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CULTURAL MAGAZINE



EDITOR:

Patrick J Sammut

PICTURE EDITORS:

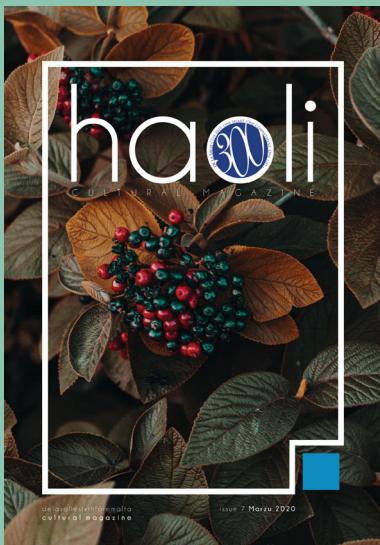
Hilary Spiteri

Patrick J Sammut

DESIGN:

Hilary Spiteri

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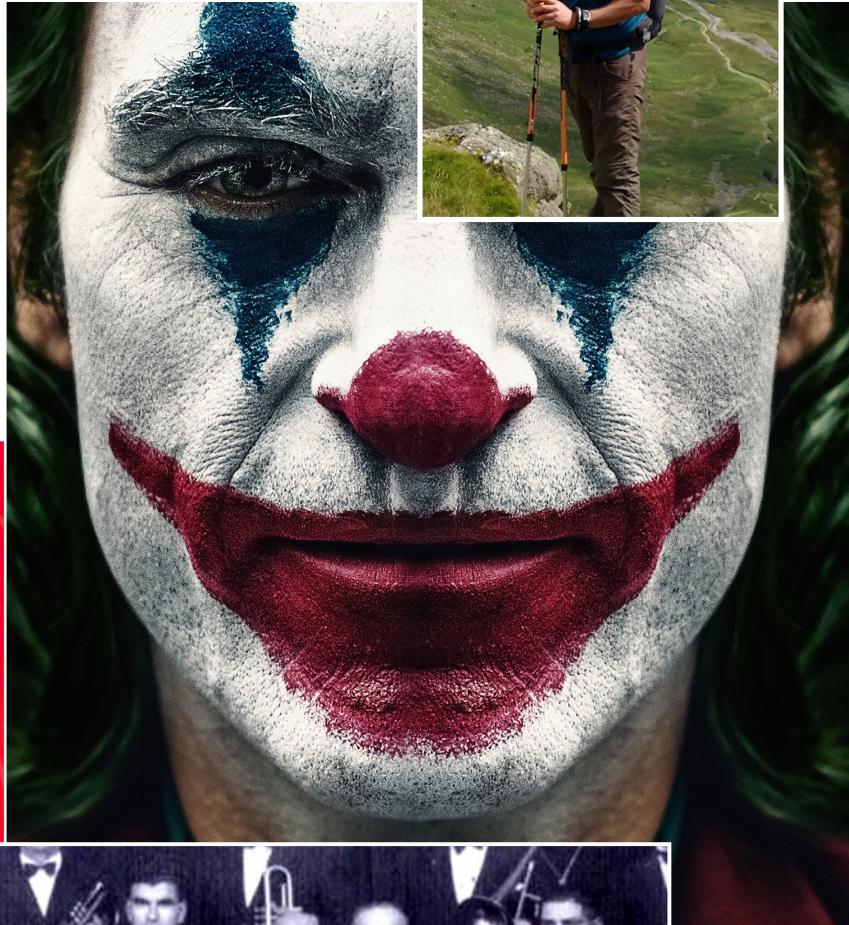


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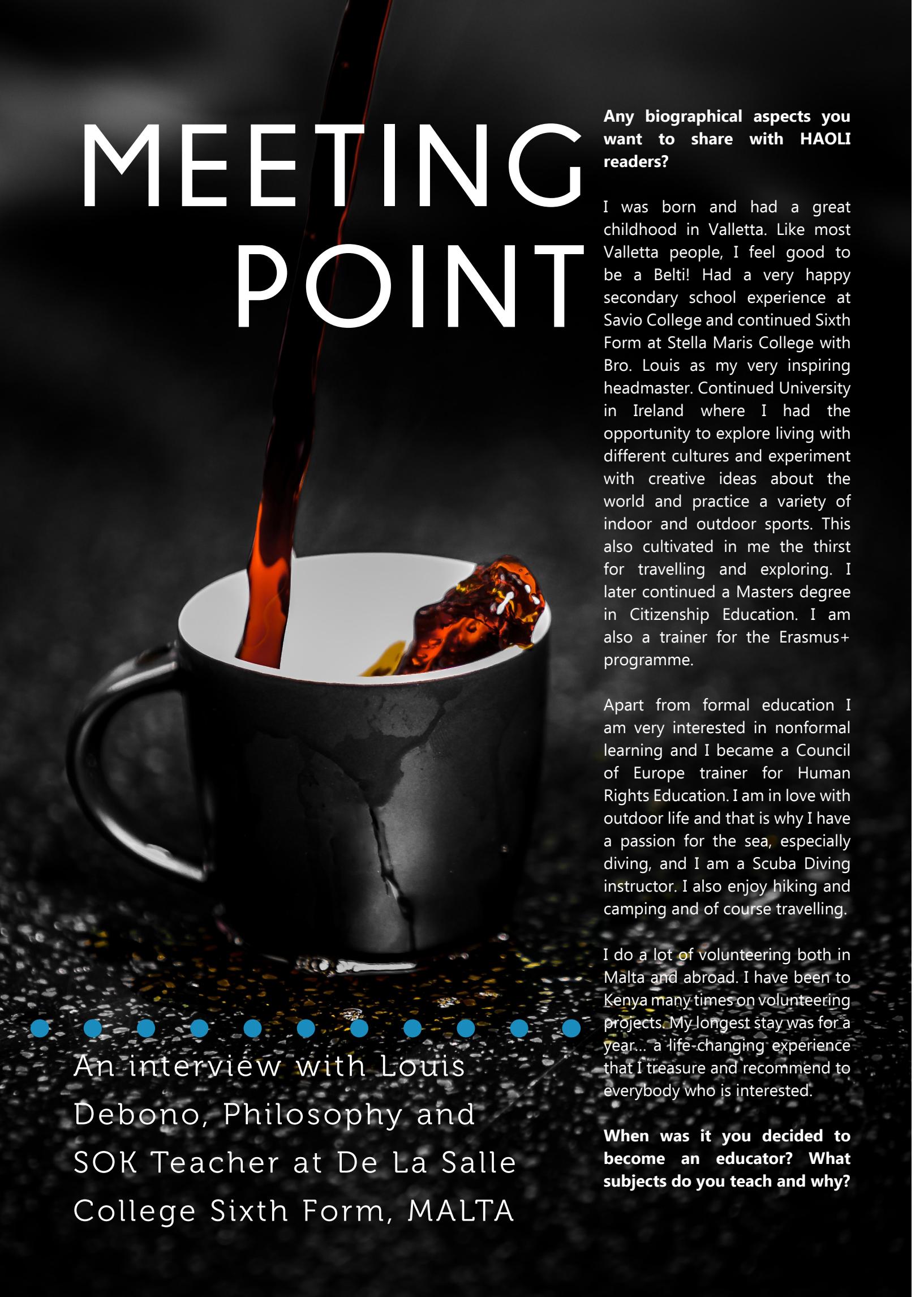
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MEETING POINT



An interview with Louis Debono, Philosophy and SOK Teacher at De La Salle College Sixth Form, MALTA

Any biographical aspects you want to share with HAOLI readers?

I was born and had a great childhood in Valletta. Like most Valletta people, I feel good to be a Belti! Had a very happy secondary school experience at Savio College and continued Sixth Form at Stella Maris College with Bro. Louis as my very inspiring headmaster. Continued University in Ireland where I had the opportunity to explore living with different cultures and experiment with creative ideas about the world and practice a variety of indoor and outdoor sports. This also cultivated in me the thirst for travelling and exploring. I later continued a Masters degree in Citizenship Education. I am also a trainer for the Erasmus+ programme.

Apart from formal education I am very interested in nonformal learning and I became a Council of Europe trainer for Human Rights Education. I am in love with outdoor life and that is why I have a passion for the sea, especially diving, and I am a Scuba Diving instructor. I also enjoy hiking and camping and of course travelling.

I do a lot of volunteering both in Malta and abroad. I have been to Kenya many times on volunteering projects. My longest stay was for a year... a life-changing experience that I treasure and recommend to everybody who is interested.

