

holi

CULTURAL MAGAZINE



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MEETING POINT



An interview with Olga
Cachia, English Teacher at
De La Salle College Sixth
Form, MALTA

Any biographical aspects you want to share with Haoli readers?

I was born in Ukraine, brought up by my mother and my grandmother. My grandfather was killed during WW II fighting against Nazis. My father died of lung cancer as a consequence of working in a coal mine when I was five years old. I met my future Maltese husband when we were university students in Kiev. After living for several years in Ukraine and the UK we settled down in Malta. We have two children and a granddaughter.

When was it you decided to become an educator? Why English?

When I was in Grade Two I started studying English, my teacher (originally from Great Britain) was an amazing person. I used to admire her personality and her teaching, and clearly enough, fell in love with the subject. When I graduated from the university, I worked as an interpreter/translator for some years. I can't say I did not enjoy it, the job was interesting and at times quite challenging. Nevertheless, the desire to teach, to be amongst young people, to encourage them achieve their goals in life was too strong.

What is the last book you read? Reactions to it?

"The Masque of Africa" by V. S. Naipaul. The book is an incredible insight to African culture, traditions and beliefs. The author impressed me with

his knowledge, his courage and his thirst for exploring new lands.

What are your pastimes/free time activities?

I read, spend time with my family and friends. I love swimming in summer and going for long country walks in winter.

As an educator what do you suggest to our students in today's society?

As an educator, I suggest that young people should never give up in pursuing their dreams.

How do you describe your experience as a teacher at De La Salle?

I have been working at De La Salle College since 1994. I have always felt at home here. I am happy and fulfilled.

What's next on your bucket list?

I would love to travel the world. I would like to make new friends with people from different cultures.



Mro CARLO DIACONO (1876-1942)

Alfred Camilleri teaches
Maltese at De La Salle College
Sixth Form.

L-EWWEL PARTI

**Jekk hemm Malti li tassegħi għamel ġieħ
lil pajjiżu għax kien ġenju mužikali
li għaraf iżżejjen il-liturgija tal-Knisja
Rumana Kattolika b'mužika sagra mill-
aħjar, dan żgur li huwa Carlo Diacono.**

Carlo Diacono twieled iż-Żejtun nhar l-1
t'April 1876 minn Orazio u Francesca
Saveria Darmanin. Gie mgħammed l-ġħada
fil-knisja taż-Żejtun u tawh l-ismijiet ta'
Carlo, Ģwann Battista, Pietru Pawl, Mario,
Antonio, Orazio u Salvatur. X'aktarx li
l-isem principali kien dak ta' omm ommu,
Carolina mwielda Dedomenico u li kienet
mill-Parroċċa ta' San Pawl, il-Belt.

Missier Carlo, Orazio, kien mužicista
kapaċi, inventiv u prattiku. Fl-1843
għaqqad l-orkestra Żejtunja li minnha

mbagħad ħarġet il-Banda
Beland fl-1861. Ma setax jonqos
għalhekk li minnufi induna li
ibnu Carlo kien twieled b'xejriet
fundamentali u talent sutanzjali
mužikali u mill-ewwel ħa ħsieb li
jpoġġi fit-triq tal-mužika.

Carlo tgħallem idoqq il-kwartin
u l-orgni. Ta' sittax -il sena beda
jistudja taħt Paolino Vassallo –
wieħed mill-ghalliemma l-aktar
influwenti u kariżmatici fil-mixja
sistematika u dinamika tal-mužika
f'Malta. Dam taħt idejh għal 10
snin sħaħ u miegħu tħarreġ fl-
istorja u l-forom tal-mužika, fil-
kuntrapunt, fuga, orkestrazzjoni,
vuċi u pjanu.

Carlo Diacono kien ukoll għalliem
tal-mužika. Ikolli nistqarr li
bħala għalliem bl-ebda mod ma
influwenza l-mixja tal-mužika
lokali daqs Paolino Vassallo.
ħarġu ħafna mužicisti minn taħt
idejh. Insemmi lis-Surmastrijet
Joseph Abela Scolaro, Willie
Attard u Anton Muscat Azzopardi.
Fil-qasam tal-kant ħarreġ tajjeb
ħafna lil Joe Harrison u lil
Anġlu Cefai. Fil-pjanu kellu lil
Maria Stella Cannataci. Fuq bażi
personal, kienet għalih l-aktar
studenta distinta u influwenti.
Dan propju għaliex saru jinħabbu
u fil-15 ta' Novembru 1908
iż-żeġwġu. Marru joqogħdu fil-
Pjazza l-Kbira ż-Żejtun, fejn
twildulhom tmin ulied. Hamsa
minnhom mietu trabi – ġraja
komuni f'dawk iż-żeminijiet. It-
tliet ulied li baqgħu ħajjin kienu
Frankie (li aktar tard kellu jieħu
f'idejh is-servizzi ta' Mro. Di
Cappella li kellu missieru), Marija
u Orazio.

Ma jidhix li Carlo Diacono kien
interessat wisq fid-direzzjoni
tal-banet bħala mezz t'għajxien
għalkemm ħafna drabi dawn
kienu jħallsu b'mod adekwat

lis-surmastrijiet magħżula. Tul għomru, Carlo Diacono kelli u x'jaqsam biss ma' żewġ baned: il-Banda Beland ta' belt twelidu, iż-Żejtun, fejn dam surmast tagħha mill-1897 sa l-1903 u l-Banda San ġorġ ta' Bormla. Din tal-aħħar gawdietu għal sentejn biss, mill-1913 sa l-1915. Lil Banda Beland kien iħobb isejħilha l-banda ta' missieru waqt li lil ta' San ġorġ ta' Bormla kien isejħilha l-banda ta' Pawlin Vassallo. Lil dawn iż-żewġ baned, Diacono kitbilhom żewġ innijiet kapulavuri – wieħed f'gieħ Santa Katarina u l-ieħor f'gieħ l-Immakulata Kunċizzjoni. Sal-lum Carlo Diacono jibqa' wkoll jissemma għaliex huwa kiteb Fantasia Romantica għal pistolin solista u banda kbira. Din kitibha għal Reginaldo Caffarelli, trumbettista solista tal-Banda La Valette, xogħol armonikament u teknikament mill-aktar iebes. Fl-1937 Carlo Diacono aċċetta li jidderiegi 35 banda li daqqew fuq Kastilja u fil-Main Guard, fil-bidu u fit-tmiem ta' sfilata memorabbli fil-festi kbar miżmuma fl-Inkurunazzjoni tar-Re ġorġ Sitta.

