

Christmas in London

Christmas in London transforms the city into a fairytale wonderland of light decorations and festive cheer. Already at the end of November, London becomes like a Christmas tree decorated with lights, providing a magic that takes over the streets, buses and the hearts of the residents.

Buses and street lamps become part of this holiday euphoria, as people rush through the city carrying Christmas gifts. The city is flooded with greeting cards that fly like pigeons, bringing messages of happiness and joy. Royal Ascot adds a glamorous touch to the festive excitement, introducing us to the world of horse racing.

This Christmas in London also has its intimate side, as revealed through characters like Repnin and Nadja's desire. The dynamic between the characters becomes an extra layer of the holiday story, giving us insight into the emotional nuances that shape their relationships during this special time.

Christmas in London becomes a fusion of tradition, light and surprise, transforming the city into a magical place where reality and magic intertwine.

“Niko nikoga ne poznaje u tom vašaru, i, niko nikoga ne pozdravja, ali zato svi zidovi, svi izlozi, sva saobraćajna sredstva, nose natpise: Sretan Božić, sretan Božić. Happy Christmas, happy Christmas!” (knjiga II, str.121)

“Odlazeći na svoje radno mesto, bio je zapao u božićno kićenje Londona, uoči decembra, kao da je već praznik. Te ogromne krune, kao neki baldahini, bile su učvršćene, za gradjevine, desno i levo, plastičnim lancima, - koji su bili rumeni. Činile su neku vrstu ulice, u bajci, dignute nad ulicu, stvarnu.” (knjiga II, str.124)

The River Thames

A novel about London describes the Thames as a place that carries the burden of the past, where ships once sailed, but now everything has died. Through the words of Repnin, the Thames becomes a symbol of change and transience. Repnin sees the river as a witness of time, where life and movement used to take place, while now everything stands still.

This landscape describes not only the physical changes but also the spiritual emptiness reflected in Repnin's feelings towards Nadia's disappearance. The Thames, once alive and vital, is now just a blank image and memory of what it once was.

Passers-by and monuments no longer attract attention, and the Tower Bridge becomes a symbol of absurdity and meaninglessness, a rise in height that has no purpose. The river becomes a mirror of time, reflecting the changes that have taken place, but also the loss that Repnin experienced.

„Kad je jedan tegljač, sa ofarbanim dimnjakom, iz kojeg nije bilo dima, prolazio, vukući dva velika, prazna, šlepa, uzburkavši Temzu, talasasto i zapenušeno, Rjepninu se to, čak, učinilo i smešno. A smešan i most Tauera, do kojeg je bio stigao, a koji je znao još iz detinjstva, sa razglednica, kad mu je otac dolazio u London. Dva, ogromna, tornja, dve ogromne, visoke, kule, stajale su, tu, u reci, a na njih su, sem mosta, nad rekom, bila privezana i dva prilaza, koji su visili na lancima. Srednji deo mosta bio je baš uzdignut, udvoje, napola, visoko, da bi jedan poveliki parobrod mogao da prođe. U visini, međutim, iznad svega toga, dva vrha tih kula, bili su vezani, kao nekim pešačkim mostom, kao nekim ukrasom, besmislenim, za nekoga, ko, tamo, u visini, prolazi nekuda. Kuda? Nikuda. Zar to nije bilo čudno, usred tolikog gvožđa, tolikih stovarišta, tegljača, dizalica, brodova, taj most, u visini, nad mostom, ta veza, kao za nekog, retkog, usamljenika, kome to treba?

Rjepninu se učini najčudnija, najluđa, najlepša, misao graditelja baš to. Valjda da bi London imao šta da gleda i da se pita: čemu to? Ali, da to vidi, samo London, a ne vidi onaj, ko ode iz Londona.“(knjiga II, str.267)