When was it you decided to become an educator? What subjects do you teach and why?

Becoming an educator feels like a natural option for me. I never actually decided to become one... I just flowed into it. Even when I was a child, I was always interested in helping others learn and not only in formal education. When I was in Sixth Form, I used to help in teaching Life-Saving; at University I helped in coaching swimming and football; later I became a Scuba Diving Instructor and a trainer in nonformal education. So, teaching at school is another aspect of my passion for supporting others in learning. Now I teach Philosophy and Systems of Knowledge but in the past, I have also taught English, PSD and Religious Knowledge. I have a special interest in Philosophy because I find it challenging and inspiring at the same time. Understanding other ways of looking at the world and allowing different world views to inspire me and make me question my own assumptions is very valuable. It is also fascinating to see the change that often happens to students who take on the challenge of Philosophy, accept that they do not have all the answers and allow themselves to question. SOK, on the other hand, creates opportunities for me and

the students to have a good look around us and try to get a better picture of the various elements that are constantly having an impact on our lives whether we realise or not and whether we like it or not: politics, social systems, art and culture.

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

I will tell you about one of my favourite books, an inspiring, little book that I loved when I read it many years ago but that still fires up my imagination and my desire for adventure: *Jonathan Livingston Seagull* by Richard Bach.

What are your pastimes/free time activities?

I enjoy meeting people and travelling. I am very fond of the outdoors, hiking and camping. However, my greatest passion is the sea. I love being in and around the sea. That is why swimming is special for me and scuba diving is my favourite sport. I have also done sky-diving... absolutely amazing!

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

For me learning is about opening your mind to ideas and being challenged to think and be creative in looking for possibilities. Learning stuff by heart might be good for exams but not very useful for life. If we, teachers and students, want to contribute positively to life, I believe we need to take responsibility for our own learning. The beauty of learning is in the discovery of meaningful connections and realities.

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

My De La Salle experience has been very interesting and challenging. It continues to give me the opportunity to meet interesting people, students and teachers, and keep in touch with the younger generation that are always an inspiration. It challenges me to continue to learn and stay fresh in my ideas and look at the changes that are taking place not as a threat but as an opportunity.



Mro CARLO DIACONO (1876-1942)

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

IT-TIENI U L-AHHAR 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.
Alfred Camilleri jkompli jikteb dwar
dan il-kompożit Malti f'din it-tieni u
l-aħħar parti.**

Element ta' ffit importanza iżda li fl-
opinjoni tiegħi xorta jrid jiġi kkunsidrat
huwa d-diffikulta` teknika u l-meżzi
meħtieġa fil-prodott ta' Diacono li
jvarjaw minn kompożizzjoni għall-oħra.
Ta' professjonista li kien, Diacono kien
jikteb skont l-organiku li kien ikollu
għad-dispożizzjoni tiegħu. Xi festi
u kummissjonijiet oħra, pereżempju

I-funerali fil-parroċċi, li għalihom
kien jipprovd i-l-mužika, kienu
sekondarji jew finanzjarjament
restritti. Diacono kien kapaċi
jikteb mužika ta' mertu addattata
għal kull ċirkustanza li bħala
professjonista sab ruħu fiha.
Għandu kompożizzjoni jiet
b'akkumpanjament biss tal-
orgni, oħrajn ta' facilita` assoluta
b'tessitura komda għall-vuċċijiet
biex jistgħu jkunu esegwiti wkoll
minn xi żewġ kantanti li forsi
tonqoshom teknika tajba. It-
tul ukoll ivarja – generalment
is-salmi maħluqa għas-sekondi
vespri (jigifieri l-għasar ta' nhar
il-festa filgħaxja) għandhom linja
melodika ta' kant u orkestrazzjoni
aktar konċiża minn dik tal-primi
vespri li huwa l-għasar ta' lejlet
il-festa. Naħseb li aktar minn
kull kompożitur ieħor, Diacono
kien konxju taż-żmien li kien qed
jgħaddi bil-kriżijiet li qatt ma
naqsu, taċ-ċirkostanzi ekonomiċi
ta' pajjiżu dejjem jinbidlu, tal-
kambjamenti soċjali u politici
li l-poplu kien qed iġarrab, tal-
ħtiġijiet liturgiči tal-knejjes u
l-individwi li kienu jqabbdhu
jagħmlilhom il-mužika. Hu kien
professjonista li l-għajxien tiegħu
kien frott tas-servizz mužikali li
kien kapaċi jagħti. It-talent tiegħu
għalhekk kien kbir biżżejjed biex
jilqa' għal kull ċirkustanza.

Naturalment huma x-xogħlijiet
il-kbar li juru l-aħjar talent li
kellu. Generlament dawn inkitbu
fl-aħħar ħamsa u għoxrin sena
ta' ħajtu, meta kien akkwista
t-trankwillita` professjonali u
finanzjarja. Fost ix-xogħlijiet
li kiteb f'dan il-perjodu nsibu
s-salm LAUDATE PUERI. Dan is-
salm kitbu fis-sena 1937, jigifieri
ħames snin qabel mewtu. Neħħi
xi interventi pjuttost qosra mill-
kor maskili li hu użat l-aktar
biex jgħaqquad tema mužikali
ma' oħra biex il-kompożit

jasal għall-klajmaks tax-xogħol kollu mal-kliem SICUT ERAT IN PRINCIPIO meta jda ħħal ir-riżorsi kollha tiegħu disponibbli, dan is-salm huwa dwett estensiv u kontrastanti bejn it-tenur u l-kor tat-tfal. Dan ix-xogħol melodjuż u kommoventi jibqa' wieħed mill-aħjar xogħlilijiet liturgiči ta' Carlo Diacono.

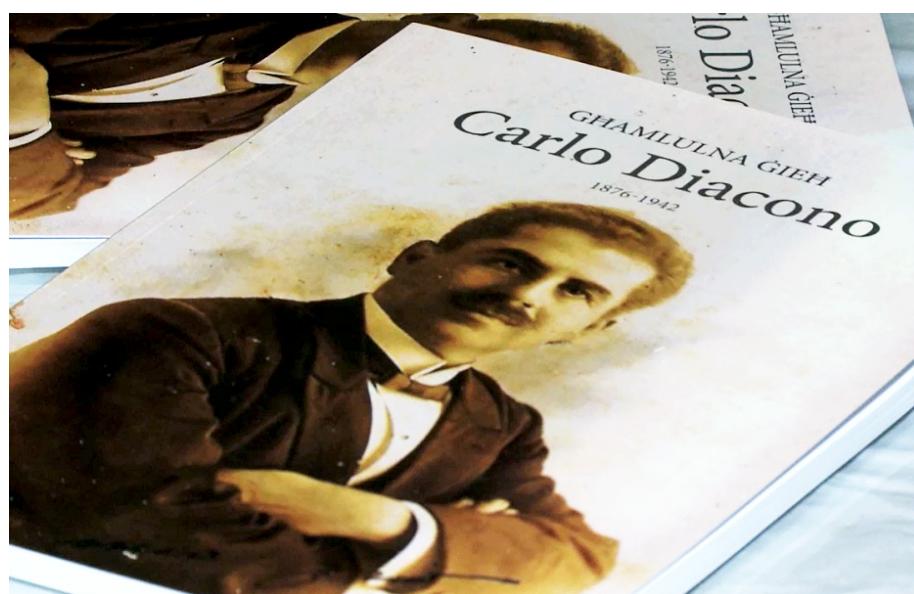
Veru li l-mužika profana ta' Carlo Diacono mhix numeruża, imma lanqas irridu mmorru bl-idea li ma kiteb xejn aktar ħlief l-opra L'ALPINO. Huwa kiteb ukoll romanzi, mužika orkestral u mužika għall-pjanu. Ir-romanzi huma għal vuċċijiet diversi, inkluż tat-tfal, b'akkumpanjament ġeneralment pjanistiku, kultant orkestral. Jispikkaw fosthom L'Ave della Sera tal-1934, Il Canto del Conscritto tal-1940, Della terra e del ciel, Canta fanciullo u Grido del cuore ilkoll miktuba fl-1934 u Notte Lunare miktuba fl-1939. Kif tistgħu taraw, it-test ġeneralment, skond l-impożizzjoni tal-ambjent kulturali kollu ta' dik l-epoka u li fiha trawwem hu bit-Taljan, iż-żda għallinjas f'żewġ każi jiġifieri f'MALTA GAWHRA TAL-MEDITERRAN u GHASEL MALTI, uža poežiji qosra ta' Dun Karm Psaila. Jekk ngħaddu għall-kompożizzjoniċċi orkestralini busi li numru kbir minnhom, magħrufa bħala sinfoniji u overtri, inkitbu biex jındaqqu waqt il-festi sagri, l-aktar qabel il-Primi Vespri. Kollha juru abbilta', kif wieħed jistenna minn kompożituri bħal Diacono, fl-immaniġjar tal-instrumenti tal-orkestra u fil-ħoss wiesa' jista' joħrog minnha. L-impenn tekniku maħsub f'xi eżempji, bħal GRANDE SCHERZO IN FA MAGGIORE, BARCAROLA NO. 2 u BALLETTO DELLE BAMBOLE, sew għad-direttur u sew għall-

instrumentalisti jidher superjuri għal dak ta' bċejjeċ oħra. Fost ix-xogħlilijiet għall-pjanu, l-aktar li jispikka hu l-magħruf FANTASIE IMPROMPTU ta' l-1928, xhieda ta' għarfien fond tal-possibiltajiet ritmiċi-melodiċi ta' l-strument, iddedikata lil Ildebrando Pizzetti.