Carlo Diacono sab għadma iebsa biex jinfiltra ruħu fil-knejjes. F'dak iż-żmien kienu għadhom qed juru snienhom il-Kappelli tas-Surmastrijiet Bugeja u Nani b'rivalitā kbira u perikoluža bejn il-partitarji tagħhom. U hawn nixtieq infakkar li l-mużika ta' Bugeja u ta' Nani hija mużika li kienet, għadha u tibqa' tappella għall-widna propju għaliex aktar milli mużika sagra, hija mużika teatrali li meta tismagħha, tħossok waqt xi final grandjuż ta' xi opra. Ĝara li nhar it-22 ta' Novembru 1903, festa ta' Santa Ċeċilja, Patruna Dinjija tal-Mużika, il-Papa Piju X xandar il-famuż MOTU PROPIO li ta struzzjonijiet dettaljati u specifiċi dwar l-istil mużikali li għandu jkun tollerat

waqt il-funzjonijiet liturġiči u amar li kull isqof fid-djoċesi kelli jwaqqaf kummissjoni speċjali ta' nies kompetenti biex tgħasses fuq din il-mużika. Nistgħu ngħidu li dan l-editt qajjem irwiefen kbar ġo Malta u jekk xi ħadd xi darba sema' l-mużika ta' Nani u Bugeja, jista' jifhem għaliex. Il-mużika tagħhom kienet teatrali għall-aħħar u qatt ma setgħet issib kompromess ma' dak li xtaq il-Papa. Jekk il-Motu Proprio qajjem rabja kbira fost dawk li l-widna tagħhom kienet tappartjeni biss għall-mużika ta' Bugeja u Nani, daqshekk ieħor serva ta' imbuttatura tajba għal kompożituri bħal Carlo Diacono li bħal donnhom għarfu mill-ewwel x'kienet ix-xewqa tal-Papa u bdew jiktbu f'dik id-direzzjoni. Inkiteb kliem iebes fil-gazzetti dwar il-mużika ġidida li ppropona l-Motu Proprio. Min joħroġ favur il-Papa u min joħroġ qatta' bla ħabel kontrih jew aħjar kontra l-mużika li ppropona.

Wieħed irid jammetti li l-problema tal-bidu kienet li ħadd ma kien jaf preċiżament, f'termini pratti, x'kien jimplika l-motu proprio li ħareġ il-Papa. Skont l-interpreazzjoni l-aktar dejqa, tfisser mużika tip Palestrina – kant

bla ebda akkumpanjament ta' strumenti mużikali, inkluż l-orgni. Diacono, bil-faċilità straordinarja li kelli għall-kompożizzjoni, ikkompona mill-ewwel mużika fuq dan l-istil. F'dan it-taħwid, bil-partitarji ħorox jinsitu b'qawwa kbira fuq il-mużika tradizzjonali ta' Nani u Bugeja, is-sitwazzjoni ingenerali ftit li xejn tbiddlet. Sa fl-aħħar, f'Jannar 1907, l-Isqof ħareġ cirkulari tant mistennja u fejn kategorikament ordna li mużika stil profan mimlija tendenzi teatrali, preludi, interludi, kaballetti, ripetizzjonijiet u taqlib tat-testi sagri, ma tinstemax aktar fil-knejjes. Filwaqt li ppermetta l-użu ta' xi strumenti mużikali, ta sitt xhur żmien lill-maestri di cappella attwali biex jirranġaw il-pożizzjoni u wiegħed it-twaqqif ta' kummissjoni ta' nies kompetenti biex tgħasses fuq dak li jkun qed isir, kif fuq kollox kienet ix-xewqa tal-Papa. Sadanittant, waqt li kienu għaddejjin is-sitt xhur čans li kien ta l-Isqof, kien hemm ħafna spekulazzjonijiet fil-gazzetti dwar kif ser jaġixxu żewġ 'ġganti', biex insejħulhom hekk, tal-mużika sagra f'Malta f'dak iż-żmien.

U hawn bdew ħerġin il-kompożizzjoni, waħda wara l-oħra tas-Surmast Diacono,



Carlo Diacono ma' ibnu Frankie

fosthom ħafna mix-xogħlijiet li qeqħdin nisimgħu. Imma mhux biss. Nhar l-1 t'April 1908, is-Surmast Diacono żanżan quddiesa kbira gewwa t-teatru Manoel, quddiesa miktuba skondtil-Motu Propju kif ukoll Ave Maria u Laudate Pueri. Nhar it-23 ta' Mejju ta' dik is-sena, lil Diacono nsibuh iżanżan quddiesa tal-mejtin miktuba fi 3 ġimgħat għall-funeral tal-mibki Arċipriet Sengleān il-Kan. Francesco Briffa.

Tajjeb li wieħed ifakkar li Carlo Diacono ma llimitax ruħu biss għall-mužika sagra. Il-konsolidazzjoni suprema tal-popolarità miksuba infatti giet f'April 1918 meta fit-Teatru Rjal ittellgħet l-opra tiegħu L'ALPINO fi 3 atti b'kast ta' kantanti Taljani mill-aqwa diretta mis-Surmast Ettore Perosio. Tant kienet success din l-opra li kellha tmur in xena 9 darbiet.

