

Carnival's Socio-Cultural Effect on Valletta Society Post 20th Century.

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Abstract

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During the British period, Malta was granted self-rule in 1921. Eventually, carnival became more organised and a committee was appointed to oversee festivities. Valletta became the epicentre of carnival, from float making to costumes, to dances and revelry, traditions handed down from father to son, implying that this had a lasting effect on Valletta's character and society. This research aims to better understand: 1) what factors make carnival an immersive art, and to determine its contribution to the entire Valletta society, 2) the type of people involved in carnival and other numerous Valletta festivities and events. Data will be collected via two audio recorded interviews with senior Valletta, academic residents involved in the Valletta carnival over the years, together with two semi structured interviews with a master carnival float builder and a cultural authority dignitary.		
Keywords Carnival, Valletta, Culture, Psyche, Post-20th Century Malta		

Declaration of Authenticity

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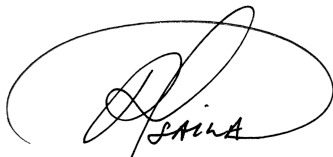
Declaration:

I hereby declare that this research study is based on the outcome of my own research. I, as the author, declare that this research study is my own composition which has not been previously produced for any other qualification.

The research study was conducted under the supervision of Ms. Tara Darmanin

18.01.23

Date



Student's Signature

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List of Abbreviations

(GM)	Grand Master
(KOSJ)	The Knights of the Holy Order of St. John of Jerusalem
(WWII)	Second World War
(F.C.)	Football Club
(MLP)	Malta Labour Party

1. Introduction

1.1 Research Background

Carnival, rooted in pagan times and fun, is nonetheless a religious roman catholic feast, and can be traced back to the early 1400s in Malta (Coleiro,1995). A plethora of merriment, costumes, masks, and revelry; a time when socially acceptable norms are relaxed and challenged. A spontaneous exuberance just before the religious forty days of Lent, an austere period associated with penance, abstinence and fasting (Coleiro, 1995).

The Holy Order of the Knights of St. John of Jerusalem (KOSJ) arrived in Malta in 1530 after having been given the Islands of Malta and Gozo to it as a tithe by King Charles V, then the Holy Roman Emperor. During their tenure (1530-1798), the 'Kukkanja', the 'Parata' and 'il-Qarcilla' were introduced to Malta by the KOSJ who embraced carnival festivities, which left a feel-good factor on the entire local society, a much sought-after celebration (Zammit, 2018).

The British governors were quick to recognise this and although carnival was not a quintessentially British tradition, they made use of its relevance (Cremona, 2018). After Malta was granted self-rule in 1921, carnival became more organized and a specific committee was appointed to oversee festivities – a defile` of themed floats, carrying colourful costumed youth, wearing grotesque wigs and masks spreading cheer and throwing confetti at the crowds (Grech, 2015).

Valletta is today the heart of carnival, an iconic part of Maltese culture, with traditions passed down from father to son (Cremona, 2004). The author states that entertainment within Valletta has also experienced change from 1921 to date, some of which can be attributed to carnival. Although Valletta was and still is the epicentre of the festivities, carnival was also celebrated at other villages and venues.

1.2 Research Aim, Objectives and Hypothesis or Question

This research aims to study the carnival celebrations in Malta, post 20th century, and analyse its effect on Valletta society. The link between carnival's contribution and the character of the city and its residents is also analysed, in association with modern carnival and other characteristically defining city activities, including theatre, feasts, football support, religion, gastronomy, craftsmanship, and inherited skills handed down from father to son.

Furthermore, the research aims to highlight and understand the plight of carnival as an immersive art, bringing together the community with all their diverse skills, creativity, energy, and self-expression. The joyous engagement of these tradesmen is studied in detail through semi-structured interviews with prominent figures within the carnival scene both past and present, including academic individuals, carnival masters and float builders (Cremona, 2004)(Cremona, 2018).

The research question being posed and tested in this study to ensure that the research aim is achieved is:

- What Socio-Cultural influences does carnival have on Valletta's current society post 1921?

2. Literature Review

2.1 Introduction

'*Carne Vale*' an Italian phrase derived from the Latin '*Carnelevamen*' which literally means partaking of meat produce is permissible (Coleiro 1995). Carnival was a light-hearted time, one of merriment, spontaneous jollification and fun, a precursor to the austere period that followed, by contrast, associated with penance, religious sermons and fasting, particularly abstinence from meat. The forty-day religious period of Lent, leading up to arguably the most important feast in the catholic calendar, Easter. Hence, carnival is part of religious culture, especially in countries where roman catholic belief is predominant.