Meta bdiet it-Tieni Gwerra Dinjija u kien jidher biċ-ċar li l-Belt Valletta u l-inħawi tal-Port il-Kbir kien sejkun l-mira tal-ġħadu, Carlo Diacono reġa' lura lejn iż-Żejtun fejn għal ffit-xhur il-familja sabet refugju ma' ħabiba. Madanakollu tajjeb ngħidu li l-aħħar sentejn ta' ħajtu, Diacono għaddiehom ġewwa Hal-Lija, f'dar sabiħa fi Triq il-Kbira, fejn ħaffer xelter privat, ħalli hu u wliedu jkunu jistgħu jistkennu mill-air-raids kontinwi tal-ġħadu. Il-mewt ta' Diacono seħħet għal għarrieda, wara kumplikazzjonijiet kardijaki u respiratorji, nhar it-Tnejn 15 ta' Ĝunju 1942. Miet fit-8. 15 a.m. Il-funeral sarlu l-għada t-Tlieta, fost air-raids kontinwi. Bosta nies akkumpanjawh għall-knisja taż-Żejtun fejn inżamm fl-Oratorju u ħafna nies marru jagħtuh l-aħħar tislima. Gie midfun fiċċimitej ja' San Girgor, iż-Żejtun. Din kienet xewqtu u lil

uledu ta' spiss kien jgħidilhom biex ma jħallux lill-Monsinjuri tal-kattidral jipperswaduhom ħalli jidfnuh fil-Kattidral tal-Imdina, kif kellu dritt bħala Mro. Di Cappella. Għeluq ix-xahar minn mewtu, saret quddiesa għal ruħu fil-knisja taż-Żejtun u ġiet esegwita l-quddiesa l-kbira tiegħu De Requiem, direttu minn ibnu Frankie.

L-iben li kellu jiret il-Cappella Diacono kien Frankie, imwieled fl-1914. Student ta' missieru, mexa fuq il-passi tiegħu bħala organista, maestro di cappella u kompożit. Mal-mewt ta' missieru, Frankie ha r-responsabbilita` kollha tagħha u, minkejja l-ħafna tibdiliet li ż-żmien ġab u t-tnaqqis fl-importanza tal-mužika liturgika sollenni fil-knejjes, irnexxielu jibqa' jżomm il-biċċa l-kbira tal-festi l-kbar. Bħala kompożitūr ftit li xejn għandu xogħlilijiet liturgiči. Ma kienx hemm għalfejn jipprovdi dawn għax il-prodott ta' missieru kien aktar minn biżżejjed għall-ħtieġijiet tal-Cappella. Għal raġunijiet ta' saħħa, fl-1994 kellu jgħaddi l-piż tat-tregijsa lil Dun Ģwann Galea, kariga li żamm sas-sena 2015. Il-mewt ta' Frankie Diacono seħħet f'Marzu tas-sena



2000. Interessanti l-fatt li din il-mewta fissret it-tmiem tal-aħħar rappreżentant tal-familji l-kbar li bnew u mexxew il-Cappelli mužikali u li ddominaw fl-istorja tal-mužika liturġika Maltija għal aktar minn żewġ sekli. B'hekk il-Cappelli kollha eżistenti issa huma f'idejn maestri li m'humiex mill-familji u għaldaqstant wieħed jista' jikkonkludi li ħolqa oħra li kienet torbotna mal-passat issa ntemmet! Illum il-Cappella Diacono hija mmexxija mis-Surmast Ray Sciberras li bl-

għaqal u l-enerġija kbira tiegħu għadha tagħti servizzi mill-aqwa f'ħafna knejjes madwar Malta. F'Mejju ta' din is-sena kienet l-ewwel cappella Maltija li kienet mistiedna tagħti s-servizz tagħha barra minn xtutna. Fil-fatt hija daqqet il-quddiesa l-kbira *in mi bemolle* ta' Carlo Diacono fil-Katidral ta' San Dijonisju gewwa Ateni u kuncert ta' mužika sagra fit-teatru Megaron gewwa l-istess belt Griega.

Nittama li din il-kitba serviet biex

tat lemħa, anki jekk ċkejkna, ta' kemm aħna l-Maltin għandna nkunu kburin bil-wirt mužikali li ġallew surmastrijiet bravi bħal Carlo Diacono. Nies bħal Diacono għandhom jixprunaw aktar żgħażaq sabiex jersqu 'l quddiem u joħorġu t-talenti, kultant moħbija, fil-pubbliku. Jalla ma jagħmlux bħar-raġel ġażin tal-vanġelu li mar u ħeba dak li rċieva mingħand sidu!



Din hija l-orkestra diretta mill-Mro. Carlo Diacono flimkien mas-Surmast Bellizzi waqt record-
ings li saru gewwa l-Belt Valetta mid-ditta Odeon. Fost id-diski li gew rekordjati nsibu siltiet
mill-opra *L'Alpino*.

JOKER

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

I like movies and series. They supply excellent examples of certain topics I teach. 'Joker' (2019, drama/thriller), by Joaquin Phoenix, points at several mental health issues. It is one of those movies which you need to watch twice – one for entertainment, the other to pick up themes. It was one of the most profound and powerful films about mental illness I can recall seeing.

Are criminals like Joker born or brought up? This is quite a central theme. In general, we like to believe that delinquency is predetermined behaviour. This rationalisation is how we look away and avoid feeling responsible for the mess society creates. But Joker makes quite a contrary statement. Many criminals are made, shaped by years of rejection, abandonment, neglect, trauma and lack of

access to proper mental health care. It took Arthur Fleck forty years to break. Joker was forty years in the making.

A misunderstood and lonely person

Arthur Fleck is a poor impoverished, skinny middle-aged man who works as a party clown in the crime-riddled city of Gotham. He is malnourished and pallid, of an untidy appearance. He comes through as withdrawn but somehow innocent and well-meaning toward others, especially children. Arthur lives with his mother, Penny, whom he cares for deeply. He has poor communication skills and misses nonverbal interpersonal cues. These peculiarities influence others to bully, or avoid him, which, in turn, isolate him further, making him grow weird.

Arthur would like to win the respect of others by becoming a successful stand-up comedian. He believes his purpose in life is to instil happiness in others. He also fantasizes about basking in the glow of show lights and approval because he knows the meaning of being rejected and abandoned many times over. But the true state of his life is that of a loner – living a dull, unfulfilling life which is bleak.

His pathological laughter

Arthur is prone to this spontaneous and socially inappropriate laughter. It's a neurological condition called pseudobulbar (or Emotional Expression Disorder), which is not actual laughing but an inability to control facial muscles. Such episodes are precipitated by intense feeling of nervousness, anxiety, or shame. Thus, pseudobulbar shows a misalignment between his external expression of joy, and his true internal state of despair.

Happiness activated – not

Joker wants to achieve happiness but seems unable to find within pleasurable feelings. Arthur tries stand-up comedy, but his pseudobulbar takes over, spiralling him into endless doubts and mockery, that fuel his psychopathology. Although Arthur never mentions his mental issues, but the audience know that he is on four different medications, he sees a social worker for therapy and has been twice admitted to the State Hospital. His unhappiness is very

noticeable in a therapy session where Arthur asks, "Is it just me or is it getting crazier out there?" referring to the growing number of poor, alienated and angry people. The social worker answers, "People are upset" without noticing the signs of despair (the opposite of happiness) slowly turning to anger that he was presenting. Arthur pulls out his jokes diary where he has disturbing passages, intense drawings, and torn-out pages of pornographic magazines of women clipped at the neck. He also remarks that he wishes his death will make more cents than his life. The signs were all there – the suicide messages, the vague threats, and pornography are risk indicators for targeted violence, of despair wanting to come out. This is how the system has abandoned Arthur, since it did not connect with him in his despair and loneliness by moving him to more effective coping strategies.