L-opra L'ALPINO għamlet lil Diacono kompożitur famuż tant li ħames snin wara, l-Isqof ta' Malta Mauro Caruana ħatru maestro di cappella tal-Kattidral

u tal-Konkattidral wara l-mewt ta' Paolino Vassallo li ġrat nhar it-30 ta' Jannar 1923. Hajjet Diacono issa kienet laħqed livell ta' trankwillità professjonalix mixtieqa. Minħabba din il-ħatra, biexjevita ħafna żmienta' vjaġġar, ħalla lil raħal twelidu ż-Żejtun u mar mal-familja jgħix il-Belt. Fil-25 ta' Ĝunju 1934 mietet martu Stella. Mewtha kienet daqqa ta' ħarta kiefra u immedjatament il-ħsus ta' qalbu esprimihom f'Quddiesa tal-Mejtin mill-isbaħ li kiteb għall-memorja tagħha, waħda mill-aqwa ispirazzjonijiet kreattivi u originali tiegħu.

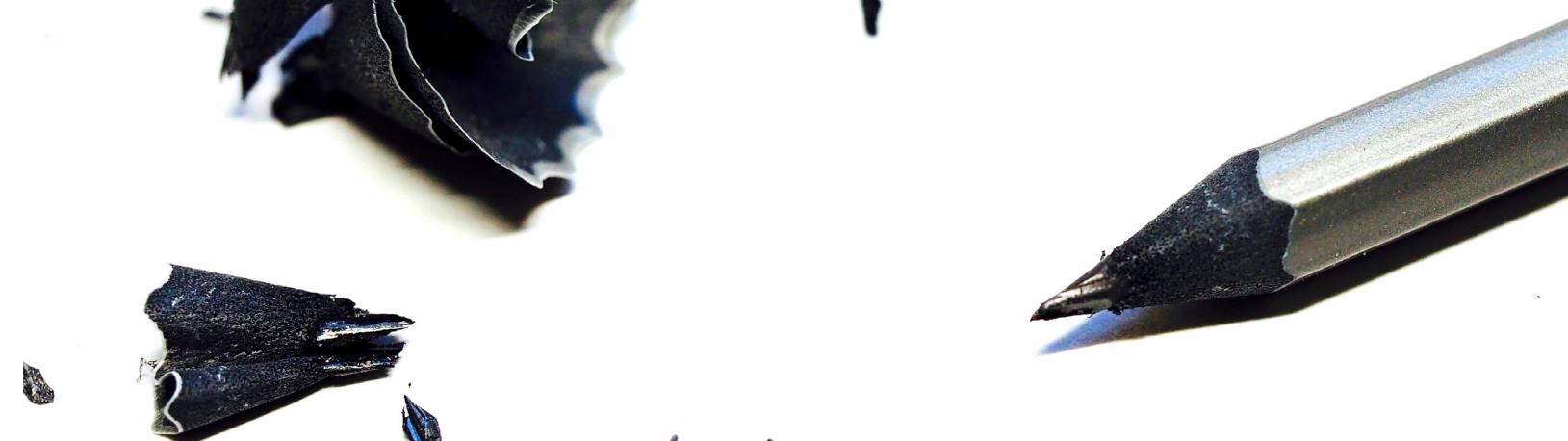
Eżami tax-xogħlijiet li kiteb jindikalna li fil-quċċata tal-popolarità tagħha, il-Cappella Diacono kienet tipprovdha mužika lill-knejjes ta' Santa Marija H'Attard, San Lawrenz il-Birgu, Santa Tereża B'Kara, il-Kunċizzjoni u Santa Tereża Bormla, il-Madonna ta' Loreto Għajnsielem, Santa Marija Hal Għaxaq, il-Madonna tal-Gilju l-Imqabba, il-Bambina l-Isla, San Ġużepp il-Kalkara, is-Salvatur Hal Lija, il-Madonna ta'

Pompej Marsaxlokk, Santa Marija l-Qrendi, San Ġużepp, San Pawl u Santu Wistin ir-Rabat, Kristu Re Raħal Ġdid, Id-Duluri San Pawl il-Baħar, San Franġisk il-Belt Valletta, il-Madonna tal-Grazza Haż-Żabbar, San Filep u San Ġużepp Haż-Żebbuġ u Santa Katarina ż-Żejtun. M'hemm għalfejn ngħid li dawn il-festi li għadni kif semmejt ma jurux l-impenn kollu tal-Cappella għax hemm festi oħra li jsiru tista' tgħid fil-knejjes kollha bħall-Milied, il-Ġimgħa Mqaddsa, il-Madonna tar-Rużarju, kif ukoll festi ta' fratellanzi u oħrajn f'kappelli żgħar bħal Santa Luċija, Santa Barbara u l-Vitorja fil-Belt Valletta u tas-Samra u ta' Santunozzu fil-Ħamrun, fejn il-Cappella kienet tagħti wkoll is-servizzi tagħha.

Kif wieħed jista' jara, Malta tassew kienet akkwistat teżor mužikali! Fil-ħarġa li jmiss nagħlaq din il-kitba tiegħi fuq Carlo Diacono, kompożitur li għamel gieħ mhux biss lil raħal twelidu ż-Żejtun imma fuq kolloks lil Malta!



Pittura ta' Carlo Diacono fil-każin Beland iż-Żejtun



AQRA

PHILIP BORG

iftħu dal-ktieb u aqra
aqbeż id-daħla ... aħjar
ara l-kapitli kif jimxu
kif jiegħu
kif jaqbżu
kif jiġru

mexxi għajnejk mal-griefex tal-ħajja
mal-ħażuż ta' ċrieki ta' mewgħ ta' linji
u tikek 'l hawn u 'l hinn
il-ħsieb jidħak jibki fl-istess ħin

GENN

arах l-eroj isir viljakk u hekku jispiċċa vittma
qalleb tibżax x'ħin tixba'
u ara ...

Il-ħsieb jinbidel u l-ġrajja tisbieħ;
Mill-wiċċ tal-baħar qed jidher il-qiegħ;
Ix-xemx bdiet tiddi saħħnitlek subgħajk
U dlonk ħajritek itniżżeq saqajk.