2.1.1 Malta passes to the Knights of St. John

Coleiro (2016) argues that carnival became part of Maltese 'folk entertainment' enhancing our national and cultural traditions and identity. It was introduced to medieval Malta before the arrival of the KOSJ, but it was slightly after their arrival, in 1535, that we have the first ever record of it as an organised event, a manifestation by the KOSJ at the Vittoriosa Waterfront, in full armour duelling between themselves, much to the amusement of the gathered crowds and locals (Coleiro,1995). In 1560, Grand Master (GM) de Valette allowed his Knights a few hours of enjoyment, where wigs could even be worn by them, in preparation for the arduous task ahead of besieging the fortifications of Tripoli in Libya (Coleiro,1995). Eventually '*il-Parata*' evolved (Zammit, 2018), a full-scale sword dance after and in remembrance of the great siege of 1565. This event became much loved by the locals who would gather from hours before beneath the balcony of the GM's palace in Valletta, to hear the town crier announce the festivities open. Winners of the duel would then identify a fair maiden in the crowd, carry her shoulder high, representing the allegorical figure of Malta as the victor over the Turks. Carnival was used politically and strategically back then by the GM to re-affirm the order's mastery and remind of KOSJ's victory for the whole of Christendom and the Maltese Islands, to demonstrate their benevolence and generosity, and to ease the tension of the knights before they went into battle (Zammit, 2018).

A notorious incident forever tied with carnival and Valletta, occurred in 1639, under the magistracy of GM Lascaris, when he forbade women from dressing as men, wearing masks and from exhibiting themselves at events in the various auberges in the capital city. Lascaris was needled and pushed in this direction by his Jesuit confessor Cassia, causing riots and distress between the GM and his young knights, with the GM having to relent, and the Jesuit order were suspended from Malta. During the

KOSJ's tenure, there were many occasions during Carnival where young knights were chastised for improper behaviour and socially disruptive conduct, considered to have upset either the State or the Church, the two heavy-weight institutions that between them controlled all strata of society and continuously were at loggerheads for supremacy.

In 1721, a popular GM, Zondadari, hailing from the Italian langue, introduced the 'Kukkanja' (Camilleri, 2021). As its Maltese name denotes, it was literally a kerfuffle between men who wrestled each other while shimmying up a greasy pole, fitted with extended wooden beams, covered in animal fat, and camouflaged with tree branches and leaves, to acquire the meat produce and live poultry hanging on the branches. This was held in St. George's Square, the main square in Valletta, directly opposite the GM's palace. Carnival instilled a feel-good factor in the locals, generating at times much needed affection between the rulers and the people. The KOSJ were also perceived to be generous and earned respect by distributing meat and other products, which were rare and expensive commodities at the time beyond the reach of commoners.

The GM's musical and masked parade (used politically), masked balls and dances were organised in the KOSJ's auberges and the '*Teatro Pubblico*' renamed the 'Manoel Theatre' by the British. These became known as '*il-Veljuni*' (Coleiro, 2016) as they would start in the evening, and carry on till the early hours of the morning of the next day. These '*Veljuni*' (Portelli, 1991) resumed in British times too, adding more venues; the Governor's Palace, the Royal Opera House, the British 'Malta Union Club', the Maltese 'Casino Maltese' and the Malta drydocks among others.

2.1.2 Enter the British (1815-1964)

The British as an empire and nation, with a disciplined military tradition, had no legacy with Carnival, and when they became Lord Protectors of Malta in 1800 and eventually Governors in 1815, King Carnival nearly lost his throne (Coleiro, 1995). It was a time when Malta was still reeling after the French blockade (1798-1800), was resisting the return of the KOSJ, and wrestling with bouts of the plague and other hardships, diluting the mood for jollification. Furthermore, on the 11th of February 1823, a carnival tradition saw the tragic death of over one hundred children who had gathered at the '*Ta' Giezu*' convent in Valletta to be offered fruits, bread, and pastries (Coleiro, 2016). The electricity in the convent's corridors was mistakenly turned off and the exit doors shut, which led to alarm and panic with the children trampling each other to death in their rush to find a way out of the building.

In 1838, George Percy Badger an English author who travelled to and visited Malta, observed, 'Carnival is another source of popular amusement: this begins on Sunday preceding Lent and lasts for three days.

The afternoon is the principal time of the feast during which numerous persons wearing masks are seen walking about the streets endeavouring themselves and to be a source of amusement to others' (Cremona, 2018). In 1846, a puritanical British Governor, Sir Patrick Stuart, tried to eradicate Carnival completely evoking locally fierce revolts, and eventually Stuart's decision was rescinded.