Another example of his inability to access happiness is his depression. The film shows him banging his head against the wall of his cell, stating, "I just don't want to feel so bad anymore." He recognises his depression and his inability to escape from the weight it causes of melancholy, loss of pleasure and lack of energy. Arthur is an example of those people who do not respond well to treatment hence their environment often speaks of even darker despair, hopelessness, lack of family stability, and a possible history of child abuse. But the therapist misses the point.

Lacking social support

Arthur likes Sophie Dumond, the young single mother who lives in his building, and who we learn is real, but their relationship is completely fabricated in Arthur's mind. His delusion (symptom of his schizophrenia) is so intense that he is able to create a credible romantic narrative between him and Sophie. This delusional romantic relationship supports his personal wish of being lovable and admired. This delusion stems from his need to be loved and seen.

Arthur also briefly becomes fixated on another source of emotional support, stemming from the idea that Thomas Wayne is his biological father. He finds Penny's letters written to Wayne and reads the appeal to take care of his "son." Arthur is resentful toward the Wayne family for not caring for him or his mother. The resentment takes him to confront Wayne, learning the truth and killing his mother.

No one to safeguard him in his losses

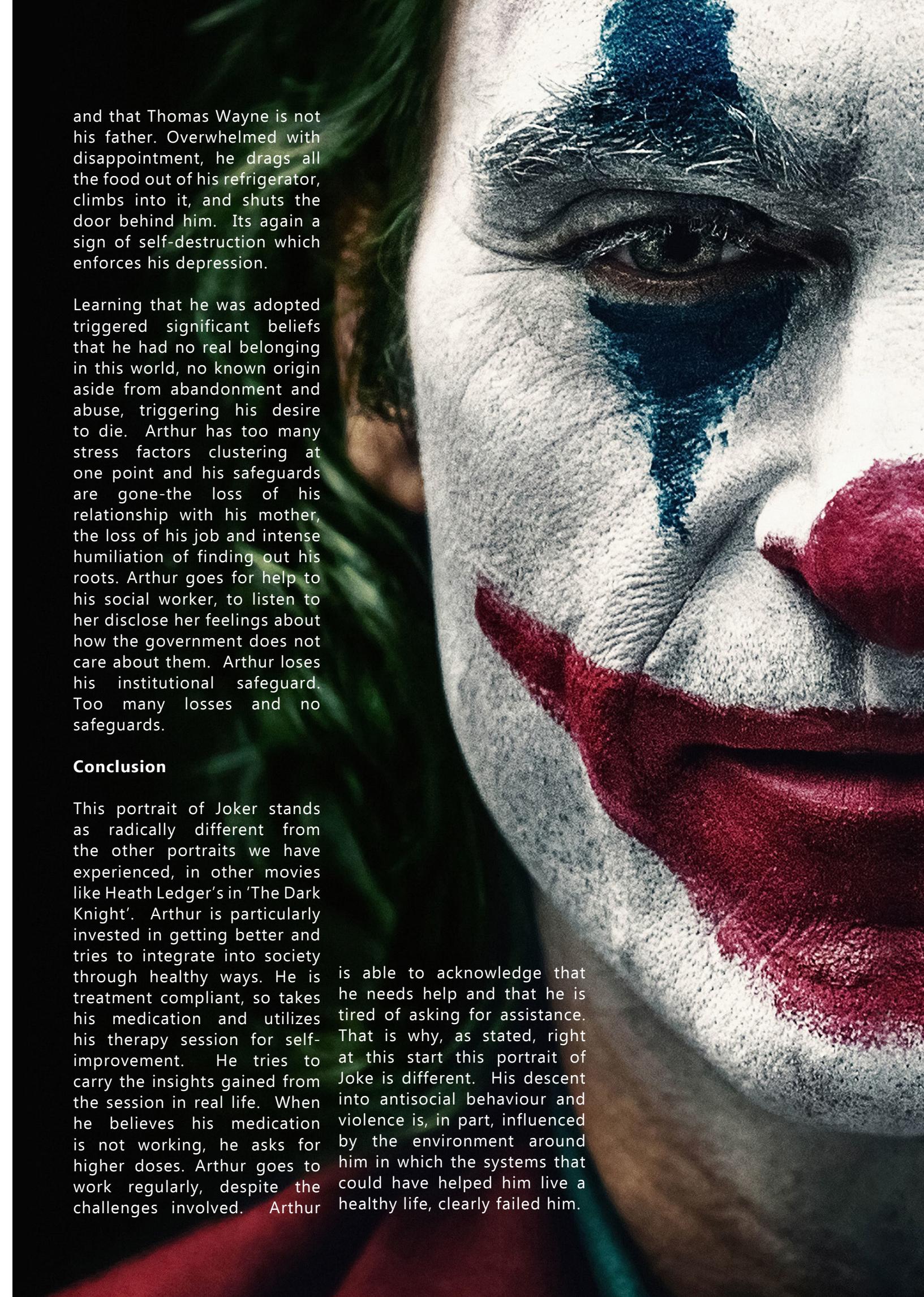
There are factors around us that safeguard us from developing mental health issues, such as our safe environment and personal skills that help us manage change, push through stress or emotional pain. Arthur's mother, was such a safeguard because she had a loving bond and gave him a purpose in life. Arthur genuinely cares for her. Another safeguard is his delusion on Murray Franklin, in which he welcomes him onto

the stage and tells him, that "I'd give it up in a heartbeat to have a kid like you." Arthur was looking for love, a sense of belonging and acceptance, and he feels somewhat fulfilled from this fictional relationship he's created with Murray. For him it's family. But when these safeguards are pulled away, he changes dramatically.

The first fall comes when his supervisor reprimands him for being physically assaulted on the job. Unable to express his anger, he smiles awkwardly and later finds himself aggressively kicking bags of trash in the alley. Feeling sorry for him, Arthur's co-worker hands him a pistol at his workplace. He is hesitant to take it, but agrees to keep the gun as self-protection.

After clumsily dropping the gun at a Children's Hospital, he is fired from work and this sets a chain of negative events creating significant losses in his life. The gun is a sign of his desire to command the attention and praise of others. He is awe-struck by his new toy and at how it can bring him the devotion he craves. So, he imagines a Murray show audience witness his suicide as exhilarating and uniquely satisfying. Later as he struggles with these feelings his pseudobulbar leads three men from Wayne Enterprises to harass him. Arthur pulls the trigger and shoots one to death. The other two will suffer the same fate.

Arthur discovers that Penny was admitted to hospital for serious mental health problems as well as child endangerment,



and that Thomas Wayne is not his father. Overwhelmed with disappointment, he drags all the food out of his refrigerator, climbs into it, and shuts the door behind him. It's again a sign of self-destruction which enforces his depression.

Learning that he was adopted triggered significant beliefs that he had no real belonging in this world, no known origin aside from abandonment and abuse, triggering his desire to die. Arthur has too many stress factors clustering at one point and his safeguards are gone—the loss of his relationship with his mother, the loss of his job and intense humiliation of finding out his roots. Arthur goes for help to his social worker, to listen to her disclose her feelings about how the government does not care about them. Arthur loses his institutional safeguard. Too many losses and no safeguards.

Conclusion

This portrait of Joker stands as radically different from the other portraits we have experienced, in other movies like Heath Ledger's in 'The Dark Knight'. Arthur is particularly invested in getting better and tries to integrate into society through healthy ways. He is treatment compliant, so takes his medication and utilizes his therapy session for self-improvement. He tries to carry the insights gained from the session in real life. When he believes his medication is not working, he asks for higher doses. Arthur goes to work regularly, despite the challenges involved. Arthur

is able to acknowledge that he needs help and that he is tired of asking for assistance. That is why, as stated, right at this start this portrait of Joke is different. His descent into antisocial behaviour and violence is, in part, influenced by the environment around him in which the systems that could have helped him live a healthy life, clearly failed him.



INTERVIEW

An interview with Veronika Sytnyk about her interests and experience at De La Salle College.