Il-kalma, l-paci ħassejthom jimlewk
U mellsu 'l wiċċek bħal warda bla xewk;
Kont ġa ħassejtek li sirt bħall-allat;
IL-MEWĞA KIESHA SABBITEK MAL-BLAT.

u f'salt is-silġ kiefer
jissabbat
iħabbat
jikkisser
ikisser
jittfarrak
ifarrak
u jgħarraq il-ktieb.

arах
jissielet
jithabat
jaqa'
imtaqqal u mkisser jipprova hu jqum
imnikket u mfarrak jipprova hu jkun
imbissem
ħabrieki
daħkani
normali
perfett
u rxoxta
ħa n-nifs
u mexa
u holom
u ttama
u għex
u kien
u għadu llum

Tqallibx, taqrax aktar;
Il-paġni battala;
Il-ġrajja itkompli;
Tistaqsix l-għala.

THE POWER OF INTROVERTS

Joseph Calleja teaches Psychology at De La Salle College Sixth Form.

What do you like doing, listening or speaking? Being at the centre of attention or working alone? Do you prefer a large group of people to interact with or would you rather focus your attention on a small group, maybe even one person? If most of the answers have been the latter part of the statements given, then you are probably an introvert.

Introverts make up a third to a half of the population. So, the first clear point to make is that we are not alone, and we should not be ashamed of being so because we can be judged as mellow or reserved. Introverts have a place in the world too. A second clear point to make is that introversion is not shyness. Being shy means 'fear of social disapproval or humiliation', introversion means 'choosing fewer stimulating surroundings'.

Introverts like less external stimuli, while extroverts need heightened stimulation. Extroverts jump into tasks, introverts take their time to investigate the issue. Can one be a little bit of both and learn how to respond according to the situation placed? Of course, no definition is an absolute and we all probably fall somewhere along a continuum.

In general, introverts like to think first, talk later. Hence, they like their time alone, they do not like to be in the middle of noise and feel guilty that they are not as social. In a world that promotes loud noise underscoring the wrong belief that the person who shouts most has the best ideas, can sometimes make these people hard to find or pressured to be extroverts. But we all know the contributions of people like Gandhi, Al Gore, Warren Buffet,

Isaac Newton, Larry Page, Elon Musk or J.K. Rowling, whose common denominator is that they are introverts.

Author Susan Cain, who penned the book *Quiet. The Power of Introverts in a World that can't Stop Talking* (Penguin publication, 2012) gives good and sound insight on how contemporary culture needs to rediscover the place of introverts and their contributions. In her book she outlines the fact that contemporary culture has a bias to promote extroverts. She outlines her argument and states that back in the 1920s at the dawn of child psychology, there was a narrative shift, from character to personality. She understands character as those virtues and strengths that originate from within, while personality is more focused on how one behaves and goes about matters. Simply put, that shift meant also stopping focusing on the inner person who was now being branded as timid, misfit and prone to alcoholism or suicide, to the outer person and the parallel more challenging quest to find a definition of a healthy personality.

Cain gives a case study of this shift, in how the book of Dale Carnegie, *How to Win Friends and Influence People* (1936) became an instant bestseller and on how Carnegie was asked to fill many newspaper columns to promote confidence, social engagement, eloquence as the new skills for such a personality. From then on, Cain argues, the introverts lost their façade since extroversion was being associated with

happiness and success, which are certainly two key needs many aspire to own.

Cain further argues that many introverts are creative geniuses and have produced some great results, as the list of names above denotes. How does that happen? Introverts love to work alone and in solitude which can be the 'catalyst of innovation'. Both words today – aloneness and solitude - are severely relegated and branded as old fashioned, since our culture promotes with a vigour teamwork and groupthink with the exclusion of the needed time to process matters alone. She gives examples to argue that today even companies promote open spaces at work or schools promote the pods of children learning together, not to mention how social media amalgamates us in groups. The point she makes here is that we are constantly open to distraction and noise. According to Cain, research does not support this trend, because groupthink makes people mimic each other ideas so promoting conformity and hinders the person who has insight to stand out. Teamwork does not promote individual skills or depth knowledge and finally, one is constantly trying to reduce one's weaknesses for not being a team player rather than use one's potential to focus on the required solution. Cain provides plenty of research and case studies to argue that loneliness increases innovation and original solutions. She narrates stories of people like Charles Darwin, Steve Wozniack, Theodore Seuss and how they spent hours walking in the forests in

solitary thoughts.

Fact is that introverts see the world differently. They experience the world differently, need different kinds of social interactions and thus bring different gifts to the world. But balance is an ability we all need, so a demanding social context needs quiet time. Random conversations can be balanced with meaningful conversations. Seeking this balance requires a willingness to take the challenge to grow in different skills both if you are an introvert and an extrovert.

There is no IQ difference between introverts and extroverts. But, as Cain argues, the contemporary set up needs to bring back what she calls as the 'soft power' of introverts. In the widespread cultural notion that powerful people must be extroverts, today's culture can also rediscover the power that comes from abilities such as the process of asking questions, understanding the problem or the opponent's view, 'chasing your way calmly' not by impulsivity, negotiating.





INTERVIEW

An interview with Antonio Scardino about his interests and experience at De La Salle College.

How do you describe your experience at De La Salle College?

This is my third year at DLS and I must say that these have been the best of my schooling years. It was easy to settle in and the teachers and staff have done their best to make me feel comfortable and address my needs at all times. The school environment is made especially to be student-friendly and personally I am proud to say that I feel that DLS has become my second home.

What are your favourite subjects?

My favourite subjects are English and Maltese. In fact I have chosen these subjects for my A-levels; quite an easy decision as I aspire to enter the law course to pursue my dream of becoming a lawyer and working within the European Parliament.

What are your hobbies?

My hobbies are listening to football matches and music as well as travelling, but football is on a different level, I live for football. Although unfortunately I never had the opportunity to play football myself, I have always followed anything related with the

sport and am proud to say that I support Manchester United.

What are the day-to-day challenges of being visually impaired and how do you cope?

As you may imagine, living with visual impairment is very challenging. The fact that you have to try and do what others do, without actually seeing them, is beyond imagination. Patience is vital as most of the times I rarely manage on my first shot. It takes time to get used to the environment around you but once you get used to it, it gets easier every day.