By 1910, organised carnival festivities evolved further and spread to non-urban localities outside Valletta and even to Gozo. These localities organised their own entertainment by hiring musical bands or small orchestras, dances in the street wearing costumes, wigs, confetti, and small gastronomic delights which were both eaten and thrown in jest. This organisation and dances became known as '*il-Kumittiva*' (Coleiro, 1995). In 1926 the organisation of the national carnival festivities became the responsibility of a committee appointed by Government, to plan and control the full programme and running order of the days of silliness (Cremona, 2004). Carnival became synonymous with the way people loved to celebrate in Malta, with its character, culture, and the Island's anthropology; wherein, Malta inherited many cultural aspects from all its conquerors, becoming a melting pot of socio-cultural influences. Being a small, secluded Island in the heart of the Mediterranean, Malta managed to absorb them, make them its very own, enabling it to carve and hone its national identity.

2.2 Carnival's influences on Language, Religion, Gastronomy

Refer to Appendix 2.

Carnival contributed to various colloquial phrases and proverbs that have crept into the Maltese language. (Coleiro, 2016) Linguistic associations with moral rectitude, rooted in a mixture of religious belief and superstition.

Carnival was associated with an indulgence of food and gastronomy. This notion was particularly intensified as periodically Malta passed through bouts of famine, and the locals looked forward to these celebrations as an opportunity to indulge in delicacies, win prizes of poultry, livestock, and foodstuffs. The '*Kukkanja*' was synonymous with 'this abundance and generosity' (Coleiro, 2016).

Italian idioms crept into the vernacular (Italian was the language practised by the upper echelons of Maltese society) concerning the practise of abstinence at the time (Coleiro, 1995).

2.3 Carnival and Politics

The carnival balls were a symbol of colonial power, high politics and the complete mastery of the British empire and governors. Their organisation and revered guest list adhered to rigid protocols. Only people with a station were invited; possible visitors of the Royal Family, the most high-ranking British officers and civil service employees, the Maltese elite and poster boys, and wealthy businessmen (Cremona, 2018 pp112). The author further contends that the elevated power combination of games and relations, that were played out around this ball, place it in the realm of the 'political' (Cremona, pp113). The 'us/them' relationship that persisted between the British and Maltese political/upper classes depended very much on the attitude and character of the British governor (and his beloved) of the time.

Even permission to participate in the dances depended on a recommendation and signified that one was of a high social status. The choice of dances/routines were English country dances although in time Maltese traditional dances were integrated and encouraged (Cremona, 2004).

After WWII, from the late 1940s onwards, Britain was bankrupt and countries whose economies depended totally on Britain, like Malta, passed through very tough times, leading the Maltese to question their existential relationship with Britain, churning up differing views; complete assimilation and integration on the one hand or total independence on the other. In these dynamic scenarios, carnival, which had been muzzled since 1935 where satire was not permitted (Cremona, pp210), became a means to oppose and instigate resentment, not only towards the British rulers, but also towards the Catholic Church. Carnival floats, costumes, parades, music, songs, and dances, all immersed in creative art and rebellious theatricality, contained political or religious themes. Carnival was used as a showcase for certain issues that were to have a telling effect on Maltese society. It was a spectacular stage of fantasy, and joyful exuberance on the one-hand and the politically strategic messages, depending on the national issues prevalent at the time, on the other. This also held true for internal, national issues and local political bickering, when the Malta Labour Party (MLP) and the Church were constantly at loggerheads (the confrontations between Mr. Dom Mintoff, Leader of the MLP 1949-1984, and Archbishop Michael Gonzi, 1944-1976), (Boissevain, 1965).

Carnival was a mass event and became a very powerful marketing medium to reach the masses. Themed carnival floats were used to appeal to the desired social demographics, to whip up national sentiment versus the opponent, to foster a sense of national belonging in the locals, especially in hard economic times. It restored dignity. 'Carnival became the fulcrum of identity politics, an expression of empowerment that used theatricality' (Cremona, pp215). Satirical cartoons, caricatures and poems made their way to the national newspapers too.

2.4 Valletta's Character – a carnival hub of art, craft, and skills

Valletta was a hive of activity during its preparations for carnival. A carnival village, which doubled up as an academy, was set up at lower Fort St. Elmo, and various carnival companies were formed from the 1960s onwards (Grech, 2015). These created a bond between Valletta communities and brought residents closer, enhancing inter-city solidarity, instilling a sense of belonging, affinity and pride with the city, and a camaraderie between rival factions and clubs, although the exhibitory, competitive nature between the participants was rife. A great percentage of citizens practically lived with carnival all year long. It became an inherent part of the city and their character, becoming part of their blood. This in turn created and evoked a healthy artistic competitive nature, drive, and passion. An art that perfected the necessary skill sets, enabling proprietary knowledge and carnival management.