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

I can surely call it unforgettable. It has been a learning experience in which I got to meet people of diverse backgrounds and grow academically as well. De La Salle values the unity that our predecessors have always sustained and, despite our differences, we always come together to make sure we are no different.

What are your favourite subjects?

My favourite subject is

definitely English. I have always loved languages and especially writing. Systems of Knowledge, despite being a compulsory subject, is also one of the subjects I really enjoy because of its format, which allows for students to research and not necessarily stick to a rigid syllabus.

Name some aspects you like most in your homeland and in Malta. Why?

Having been back in Ukraine recently made me realise how much I miss seeing forests extend for kilometres on end. It was also beautiful to be reminded that people there

see happiness in simplicity, something that has become rare in the modern day. When it comes to Malta, I am super grateful for being given the opportunity to work and reach my goals every day. It is truly a land of opportunity and unlike any other nation in the world.

What are your hobbies?

I practised dancing professionally for a few years and still enjoy doing it although I do not attend lessons any more. Music has always been one of my passions, as well as reading and writing. In my free time, I mostly meet up with people

that I do not see on a daily basis and spend time with my family.

What is the last book you read and liked?

Due to being really busy with school and other activities, more often than not I end up starting a book but not finishing it. Currently, I am reading *The Devil Wears Prada* by Lauren Weisberger. My favourite book is definitely *Divergent* by Veronica Roth, which I read some years ago.

Youth is a beautiful time in one's life. However, it also has its responsibilities.

Reactions?

This statement could not be any more accurate. Many adolescents, including myself, find it difficult to balance between their personal, social and academic lives. I think the most important thing at this stage is to surround yourself with people that will help you surmount any obstacles and push you to become better every day. Staying focused on your goals may be sometimes

challenging, but I am a firm believer in that hard work pays off.

How do you see yourself in ten years' time?

Anything can happen in such a long period of time so my main focus is to grow into the type of person I would admire. I wish to pursue law and am very interested in European affairs. In 10 years' time, I hope that I will be happy, independent and surrounded by people that I love, doing what I love.





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lived out every day in what he does and in who he meets - prayer is the quite ground of his vocation

through Jesus Christ in all those he encounters - generosity of time, careful listening, and quality of attention

...never alone, all he is and does is shaped within a community... of Brothers, Lasallians, colleagues, friends, and family

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A WALK TO THE BASTIONS



Short creative
writing by
Giulia Maria
Tabone

Step by step I walked along the narrow yellow path at the start of the bastions that overlooked the most beautiful of valleys. The path was practically untraceable being so worn away and covered in weeds. Alone I stood amidst the various shades of green, taking in the calm and serene atmosphere, feeling as weightless as the white cotton candy clouds floating in the sky.

The sky, like streams of blue ribbons, was borderless and seemed to go on forever. Although simple and unpretentious, it appeared to hold every one of my thoughts, my dreams and my secrets, as its hue slowly darkened while the sun quietly set. Even though it had almost reached the horizon, the sun still blazed brightly, as if it didn't want to go down

without a fight. Its rays danced upon the tall towering trees with their intricate branches all intertwined, looking awfully like a spider's legs. The trunks were so old, as evident from their wrinkles, that they could tell a tale of time, perhaps of all those lovers who over time had etched their names into them. The emerald green leaves decorated the area, rustling in the strong and lively wind.

Apart from the constant blowing of the wind, I could hear the melodious tunes of the many birds that sat and observed me as I strolled by. The melodic bird chirps had to battle to be heard over the burbling stream as it travelled

along its bed, bubbling over rocks and branches visible from the top of the bastions. In the distance, the faint sounds of cars and traffic were moving further away as I ventured into the unknown. Suddenly, it started to rain, and the pitter patter of falling raindrops drowned out everything else. At once, I ran for shelter and found myself in what seemed to be a cave of some sort. I had no choice but to wait out the storm, and so, I sat myself down and made myself comfortable.

I began to feel hungry and thought I'd better get on with eating what I had brought along with me. I tore open the Mars Bar and slowly nibbled

at it, making sure to savour every bit of it. I could feel the sticky yet sweet caramel making its way down my throat as I carefully watched the rain hit the ground. After a while the rain finally stopped. As I made my way out of the cave, the smell of freshly watered grass and wet soil immediately hit me. What a wonderful fragrance it was!

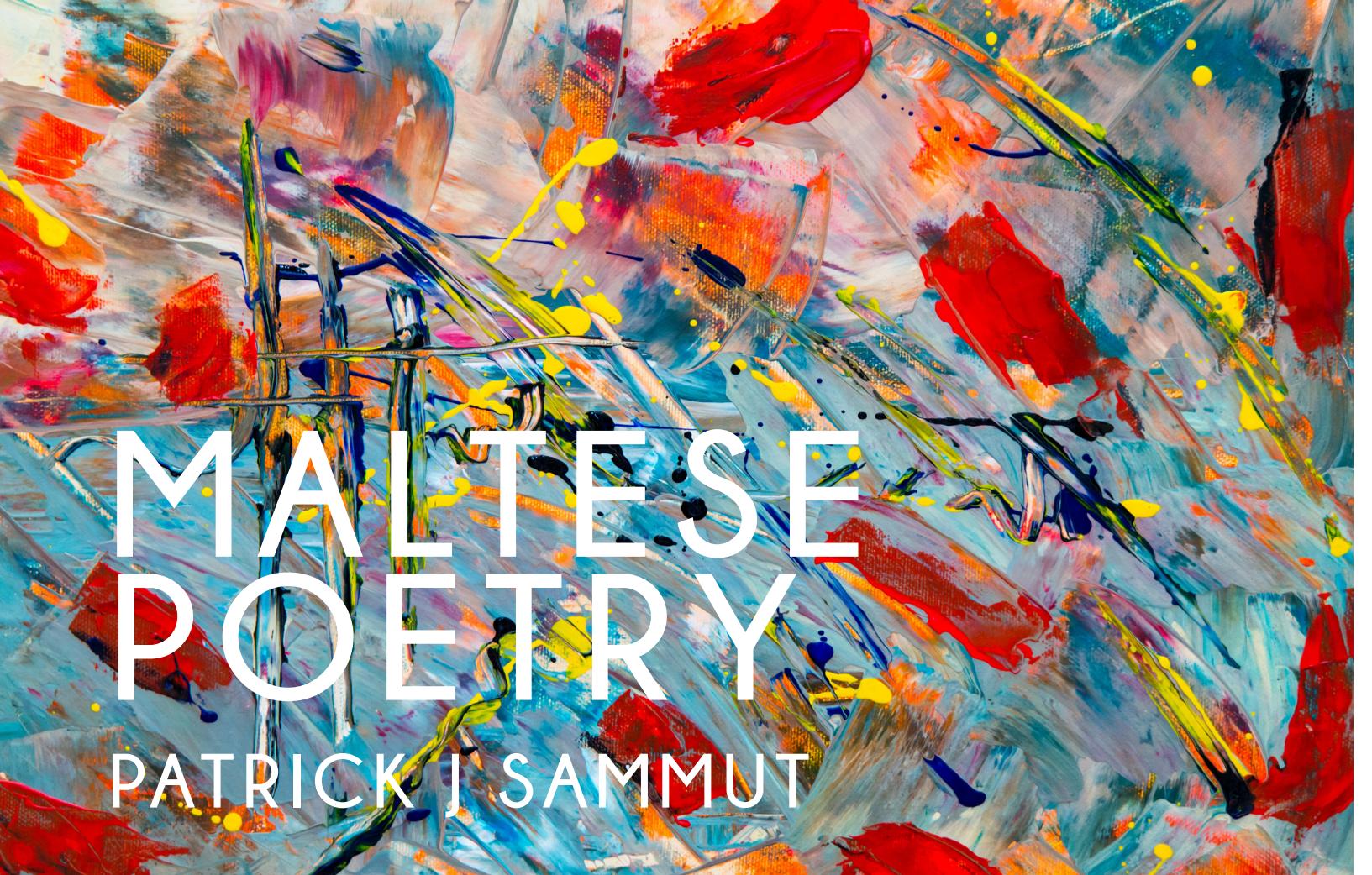
Quietly I made my way back to the start of the path, sad that I had to leave such an extraordinary place while promising myself that I would one day return.

“

Step by step I walked along he narrow yellow path at the start of the bastions ...

”





MALTESE POETRY

PATRICK J SAMMUT

ĦSEJJES U KULURI FIL-POEŽIJA MALTIJA TAS-SEKLU 20

Il-bniedem iġarrab id-dinja ta' madwaru permezz tas-sensi tiegħu. Bis-saħħha ta' dawn huwa bħal jifhem aħjar jew joqrob iktar u għalhekk jitwaħħad mal-kuntest li jkun fih f'waqt partikulari. Is-sens tas-smigħ jew dak udittiv u s-sens viżiv li jinrabat mad-dinja tal-kuluri, mela d-dimensjoni kromatika, huma fost is-sensi li jgħinu lill-bniedem iġarrab b'mod ħaj esperjenzi partikolari matul ħajtu. B'hekk meta nkunu qed niftakru ħwejjeg li għaddew u li ġarrabna, fost l-elementi li jibqgħu stampati f'moħħna hemm ħsejjes partikolari u kuluri li jispikkaw fuq oħrajin.

Kemm id-dimensjoni udittiva u dik

kromatika huma żewġ elementi importanti fil-Poežija Maltija tas-seklu 20. L-appell għas-sens tas-smigħ u għad-dinja tal-ilwien huma żewġ mekkaniżmi letterarji oħra li l-poeti jħaddmu fid-deskrizzjoni tagħhom ta' esperjenzi jew avvenimenti differenti, u dan biex jagħtu iktar ħajja u vivaċità lill-kitbiet tagħhom.

ID-DIMENSIJONI UDITTIVA:

Mill-ewwel jiġuni f'moħħi żewġ poeżiji tal-preistorja ta' Ġorg Pisani, miktubin fl-1933 u fl-1934 rispettivament. F'Haġgar Qim, il-poeta Għawdexi jmur lura fiziż-żmien meta fuq Malta kien jgħix il-“gens ewljeni” u jistħajlu jisma’ “l-ghajat u l-ghana” tat-“tfajliet somor”

u l-“leħen qawwi” tas-saċerdot tal-maqdes jgħajtu biex kulħadd jitlob lill-allat ħalli l-għadu jegħreq qabel ma jilħaq l-art Maltija. Anki f'Il-Ġgantija t'Għawdex Pisani jistħajlu jisma’ leħen is-saċerdot jidwi u jgħid, “Għall-qerda ta' dal-ġuħ li qed jifnina/ l-allat iridu fis, sabiex jaħfrulna,/ tfajla li tmut għalina.” Taqa’ “għagħha li twaħħax”, filwaqt li tikber l-istennija ta' dawk preżenti fil-maqdes; jinstema’ l-biki, imma ftit wara jinstema’ wkoll leħen tfajla qalbiena li toffri ruħha bħala sagħiċċu:

“U għajtet b'leħen għoli:
‘La darba xejn għal dan ma jiswa driegħi
nagħtihom jien ‘l-allat ħajti u xbubiti,
immut għal Għawdex tiegħi.”

Jiġuni f'moħħi wkoll il-ħsejjes tal-gwerra li spiss ġarrabna bħala poplu Malti f'waqtiet storiċi traġiči imma importanti bħall-Assedju I-Kbir tal-1565 jew it-Tieni Gwerra Dinjija fl-ewwel nofs tas-seklu 20. Hekk f'*I-Għanja tar-Rebħa* li Dun Karm kiteb fl-1927 biex ifakkar ir-rebħha tal-Malti fl-Assedju I-Kbir nisimgħu "tidwi dik l-ghajta mqaddsa" tal-aħħar Malti li tilef ħajtu fil-forti ta' Sant Jiermu, filwaqt li waqt taqbida mdemmija bħal din bejn żewġ popli qalbiena l-poeta jistħajlu qed jisma' "karba" li laħqet l-Ewropa Nisranija. Wara xhur ta' taqbid qalil bla ma wasal ir-riżultat mixtieq, it-Torok qatgħu qalbhom u ddecidew imorru lura minn fejn ġew. Dun Karm Psaila jimmagħina "bħal ragħda" ħierġa minn fomm il-poplu Malti malli fehem li kien rebaħ, ragħda li tieħu l-ghamlia ta' ringrażżjament lil Alla talli kien ta'l-ġensna s-saħħha biex jirreżisti.

Id-dimensjoni udrittiva hija isħeħ fil-poeziji li jinrabtu mat-Tieni Gwerra Dinjija. Patri Ĝużè Delia kellu 40 sena meta bdew l-attakki mill-ajru fuq Malta. F'*Air-Raid Billej* jagħtina deskrizzjoni ħajja ferm ta' sitwazzjoni meta fuq Malta kien jaħkem sens ta' stennija u biża' hekk kif il-poplu kien jifhem li numru mdaqqas ta' ajruplani tal-ġħadu kien telqu minn Sqallija biex jixħtu ammont kbir ta' bombi fuq għiritna. L-ewwel ma taħkem hija "il-ħemda" li bħal donnha tipprepara għall-kaos u l-ġenn li se jaħkmu ftit minuti wara. Imbagħad Delia jsemmi "t-tvenvin" tal-ħoss tal-ajruplani li jkunu qed joqorbu bil-mod il-mod lejn artna, filwaqt li qalb il-Maltin "ittaqtqaq", anki jekk jinsabu għall-kenn tax-xelten li fit-żmien qabel ġew "imqattgħa bid-daqqa tal-baqqun." Il-ħoss li jaħkem hemm isfel, taħt l-art,

huwa fuq kolloks dak tat-talb tal-Maltin, fqar u għonja flimkien, jitħolbu għal min jinsab wara l-kanuni jiddefendi lil pajjiżna. Intant "it-tvenvin" tal-ajruplani dejjem "joqrob/ dejjem jiżdied, imkarkar bħal tneħida", biex ffit wara tinstema t-"*tisfira*" tal-bombi neżlin mill-ġħoli, donnhom "daħka kiesha, mweržqa,/ tal-mewt", segwita mill-ħoss tar-"*ragħda* li tqanqal l-art" hekk kif il-bombi jifqgħu kullimkien f"*xita ta' ħadid, ġebel wazzu*." Ma' dan jinstemgħu "għajjat w ilfiq u biki", "krib li jidħol f'*qalbek*", "il-ħna għajjiġi", biex ffit wara t-"*tvenvin*" jibda jonqos ladarba l-ġħadu jeħles mit-tagħbija ta' bombi qerrieda u jitbiegħed. Fl-aħħar Delia jgħid il-ħadid, din id-darba minnha li taħkem fuq kolloks il-mewt.

L-istess esperjenza jwassalhielna Ĝużè Chetcuti, din id-darba bil-poezija *Għamja*. Anki dan il-poeta għex it-Tieni Gwerra Dinjija fl-ewwel persuna: kellu 26 sena meta Malta sflat vittma tal-bombardamenti mill-ajru. Hawnejk iwassilna din l-esperjenza kerha mill-perspettiva ta' tfajla ta' 20 sena nieqsa mid-dawl, flimkien ma' ommha. Sa mill-ewwel vers jaħkem is-sens udrittiv meta t-tfalja tistaqsi lil ommha, "X'inhuma dal-ħsejjes li għandi f'*widnejja?*" Din id-darba Chetcuti jintroduċi d-diskors dirett fil-poezija tiegħu u dan ikompli jsaħħha id-dimensjoni tas-smiġħ. Anki hawn nisimgħu t-talb tal-omm u t-tfalja għamja kif jinżlu għall-kenn tax-xelten, filwaqt li "il-ħsejjes qed jikbru, tifqigħ dlonk qed jinstama"/ iwieġeb għal fuqhom f'*ħin wieħed in-nar*." Dan tal-aħħar huwa l-ħoss tal-kanuni tal-anti-aircraft. Anki hawn taħkem il-ħemda" fit-triq vojta "filwaqt li fis-sema jiżdied it-twerdin,/ il-bombi f'*ħin wieħed* bdew nieżla bħax-xita", u t-tfalja

għamja tgħajjat "Mà, x'bija!". Din id-darba però, ladarba l-ajruplani tal-ġħadu jaħarbu 'l-hinn minn fejn ġew u terġa' l-paċċi, Chetcuti jispiċċa fuq nota pożittiva: jinstemgħu barra t-"*tfal jaqbżu u jilagħbu... b'uċuħ daħkanin.*"

Dan il-ferħ li jitwassal permezz tal-ħoss tad-darba ta' tħalli innoċenti u hienja, jerġa' jiġi deskritt minn Chetcuti permezz ta' tħoss ieħor fil-poezija tiegħu *Qniepen tar-Rebħa*, anki din marbuta mat-Tieni Gwerra Dinjija. Hekk kif il-Maltin jifhmu li kienu se jieqfu darba għal dejjem il-bombardamenti fuq il-Ġżejjer Maltin u li spiċċa l-imblokk, il-poeta jisma' "il-ħna ta' qniepen ferreħin;/ qniepen tar-Rebħa" li jxandru l-aħħar tal-irritrata tal-ġħadu, u dan wara xhur twal ta' sikta u niket kbir. Chetcuti jiftakar li "l-ewwel tokk ... minn Sant'Anglu dewa/ mal-erba' rjeħ."

Il-ħsejjes li jispikkaw fil-Poezija Maltija mhumiex biss dawk marbutin mal-ġwerra, imma hemm bosta li jinrabtu mad-dinja naturali, speċifikament mal-pajsaġġ naturali Malti kif jafuh l-iktar il-poeti tal-ewwel nofs tas-seklu 20 li tant lagħbu fih ta' tħalli fi kien. Fi *Stedina* Dun Karm ifakkars fil-"*leħen ta' flejguta/ ta' xi tfajjal ragħaj"* jew fiziż-*żiffa tvenven l-ġħanja tar-rebbiegħha.*

Fi *Tliet Għanjet* il-Poeta nazzjonali jsemmi l-"*ġħanja tal-ġħasafar*", it-"*tnejid tal-baħbar*" u l-"*ġħanja tal-ħaddiema*", mela l-bdiewa li jkunu mixjin lura lejn darhom fi tmiem il-jum. Hija l-istess "ġħanja tal-bidwi fel-ħan" li jsemmi f'*Waħdi*, jew l-ġħanja tat-tfalja bidwija li dwarha jikteb Wallace Ph. Gulia f'*Lill-Ġhannejja tal-Wied*, "dik l-ġħanja li ġol-wied isserrep/ kemm kemm mistħija/ minn Babu, għal ġo Qirda, u għal ġo Għasel."

Il-ħsejjes tal-ilma jispikkaw f'Għajnejha ta' ġorġ Zammit: il-poeta minn Hal Qormi jagħtina x'nifmu li l-mužikalità ta' vrusu titwieleed min- "[n]ixxiegħha tal-ilma, li sserrep/ u tgħelgħ u tfawwar mal-wied." Dawn huma ħsejjes li jnisslu fil-poeta sens ta' ferħ, hena u serħan, kontra l-ħoss tal- "biki" li jinrabat mill-ġdid mal-motiv tad-demm u l-gwerra. Il-ħoss tal-ilma jinstema' b'saħħtu f'Il-Bikja tar-Razzett, fejn fost l-oħraejn, Pawlu Aquilina jiddeskrivelna l-ħsejjes naturali li ntilfu darba għal dejjem l-adarba tneħħew ir-raba' u l-ħamrija. Il-ħsejjes tal-ilma jispikkaw f'versi bħal dawn: "is-sienja tarmi tħaxwex għal ġos-sieqja,/ il-miġra cċarċar w-it-tgħejġi tal-ilma"; filwaqt li ħsejjes naturali oħra huma l-ġhanja ta' tħur differenti bħal tal-bilbla, tad-durrajsa, tal-alwetta u tal-gamiema, imma anki ta' insetti partikolari bħall-grillu (l-istess insett li jsemmi Anton Buttigieg *Fil-Dlam tal-Lejl*, fil-versi "izda l-grillu/ iwerżaq ġot-tadam") u l-werzieq, flimkien ma' "tbargim il-ħamimiet fil-barumbara" u "il-leħen tal-qanpiena m'għonq il-baqla". Pawlu Aquilina jiddispja ċi u jgħidilna li "kolloxx issikket/ u mmuta għal dejjem" minħabba l-progress.

Manwel Cassar iqiegħed f'kuntrast il-ħsejjes tal-karnival kif jiġi cċelebrati mill-bniedem fil-Belt Valletta mal-ħsejjes tal-karnival naturali fil-kampanja Maltija. Dan jagħmlu f'Karnival u Karnival miktuba bil-vers tad-doppju ottonarju. Fil-Belt il-poeta jisma' "ilwien jgħajtu fuq l-ilbies;/ żgħażagħi jiżfnu u jitbaħħardu fost id-daqq tal-baned miexja". Ta' min jinnota s-sinestesija fl-ewwel parti ta' dawn il-versi - "ilwien jgħajtu" - biex b'xi mod Cassar jenfasizza l-fatt li ma jħossux komdu f'ambjent bħal dan.

Fit-tieni strofa mbagħad naqraw bin- "ninfi jitbaħħardu [...] b'daqq il-baned tal-ġħasafar", biex fl-aħħar il-poeta jistqarr li "ħadd m'hawn jar'hom għajnejien." Hu evidenti li Cassar jippreferi l-ħsejjes naturali minn dawk artificjal tal-bniedem.

ID-DIMENSIJONI KROMATIKA:

Johann Wolfgang von Goethe, fil-kieb tiegħu kif inhu magħruf bl-Ingliz, *Theory of Colours*, ifakkarna li n-natura turi lilha nnifisha lill-bniedem u s-sens tal-vista tiegħu bis-saħħha tal-kuluri; li l-kulur hu parti mil-liġi tan-natura f'relazzjoni mas-sens tal-vista. Goethe jaqsam dan l-istudju dettaljat tiegħu f'partijiet differenti: jikteb dawk il-kuluri fiżjologiči, dawk fizċi u dawk ta' natura kimika; f'parti oħra jittratta dwar karakteristici generali tad-dinja kromatika, imma anki dwar l-effett tal-ilwien f'rabta mal-qasam morali.

Fil-poezija Maltija tas-seklu 20 jispikkaw ukoll bosta lwien li jkomplu jsaħħu x-xogħlijet letterarji mil-lat deskrittiv. Wieħed mill-kuluri li jispikkaw huwa l-ħammar, fuq kolloks l-ħammar tad-demm li hemm jiġi gewwa ġisimna u għalhekk anki dak li xixerred mill-Maltin li fl-imġħoddi tqabdu biex Malta tibqa' ħielsa mill-barrani. Hekk Dun Karm jibda *Il-Ġhanja tar-Rebħa* bil-versi: "Iżda fi Isienek ngħanni hilek l-ġhanja [...] u niktibha bid-demm li tatni ommi", u jkompli, "għax Malti kien id-demm li ġarċar jikwi/fuq is-swar tiegħek". Aktar tard naqraw fl-istess poezija, "L-ajru mimli nirien, dħa ħen u biżże/ ħares imġħażżeb fuq il-wied tad-demm", u lejn it-tmiem, "Oh ħalli nbusu dak it-trab imqaddes/ magħġu bid-demm ta' q'lub li ħabbew shiħi".

L-ħammar tad-demm jerġa' jispikka f'Għanja lil Malta ta' ġużże Delia meta jikteb, "Ja Malta art twelidi, li tajtni dil-ħajja/ li tiġi ġo fija mal-mewġa tad-demm", u iktar tard "U rajtek imdawra b'uliedek qalbien [...] idejhom imċappas bid-demm tal-ġħedewwa" (din id-darba d-demm hu tal-ġħadu Tork). Hu l-istess demm li jikteb dwaru Dun Frans Camilleri f'Lill-Imdina ("u ħsilt bid-dmugħi is-swar b'demmhom imxarrba", jew f'Air-Raid Billejล ta' ġużże Delia, din id-darba f'rabta mat-Tieni Gwerra Dinjija ("Jitolbu... għax hekk il-bniedem/ meta qalbu tiswied b'dell is-salib,/ w-imweġġgħha bid-demm tqattar" jew "Iġsma ta' tfal, ta' żgħażagħi/ ta' nisa u xjuħi, milquta mingħajr ħtija/ li mgħargħra f'demm iħammar"), jew f'Lit-Tork ta' J.J. Camilleri li jfakkarna li anki l-ġħadu kien bniedem tad-demm u l-laham: "u bħan-Nisrani tibża'/ jekk tħoss demmek sħun ħiereg."

L-ħammar hu wkoll simbolu tal-vjolenza li sseħħi fuq siġra f'nofs misraħ fil-poepeoża ta' Victor Fenech *Iż-Żabbar*: "zokk oħxon ġo misraħ iqattar/ id-demm." Il-lewn aħħmar ifakkarr fl-isħana estrema tad-deżert filgħodu fil-poezija ta' Achille Mizzi *Arizona*: "kaktus iniġġeż qalb il-fwar li jitla'/ bħal ħolma mriegħda minn ġo l-art ħamrana." Ma ninsewx però li l-ħammar hu anki l-lewn tal-bandiera nazzjonali tagħha bħala ġens, kif ifakkarna patri Anastasju Cuschieri f'Ilsien Pajjiżi: "Għalik jien Malti, u bajda u ħamra/ dik il-bandiera li nselem jien."

Lewn ieħor li jispikka hu l-iswed tad-dlam. Mill-ġdid fil-poeziji tat-Tieni Gwerra ta' ġużże Delia u ġużże Chetcuti naqraw b'versi bħal "Għaddej jofroq

tas-smewwiet dalmija", "U fl-ajru hemm roghda tkexkex [...] għaddejja bħal dell iswed", fejn l-iswed jinrabat mal-lejl imma anki mal-mewt u mal-luttu (*Air-Raid Billejl*); "mill-kenn u mid-dalma kulħadd raġa' għall-ħajja", fejn l-iswed hu dak tad-dalma li kienet taħkem fix-xelters imma anki f'qalb il-Maltin fl-aħrax waqtiet tal-bumbardamenti (*Għamja*).

L-isfar hu l-lewn assoċjat mal-mard u mal-mewt fil-poezija *Sfura* ta' Emanuel Attard, "u min ġabbejt ilbieraħ/ illum sfuma f'tifikira safra." L-isfar hu wieħed mill-ilwien li jkangu meta r-raġġi tax-xemx jolqtu r-raxx tal-baħar f'*Il-Bajja ta' Selmun* ta' Daniel Massa: "u x-xemx qalbet ix-xbieki vjola/ mat-tafal imxarrab/ idub ġo aħmar dub ġo isfar aħdar baħar/ blu".

Ilwien aktar ferrieħha naqraw dwarhom f'*Il-Qalb* ta' Ġorġ Zammit fil-vers "bħal għadira/ imfawra, tfawwar lewn id-deheb u l-ġawhar", jew f'*Karnival u Karnival* ta' Manwel Cassar fejn jispikkaw il-kuluri tal-fjuri li jikbru fil-kampanja Maltija, "tal-pepprin, tal-ward, tal-qarsu, tal-lellux" (fosthom l-aħmar, l-isfar u l-abjad). Pawlu Aquilina jsemmi "is-silla tħammar sfiq u ż-żara' dehbi" (*Il-Bikja tar-Razzett*) jew "inti l-fidda fuq il-ħdura", "vaska ħajja b'ħut ħamran", "l-ħamri u l-bajjadi", it-"*tadam ħamran*", l-"*oqsma dehbin*", "il-ġiżimina/ taħt is-setah bajda ruħ" u l-"*qamar [...] b'dawli fidda*" (*L-Għanja tal-Beraħ*). Dun Karm jinsisti fuq il-lewn abjad fis-sunett *Bjuda*: huwa l-kulur tal-ġilju u tal-ġiżimina, tas-silġ fuq l-ġħoljet, imma anki tal-mantell li tilbes "Tfajla Lhudja/ li kienet xebba u kellha 'l binha f'idha." Għalhekk, fuq kollo l-abjad hu lewn is-safa. L-abjad hu l-lewn li jispikka fit-tieni parti ta'

Arizona ta' Achille Mizzi, f'rabta mad-deżert filgħaxija u għalhekk mal-idea ta' serhan: "Iz-zkuk bajdani/ b'dirgħajhom imberrhin jinbidlu f'arpi/tal-fewġa ħelwa."

Daniel Massa jorbot id-dinja kromatika mat-tema tal-imħabba. Juža mekkaniżmu letterarju bħall-iperbolja, u jirreferi għall-ħaġgar prezjuż, flimkien mal-kuluri, biex jesprimi imħabbu lejn il-maħbuba tiegħu ("iżjed iħammar fil-widien mill-pepprin", "ċurkett saffir", f'*Anniversarju*) jew lejn ibnu ("Ifjen mill-korall tal-baħar", f'*Ifjen mill-Kristall*). Charles Flores jorbot l-imħabba mal-"*ikħal jixgħel/ fil-mewġ qed jirgħha f'baħar hiemed*" jew mal-"*ġawhar leqqien*" f'*Kif Inħobbok?*

Lejn il-ħamra jerġa' jissemma f'*Inċest – Notturnata lil Malta* ta' Mario Azzopardi, imma din id-darba fuq nota ta' protesta kontra mentalitajiet li għandna neħħils minnhom biex verament nissejju poplu indipendent. Anki hawn Malta titqabbel ma' mara, bix-xewqa tal-poeta-cittadin-iben li "taħbini fl-ocean ta' sidrek blu."

Jispikka f'xi poeziji anki l-lewn ismar tal-ġilda tal-bdiewa Maltin u dan minħabba l-preżenza tax-xemx fuq il-gżejjjer tagħna matul parti kbira mis-sena. Hekk Dun Karm f'*Wied Qirda* jikteb dwar "l-ħaż-żejt xbejba - li x-xemx għamlet samra", filwaqt li Ġorġ Pisani jistħajjal deħlin fit-tempju ta' Haġar Qim "tfajliet somor [...] kemm kemm mistura, u bla ħażiem xuxithom" "fiss-saffika F'*Haġar Qim*). Bidwija oħra niltaqgħu magħha f'*Lill-Għannejja tal-Wied* ta' Wallace Ph. Gulia. Hekk jindirizzaha l-poeta: "Hekk kif jien rajtek, safja qalb il-merħla/ b'ħaddejk samrani."

L-ilwien, u għalhekk id-dimensjoni kromatika, jispikkaw f'poezija twila bħalma hi *De Profundis* ta' Doreen Micallef Chritien li għandha mill-istil cerebrali: naqraw versi bħal "l-oqsma jħaddru tal-univers", il-"*mara ċelesti*", "noħlom bik/ minqux fil-fidda bajda/ w id-deheb Afrikan", "qawsalla/ tadt-deheb", "nitolbok/ bħall-/ bojod u l-ħomor u s-suwed u s-sofor/ tal-art", "ħaġriet tal-ambar luċenti/ opal", "bil-ħmura afrikana", "nixħitlek/ il-vermilju w inċappsek kollok aħmar", "ta' lvant madre-perla sbuħitek/ samrana", u "apollo kaħlan." Dawn ta' Micallef Chritien huma versi-festa ta' Iwien differenti, li b'xi mod jirriflettu l-kulturi diversi li tixrob minnhom bħala ispirazzjoni.

GHELUQ:

Hejjes u Iwien jinrabtu ma' firxa wiesgħha ta' esperjenzi umani: imħabba, mewt, tfulja, spiritwalità, twaħħid mad-dinja naturali, patrjottizmu, mard, u l-bqja. Id-dimensjoni kromatika u dik udrittiva huma biss tnejn minn oqsma oħra bħall-appell għas-sens tax-xamm (l-ol-fatt), tat-togħma jew tal-mess, li jkomplu jagħnu lill-poezija Maltija fuq livell ta' deskrizzjoni. Ta' min wieħed jazzarda jtemm dan is-saqġ billi jgħid li bis-saħħha tad-dimensjoni kromatika u dik udrittiva bosta poeziji jakkwistaw il-funzjoni ta' ritratt jew saħansitra video propriu għax permezz tagħħom il-qarrej ikun jista' jgħarrab esperjenzi partikolari li llum diffiċċi tesperjan Zahhom mill-ġdid minħabba li nbidlu ż-żminijiet u l-bidliet li ġab miegħu l-progress.

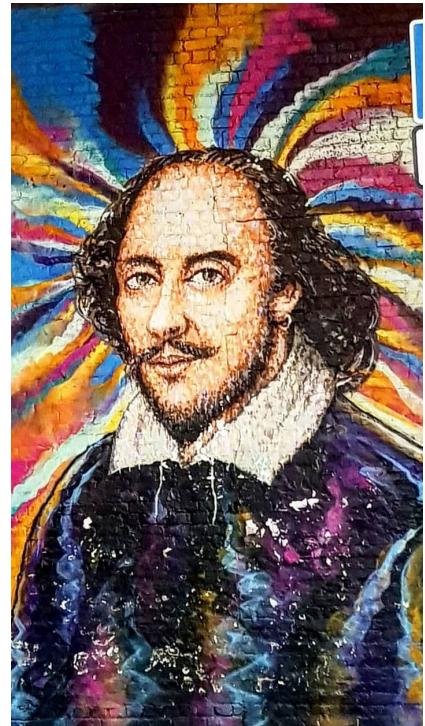
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