How has technology contributed to your daily life?

I must say that ever since I lost my eyesight, technology has become as essential to me as oxygen in the air. It helps me do everything from messaging friends, to looking up information on the internet. Although many people say that technology is a distraction, in my case, I have to admit that

technology has changed my life, and had it not been for technology, the highlight of my days would be counting the minutes sitting down on the sofa having nothing much to do.

office in Brussels within the European Parliament. The path is definitely not an easy one but I strive hard each day to reach my aim. This goal may seem far and impossible, but as the saying goes, persistence is the key to success.

Where do you see yourself in 10 years' time?

In 10 years' time I see myself graduated as a lawyer and hopefully in some kind of



WHAT DOES IT MEAN A TO BE LASALLIAN?

Reflections from sixth form
students about being part of
our Lasallian community

A Lasallian is a person who follows the principles of St. John Baptist De La Salle and fulfills the mission set by the founder. A Lasallian has faith in the presence of God and whatever he or she does should be in accordance to His teachings. Gaining or promoting education should be a priority for the Lasallian who aspires to be a leader in any aspect of life. The Lasallian is the person who defends the poor and sick whilst showing respect and compassion towards them. Being Lasallian means being part of a family who accepts everyone irrespective of one's talents, capabilities and flaws.

Gabriel Camilleri

A Lasallian is one who is moved by Christian compassion for a neighbour in need and values the right to education. We as students are given the opportunity to reach our potential intellectually, morally, spiritually and in practical skills for living. Being a Lasallian involves community. The instinct for association is more than just a preference for team work. It is based upon commitment to join with others. This is an act of love through which we are enriched by the experience of others. This Lasallian spirit borne to each one of us is experienced between the walls of the college and is carried along with us within our hearts, wherever we are.

Angèle Micallef

Making choices is one of the duties of students and making the right choices is a responsibility. Choosing the right post-secondary school does not only depend on the grades. Ideal amenities play a crucial part. Having attended government primary and secondary schools, joining De La Salle meant feeling a great sense of belonging. Being a Lasallian means being part of an international enterprise, part of one of the communities whose aim is to assist in the students' mental as well as spiritual growth. The cluster group and individual attention aid in building the Lasallian spirit, which helps all of us students together with those in authority to give our utmost and to choose kindness and respect even on the darkest of days. Last but not least, being a Lasallian is an immensely satisfying feeling.

Christine Galea

A memorable moment in my life was when I received the news that

I was to be a Lasallian. Little did I know that I was not just frequenting a new school but becoming part of a community. For Lasallian students getting an excellent education is just a small proportion of what can be instilled within them. Attending this institution is preparing me for a bright future where I can live up to my full potential. When I leave this school, I want to be the best possible version of myself and hold within me morals that makes me a Lasallian for life.

Emily Micallef

Being Lasallian means following the values of our founder St. John Baptist De La Salle. Being a Lasallian means upholding the good morals and values of our school and being a model to others. As Lasallians we must apply all out good values and traits not just on school grounds but also in society. Being a Lasallian means respecting all people in society regardless of any race, gender etc. Being a

Lasallian means being part of a community that loves and respects every person in this community.

Mario Vella

A school's primary role is to be an educational institution and provide knowledge that you would use for your future career. For a very long time, I considered it as the only role and dimension of a school. Becoming a Lasallian changed that because not only have I become a part of a wholesome community that makes me feel included, but as a Lasallian family, despite our differences, we always come together to celebrate our identity. There is no better feeling than to find a place where you are comfortable being yourself, and De La Salle College is just that place.

Veronika Sytnyk





“

Kuljum kont nirfes
l-art tal-iskola qisni
qed nimxi ħafja fuq
faħam jaħraq nar.

”

L- INKWIET IQAWWIK



Short creative
writing by
Giulia Maria
Tabone

L-linkwiet huwa xi ħaġa
inevitabbi għax trid u ma
tridx se jkollok tesperjenzah
xi darba f'ħajtek. Jiena
persuna li kont ninkwieta
żżejjed fuq l-iċken ħaġa
possibbli, imma maž-żmien
bdiet tinbidilli l-attitudni
tiegħi u bdejt inħares lejn
l-affarijiet b'mod differenti.
Niftakar kollox ċar daqs
il-kristall, sal-inqas detall.

Kuljum kont nirfes l-art tal-
iskola qisni qed nimxi ħafja
fuq faħam jaħraq nar. Ma' kull
pass li kont nieħu, qalbi kienet
tħabbar it-triplu jekk mhux
aktar. Bini fejn suppost kien
post ta' tagħlim u sigurtà, kien
minflok iġibli xejn aktar ħlief

inkwiet. Għadni niftakar s'issa l-anzjetà li kienet taqbadni kull darba li kien ikellimni xi ħadd. Tgħid għandhom grazza miegħi? Kif se nkompli mal-konversazzjoni? Għala ġew ikellmu lili minn tant nies? Kont qisni nittiekel minn ġewwa fil-veru sens tal-kelma. Anke l-fatt li f'kamra mimlija daqs bajda kien iħossni qisna qiegħda waħdi f'dinja għalija kien jinkwetani. Mela persuna għandha tħossha hekk?

Il-qanpiena kienet is-salvatriċi tiegħi għax kienet hi li teħlisni minn dik it-tortura. Kienet timla l-kurituri bil-mużika tagħha u tant kont niffoka fuq il-ħoss kontinwu li kienet tipprovdli li kont nintilef fi. Il-qanpiena qisha sirena tal-karozza tal-pulizija sserraħli moħħi billi tavżani li daqt tasal l-għajjnuna li għandi bżonn. Wieħed wieħed nidħlu gol-klassijiet tagħha. Kieku qatt xi darba kien ikun hemm xi tip ta' ordni; ma tarax, kollha kienu qishom merħla nagħaġ jimbuttaw lil xulxin, taparsi kienu ħeqana għal-lezzjoni. Kont naqta' nifsi nara lil kulħadd jittrassas ma' xulxin;

possibbli ħadd ma kien iħossu klawstrofobiku?