Companies conceptualised themes for their floats, taught the art of float-making, choreographed theatrical displays, plays, puppet shows, dances and their communal routines. They produced wigs, 'maskarun', costumes, gastronomic delights, and street decorations. The organisation did not dampen spontaneous jollification during the celebrations, which was encouraged. 'The carnival days were transformed into a mere holiday mood' (Kim, 2004). The citizen became immersed and engaged with his city not only during carnival, but also during other popular city manifestations, football, religious feasts, band club marches, Easter processions, balls, dance ceremonies, national shows, and theatre. Its inhabitants refer sacredly to themselves as *Beltin* or *tas-City* (of the city) and wear this badge with pride even invoking the Almighty; '*ahna grazzi għall-Hanin Alla - mill-Belt*' (we thank merciful God we are from Valletta).

Citizens became known nationally for their colourful celebrations (Galea, 2022), with the whole nation wanting to witness them or be part of them, also admiring and excusing the citizens' renowned rascal nature. Even the official Valletta F.C. themed football floats and songs (Gregory, 2018), inspired by their carnival counterparts, rubber stamped by their creators, inspire fun, sporting red and white or sailor costumes (*tfal tal-bahrin* – sailors' children) and good-natured taunting (not always) for the opposing football teams, presidents, or coaches (Grech, 2015). Winning the league led to raucous celebrations at the football stadium, in the street parade back to the city and an all-night spontaneous party in the city upon arrival of the floats and the triumphant football team players. The musical talents of Valletta's sons are well known and are exhibited both at the stadium, on the float and in the city, before and after the match to encourage the players. 'All lyrics of famous songs or ballads are altered and recontextualised by these musical masters' (Grech, 2015).

Just like catholic funeral imagery was used in carnival themes, so is it used by citizens in football celebrations. Football, Valletta's other religion. *Il-funeral* (the funeral) a combination of religious and carnivalesque associations, delivers the final rites and burial of the sporting football enemies (Armstrong, 1999)(Mitchell, 1999). It is attended by many Valletta F.C. fans who hoist the staged coffin/s shoulder high, chanting and offering their condolences to their beaten opponents. It is accompanied by a band and normally led by two citizens impersonating a catholic bishop, and the late queen Elizabeth II respectively, reminiscent of Malta's colonial past. The cadaver is a real human body wearing ecclesiastical robes. A procession of wailing women and individuals all dressed in black garments and dresses follow the coffin (Galea, 2022). A mingling of football pageantry and carnival grotesque at its very best.

2.5 Conclusion

Carnival celebrations, theatre, art expos, soirees, feasts, pageants, elegant fashion shows, football, and other organised creative activities in Valletta, offer its citizens and those 'born and bred' (those who for personal reasons nowadays are unable to live in the city they love) nostalgia, reinforcing a profound territorial bond with the city. 'The chance to experience authenticity: the performance of celebration becomes the real Valletta - a reclamation of urban space.' (Armstrong, 1999)(Mitchell, 1999).

A well-known entertainment adage states, 'there is no business, like show business'. One hopes that the authenticity, creativity, art, and healthy competitive natures associated with carnival have a lasting effect and remain genuine, frivolous, spontaneous, and inclusive, not giving in to commercial exploitation and financial rewards (Coleiro, 1999).

3. Methodology

3.1 Outline

This chapter presents the methodological approach to this research through varied semi-structured interviews across two different perceptions: the academic approach and the hands-on experiential approach. Research participants and interviewees, all hailing from the Capital, demonstrate or typify the influence of carnival on Valletta contemporary society; an emotional tie between their immersive artistic qualities and capabilities with the emotion of Carnival, post 1921 to date.

A structural presentation of the study is encompassed through design and explanation of data collected, method of analysis and data representation. The methodology used is complemented through existing literature, providing relevancy to the study and methods used in this research.

Furthermore, the research design links the methodology to the data interpretation in the findings. This chapter demonstrates the credibility of the study together with ethical obligations towards participants, ensuring no moral harm, data confidentiality, fairness and overall safety to both data gathered and participants.

3.2 Research Design

Quantitative research is based on quantity rather than quality, always within the scope of the intended research (Bloomfield & Fisher. 2019). Quantitative data is evident in structured data collection techniques, normally based on a deductive approach of both data collection and data analysis. In quantitative research the researcher normally provides a theory for research, measuring the level of relevancy, validity, and application to the intended target audience (Haas & Hadjar, 2019). Data collection techniques associated with quantitative research include surveys, brief interviews, observation, and mass questionnaires, amongst other techniques.

Qualitative research promotes quality in data gathered, associating a trend or philosophy to a social norm or opinion (Johnson, Adkins & Chauvin, 2020). