legs are broken. But this is the first and great commandment nonetheless. Even in the wilderness - especially in the wilderness - you shall love him.”

— Frederick Buechner, *A Room Called Remember: Uncollected Pieces*

“The best place for discovering what a man is is the heart of the desert. Your plane has broken down, and you walk for hours, heading for the little fort at Nutchott. You wait for the mirages of thirst to gape before you. But you arrive and you find an old sergeant who has been isolated for months among the dunes, and he is so happy to be found that he weeps. And you weep, too. In the arching immensity of the night, each tells the story of his life, each offers the other the burden of memories in which the human bond is discovered. Here two men can meet, and they bestow gifts upon each other with the dignity of ambassadors.”

— Antoine de Saint-Exupéry, *A Sense Of Life*

“The Samaritan woman grasped what He said with fervor that came from an awareness of her real need. The transaction was fascinating. She has come with a bucket. He sent her back with a spring of living water. She had come as a reject. He sent her back being accepted by God Himself. She came wounded. He sent her back whole. She came laden with questions. He sent her back as a source for answers. She came living a life of quiet desperation. She ran back overflowing with hope. The disciples missed it all. It was lunchtime for them.”

— Ravi Zacharias, *Jesus Among Other Gods: The Absolute Claims of the Christian Message*

“Jesus had no trouble with the exceptions, whether they were prostitutes, drunkards, Samaritans, lepers, Gentiles, tax collectors, or wayward sheep. He ate with outsiders regularly, to the chagrin of the church stalwarts, who always love their version of order over any compassion toward the exceptions. Just the existence of a single mentally challenged or mentally ill person should make us change any of our theories about the necessity of some kind of correct thinking as the definition of “salvation.” Yet we have a history of excluding and torturing people who do not “think” right.”

— Richard Rohr, *Falling Upward: A Spirituality for the Two Halves of Life*

“Story is a trojan horse for truth. It can sneak truth past the gates of our defenses and prepare our hearts to hear things we might have resisted if they had come as mere declaration. Jesus relied on storytelling as his primary method of teaching for just this reason--to persuade Jews to empathize with Samaritans, wealthy

people to care for the poor, and religious people to have compassion on society's fringe.”

— Russ Ramsey, *Rembrandt Is in the Wind: Learning to Love Art Through the Eyes of Faith*

“...the people who move through the streets are all strangers. At each encounter, they imagine a thousand things about one another; meetings which could take place between them, conversations, surprises, caresses, bites. But no one greets anyone; eyes lock for a second, then dart away, seeking other eyes, never stopping...something runs among them, an exchange of glances like lines that connect one figure with another and draw arrows, stars, triangles, until all combinations are used up in a moment, and other characters come on to the scene...”

— Italo Calvino, *Invisible Cities*

Wilhelm Jordaan: In trane van blydskap en seer lê méns

Ek het al baie gewonder waarom ’n mens so dikwels trane het wanneer dit gaan oor geloof in God. Soos N.P. van Wyk Louw dit uitroep in “Die Profeet”: “. . . soos die val van houe op ’n dowwe ding, / het U woorde . . . gekom / en my neergeslaan . . . / totdat die nag my in ’n donker hoop / gehurk, en aan die snik gevind het . . .” Miskien het gelowiges trane en droefheid nodig om menslike paradoksaliteit te begryp; dat ’n mens ’n samestelling van oënskynlike teenstellings is. Wat beteken dat jy by die kruis kniel én teen die hemel skel; geloof bely én in ongeloof versink; opgaan in die grootse én die geringe bedink; week van hart is én vernietigend hardvogtig; dat jy na die lig beur én in die donker skuil.

Jy hoef jou nie oor dié teenstellings te skaam of dit te ontken nie. Dit is soos jy is. En die kuns-te – die komponiste, skilders, beeldhouers en digters – help ons om dit beter te begryp.

Lank gelede het die filosoof Plato gesê die siel van die wêreld is deur musikale harmonie gekomponeer. Wanneer ’n mens dan gewyde musiek en sang hoor, spreek die skoonheid en harmonie daarvan tot die disharmonie ín jou. Daaruit kom die weemoed en verlange dat jou lewe heelmakende musiek sal wees. Maar ’n mens weet dit werk nie só nie. En die trane wat so vrylik vloei, bevestig ons verstaan weinig daarvan – van die God wat onbegryplik naby én onbegryplik ver is. Maar ’n mens weet dit werk nie só nie. En die trane wat so vrylik vloei, bevestig ons verstaan weinig daarvan – van die God wat onbegryplik naby én onbegryplik ver is. Soos die digter Sheila Cussons skryf: “. . . U is te naby, U is te ver / U klewe aan my kyker vas, / wykende, wyderende ster – . . .”

El Greco se skildery Die trane van sint Petrus beeld dié paradoks aangrypend uit. Die apostel Petrus word voor ’n rots geplaas, maar van nader bekyk, versmelt die rots en Petrus tot ’n eenheid wat herinner aan die gedagte

dat Petrus die rots is waarop die kerk gebou word. In die fokuspunt van die skildery staan Petrus, vasgevang in die stilte van trane – trane oor die dood van sy geliefde Meester én trane oor dié vriend wat hy sonder ’n oogknip verraai het.

Die skildery lei jou oë van ’n oorheersend donker en somber deel na Petrus se betraande oë wat, gebaa in lig, soekend en eerbiedig opwaarts kyk in die rigting van God, wat iewers ver is.

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Daarom, miskien, is die oudste trane wat die mens huil ’n verlange na die stil middelpunt in die geloof dat God is wie Hy is én ons erbarmend omhels, buite ons wete en begrip én ten spyte van onself.

- Jordaan is ’n emeritus professor in sielkunde. Die menings van skrywers is hul eie en weerspieël nie noodwendig dié van Netwerk24 nie.

## BROOD VIR DIE PAD

Geestelike waardes: Denker herken in kunswerk sy eie gemoed se donker

In sy boek *On Consolation: Finding Solace in Dark Times* (2021) wy Michael Ignatieff ’n hoofstuk aan die Duitse intellektueel Max Weber en sy beskouing oor werk en roeping.

Weber (1864-1920) word alom beskou as een van die vernaamste denkers oor ontwikkeling en geestesstrominge in moderne Westerse samelewings. Sy invloedryke teorieë oor die Protestantisme, kapitalisme, burokrasie, sekularisasie en politieke verantwoordelikheid word steeds bespreek. Sy bekendste werk is waarskynlik *Die Protestantse etiek en die gees van kapitalisme* (1905). Weber is veral gefassineer deur die idee wat werk en arbeid nie met straf verbind nie, maar met roeping (Beruf).

Dalk minder bekend is dat Weber baie jare lank weens intense neerslagtigheid nie kon werk nie. As jong akademikus het hy spoedig opgang gemaak en teen 1896 was hy ’n professor aan die Universiteit van Heidelberg. Maar ná die dood van sy pa, met wie hy groot rusie gehad het, het Weber in 1897 aan erge

depressie en slaaploosheid begin ly, so erg dat hy sy onderrig en professorskop later moes laat vaar.

In *On Consolation* vertel Ignatieff dat Weber in hierdie donker tyd in Junie 1903 die kunsversameling in die Mauritshuis in Den Haag besigtig het, waar Rembrandt se *Saul en David* tot hom gespreek het. Die skildery beeld die toneel in 1 Samuel 19 uit waar Saul Dawid met ’n spies wil doodmaak terwyl dié op die harp speel. Die fokus val op die oomblik net voordat Saul, met sy gesig half verberg agter ’n donker gordyn, die spies onsuksesvol na Dawid werp.

Weber het vir sy vrou, Marianne, ’n poskaart van dié skildery gestuur waaruit blyk hy is diep getref deur die emosie en wroeging wat hy op Saul se bedroefde gesig gesien het.

Hy is ook ontroer deur die gedagte dat Rembrandt die werk waarskynlik gedurende ’n tyd van groot persoonlike swaarkry geskilder het.

Vir Weber bied Rembrandt dan ook ’n eerlike uitbeelding van die soort neerslagtigheid wat hy beleef: “to yearn for comfort, yet to believe it was out of reach, to hear the music of the lyre, yet feel oneself deaf to its beauty, to feel, at one and the same moment, tears of remorse and annihilating rage.”

Vir Marianne, skryf Ignatieff, was Weber se reaksie op die skildery ’n aanduiding dat hy ten minste weer ’n bietjie by die wêreld betrokke gevoel het en dat hy met ander se stryd en werk kon identifiseer. Dus ’n klein teken van ’n moontlike proses van herstel, ’n skrefie lig midde-in ’n gedagtewêreld se donkerte. – RRV

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