Kif nidħol ġol-klassi u npoġgi bilqiegħda nerġa' nibda ninkwieta mill-ġdid, speċjalment jekk l-għalliem jipprova jsaqsini xi mistoqsija bit-tama li ntih it-tweġiba l-korretta, u minn dak il-ħin 'l-hemm nibda nimmaġina l-espressjoni ddiżżeppuappnata li daqt issib ruħha fuq wiċċu. Forsi nirċievi xi marka baxxa ta' xi test li nkun ippanikkjajt waqt li kont qed nagħmlu l-ġimgħata ta' qabel u nerġa' nibda niftakar f'dak il-mument ikrah. L-agħar, però, meta rridu naħdmu bħala grupp fuq xi progett u jkollu b'xi mod nikkomunika magħhom, inkun qisni qed inkellem qatta' tiġieġ, kulħadd jaqbeż fuq ħaddieħor, ilsienhom ma jieqaf qatt u tħlief storbju u għajjat ma nismax.

Wara dan kollu mmur id-dar u nipprova nlaħhaq ma' kollox. Tista' tgħidli kif għandi nagħmel ix-xogħol tad-dar, nistudja, niekol, ninħasel u l-bqija, u norqod tmien sigħat qabel ma rrid nerġa' nqum mis-sodda u nirrepeti kollox?

Dawn kollha huma l-ħsibijiet li kienu jgħaddu minn ġo moħħi sakemm irrealizzajt li dan kollu huwa normali.

Nibda ngħid bejni u bejn ruħi: kemm se nibqa' għaddejja hekk? Għala għandi nħalli problemi minimi u rrelevanti jaffettwawni b'mod daqshekk negattiv jekk naf li jien kapaċi negħlibhom? Kulħadd iħossu skomdu jew inkwetat xi kultant u ma fiha xejn ħażin. B'xi mod dejjem inlaħħaq nagħmel kollox ukoll. Għandi napprezzza l-fatt li rnexxieli nasal s'hawnhekk u nkun kburija b'dak kollu li għamilt.

Fl-aħħar mill-aħħar tgħallim kif niġġildilhom l-inkwiet u l-anzjetà kollha li nħoss. Kull ġurnata li nghix inħossni li qed nirkupra bil-mod il-mod. Mhx talli hekk, imma sa ġertu punt inħossni aktar b'saħħti, u dan il-fatt huwa xhieda li l-inkwiet verament iqawwik. Haġa li f'għajnejja kienet difett, saret sinjal ta' saħħa u qlubija. Nammetti li xi kultant diffiċli u se jħossok ħażin, imma eventwalment se tegħlbu dan l-ostaklu.



EVENT

L-ISTUDENTI TAL-MALTI AVVANZAT JILTAQGHU MAL- KITTIEB U EDUKATUR JOHN P. PORTELLI



Nhar is-27 ta' Frar 2019 l-istudenti tal-Malti tal-ewwel sena, Livell Avvanzat, kellhom l-opportunità jiltaqghu wiċċi imb wiċċi mal-kittieb Malti minn Toronto, John P. Portelli. Huwa ġie mistieden mid-Dipartiment tal-Malti tal-Kulleġġ De La Salle 6th Form biex jitkellem mal-istudenti dwar ħajtu, il-karriera, l-imħabba tiegħu għal-letteratura, u l-publikazzjonijiet tiegħu. L-ghalliem tal-Malti, Patrick Sammut, intervista lil dan il-professur u awtur. Dan tal-ahħar

ingħata l-ħin jaqra xi poežiji minn tiegħu jew siltiet mill-aħħar rumanz tiegħu *Kulħadd Barra Fajża* (2018). L-istudenti ingħataw l-opportunità li jistaqsu l-mistoqsijiet tagħhom f'atmosfera informali għall-aħħar.

John P. Portelli, imwieled Malta, iggradwa fil-Malti u l-Filosofija fl-1975 mill-Università ta' Malta. Għallem l-Istorja u l-Ilsna Moderni fil-livell sekondarju u l-Filosofija fis-6th form. Fl-1977 rebaħ borża ta' studju mill-Commonwealth u

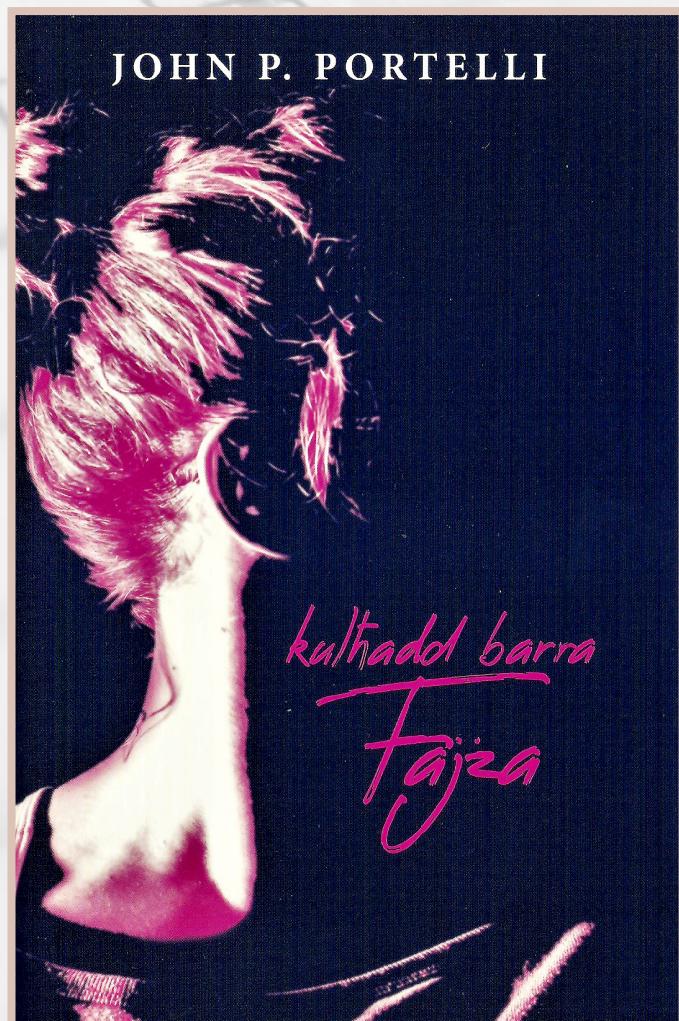
This event was co-ordinated by Mr. Patrick Sammut, Italian and Maltese Teacher and De La Salle College Sixth Form.

beda l-istudji tiegħu fil-McGill University minn fejn akkwista Masters fl-1979 u Ph.D. fl-1984. Fil-preżent huwa professur fid-Dipartiment tal-Edukazzjoni għall-Ġustizzja Soċċali u fid-Dipartiment tal-Leadership, Higher and Adult Education fil-OISE, I-Università ta' Toronto. Hu anki Ko-Ordinatur fiċ-Ċentru tat-Tmexxija u d-Diversità u msieħeb fil-Kulleġġ ta' St. Michael's, Università ta' Toronto. John P. Portelli għalleml f'għadd ta' universitajiet. Ippubblika għadd ta' kotba, inkluži żewġ ġabriet tal-poežija. Pubblikazzjoni reċenti tiegħu hija *Key Questions for Educational Leaders* (2015) flimkien ma' Dr Darrin Griffiths.

Sa mill-1982 hu ġadew id f'id ma' għalliema u amministraturi ta' skejjel fil-Kanada u pajjiżi

oħrajn. Sa mill-2006 huwa membru tal-Bord tal-Kummissjoni Nazzjonali għal Edukazzjoni Oħla ta' Malta, u Lead Expert għall-European Mediterranean University, is-Slovenja. Fl-2014 ġie magħżul bħala Chair tal-Quality Assurance Committee for Further and Higher Education f'Malta. Huwa għamel xogħol ta' Quality Assurance f'bosta pajjiżi, fosthom Malta, is-Slovenja, it-Turkija, il-Baħrejn u s-Sawdi Arabja.

Fost kotba oħrajn, huwa awtur ta' ġabriet ta'rakkonti bħal *Inkontri ta' Kuljum - Skizzi* (2018), li nqaleb għall-Ingliż *Everyday Encounters - Short Stories* (2019).





CREATIVE WRITING

Il-Gallarija ta' Faċċata

"Għalfejn mhux qed temminni, ma?" bdiet tqred it-tifla, "Vera qed ngħidlek! Naħħ.." Ommha ħarset lejha bl-herra. Ma kellhiex aptit il-ħmerijiet tagħha; kienet għadha kemm ġiet mix-xogħol u kienet għajjiġena mejta. "Iskot, Lucia! M'hemm xejn f'dik il-għalli!"

It-tifla ma kinitx it-tip li taqta' qalbha, wara kollox, kien għad għandha biss sitt snin, u kellha immaġinazzjoni li tbellhekk. Hekk kif tqum wara ħolma spettakolari kienet tinfexx fil-kitba sabiex tirrakkonta x'kienet ħolmot il-lejl ta' qabel. Moħħha kien qisu dinja għaliex, mimli bozoz iteptpu minn kullimkien b'tali mod li jgħammxuk.

Nistħajlu l-belt ta' New York filgħaxija, partikolarmen il-pjazza centrali tat-Times Square, bil-billboards, bil-ħwienet u bl-uffiċċi kollha mixgħulin. It-tifla baqgħet tingħi bħal ġeru bil-ġuñi filwaqt li ommha tatha daharha u bdiet timxi lejn il-kamra tas-sodda tagħha. L-omm waqfet ħdejn il-bieb, u b'kalma sfurzata qaltilha, "Mur f'kamartek ħalli nilħaq inbiddel. Issa nitkellmu wara!" Ma' dawk il-kelmiet għalqet il-bieb f'wiċċha u dawret iċ-ċavetta. Lucia sabbtet saqajha mal-bieb bi protesta u telqet tiġri lejn il-kamra tagħha ħalli ma tmurx tibla' camata oħra minħabba l-imġiba mqrarba tagħha. Lucia ntefġħet f'sodditha, b'rasha ġol-imħadda, tgerger. Għalfejn

ommha qatt ma tagħtiha widen? Dak il-ħin għaddielha īx-sieb minn moħħha. "M'hemmx x>tagħmel," qalet hija u bejn ruħha, "ikolli ninvestiga waħdi! Iva, issa jien tifla kbira biżżejjed biex nagħmel dan!" Hi qamet b'heffa mis-sodda. Kif lemħet lilha nnifisha fil-miera tbissmet tbissima makakka u sparat għall-kamra tas-salott fejn mit-tieqa setgħet tittawwal lejn il-għalli ta' faċċata, l-istess gallarija li kull filgħaxija nnutat li kienet tiddi b'dawl jaġhti fl-aħdar, li kif jinxtegħel, ma jiqaafx iteptep. "Dak żgur fatat!" qalet minn taħt l-ihsien. Safrattant it-tieqa ttappnet u fuq stint, b'subghajha pingjet fjura u ħarset lejha tisparixxi f'salt. "Terġax toqqhod iddellikli l-mera

int!" għajtet ommha minn warajha, iffrustrata. Lucia nħasdet u telqet tiġri lura lejn kamritha qisha r-roadrunner tal-cartoon favorit tagħha, Looney Tunes. L-omm poġġiet fuq is-sufan b'rasha ttanbar bl-uġiġħ. Kienet waslet id-dar fis-sebgha ta' filgħaxija u ħassitha daqslikieku niexfa bħal deżert mis-saħħha li jkollha s-soltu. Peress li kien riesaq il-Milied bdew jagħtuhom iktar x'jagħmlu fl-uffiċċju u kien jirrikjedi li jibqgħu anki wara l-ħin biex jeħihsu mill-ammont kbir ta' karti li riedu jiġu pproċessati. Anki tieħu n-nifs bdiet tarah iebes, bħal donnu xi forza inviżibbli kienet qed timbotta fuq sidirha. Biex tkompli tgħaxxaqha, kien għad fadlilha tagħmel xi xogħol tad-dar, imma ħasbet li kien ikun aħjar li tirtira f'kamritha sakemm jerġa' jraxxax id-dawl tax-xemx mit-tieqa tagħha.

Lucia kellha pjan. Kienet se tagħmel tabirruħha li qed torqod meta

fil-verità tkun qed tissendika lejl šiħi lejn il-gallarija ta' faċċata mit-tieqa tas-salott. Jekk jiġiha n-nġħas tmur taħsel wiċċha bl-ilma kiesaħ biex tqum. Le, stenna, aħjar ma taqlax għajnejha minn mal-gallarija li ma jmurx li titlef xi ħażże! Mela minflok toħroġ il-blokok tas-silġ li kienet tipprepara ommha fil-friża biex jitgħuhom max-xorb, u jekk tkun bdiet tongħos titfa' blokka ma' ħaddejha ħalli tqum. Kollox kien ippreparat. Is-sodda mimlija bl-imħadda u s-soft toys biex jidher li taparsi rieqda fiha u s-siġġu kien armat, lest bil-kuxin u liżżej biex titgeddes.

Bi blokka ta' silġa f'idejha, għajnejha waħħlithom mal-ħgiegħa. Id-dawl aħdar kien mixgħul, u kien qed itteptep. X'kienet qed tistenna? Tgħid il-fatat ma joħroġx għax jaf li hemm hiesta biex taħtfu? Nispera kien fatat bħal Casper u mhux xi wieħed qattiel u tal-biża'! Ommha u missierha sadattant

kienu qeqħdin fid-dinja tal-ħolm. Setgħet tisma' l-inħi ta' missierha. Għalkemm xtaqet torqod hija wkoll, id-determinazzjoni kienet tgħinna tissupera kollox. F'daqqa waħda semgħet vuċi ta' xi ħadd. Kien ġej min-naħha tal-gallarija, li kienet miftuħha bil-purtieri bojod deħlin u ħerġin. Qalbha għamlet tikk. Jaqaw issa kien il-mument li kienet ilha tistenna? Jew din xi ferha bla temma? Hi bdiet tibżza' u marret tistaħħba ġo sodditha!

Kieku kellna ngħaddu għal dik il-kamra li tagħti għall-għalli-għalli ta' faċċata, konna nisimgħu hekk: "Itfih dak id-dawl!" tgħid il-vuċi ta' waħda mara. "Dejjaqni jteptep! Meta se tbiddilha dik il-bozza, Wenz?" Wenzu ħares lejha u kompla jixrob it-te!

Sara Abela



AN EXPLOSION OF EMOTIONS

Abhisah Frendo

How are you feeling?

That is by far one of the most common questions asked on a daily basis is it not?

Feelings paint one's life in splashes of colour alternating randomly between bright and dark fringes,

In similar fashion to black and white keys of a piano each have their own distinct tune which upon blending them together create a cacophonous song.

Just like visitors they can only knock on our door and it is our choice to allow them entry as well as exit, so do not keep the disheartening unpleasant melodies playing on repeat for too long!

It is vital to bear in mind that they should not be tied to

materialistic items such as fame or fortune.

However, should only be swayed by one's state of well-being: mental, physical and psychological.

Ultimately, emotions are capable of driving one to insanity - simultaneously pulling one in multiple directions - yet honestly, in their absence, life is but an empty boring canvas is it not?

Fury flares fiercely fuelled by a bright burning reddened rage.

Furiously it feasts feasts - nought but destruction is left in its ravenous rampage.

Aided by his brother Frustration, unhesitatingly the viper's poisonous tongue lashes outwards; nostrils hissing puffs of steam.

Flames arise with an unquenchable desire to greedily consume - Fury is always right and must always emerge supreme!

Sorrow sadly speaks silenced by a dull darkened blue brooding, Slowly seeping through weakened wounds like grey heavy clouds leisurely looming.

Accompanied by her daughter depression, the rainbows are robbed of their vibrant hues - portraying the world in monotonous grey shades.

Shamelessly Sorrow weeps torrents of tears which mercilessly pour as though are sickened sharp blades.

Worry worthlessly wonders worsened by a compulsive

obligation to overthink, whimsically wasting precious diamond seconds in all but a blink. Following it is definitely a fool's errand - it will only cause undesired pain.

Worrying weighs one down like walking around carrying an umbrella - continuously awaiting the rain.

Ecstasy excitedly explodes enriched by a passionate projecting yellowed youth.

Enthusiastically enjoying whatever is thrown in his path - smiling from ear to ear with a distinct front tooth.

His son laughter lightly leaps optimistically orange - giggling due to experiencing perpetual pleasure.

Ecstasy energetically alights like fluttering fabulous fireworks - a spectacle sight to treasure!

Peace promotes prosperity powered by everlasting evergreen loose leaves.

Patiently pursuing a compromise in every situation - unbiased - instead in between it wisely weaves.

Precious as the purest perfect pearl one must never ever let it out of one's sight.

Peace preaches solely - solely what is right - swiftly bringing an end to all fights!

Love brightly beams - blooming a brilliant bouquet of multicoloured fragrant flourishing flowers.

The stems of which intricately intertwine elegantly wrapping around one another.

It is a river gently flowing; each wave with unprecedented tolerance awaits its turn to travel forward.

Listening attentively - looking beyond the facade - learning constantly - accepting any imperfections.

Love lightly laughs due to it having no reason to fret, yet living in the now; savouring every individual moment unbound by regrets or untamed anger.

Its sole companion being complete contentedness.

Love effortlessly overcomes all other emotions, Bringing animals (humans included) from all sorts of backgrounds together.

Ending heated unwarranted discussion in three simple words.

Etching a permanent truly joyful smile on one's face.

Facing the odds with an unrivaled faith - that all shall succeed.

Genuine love can never ever be withdrawn yet only given; it has no duration - it is eternal.



WORLD NIGHT



April 2019





SPORTS DAY



May 2019





GRADUATION NIGHT



April 2019





WELCOME BBQ

October 2019







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BUILT ON
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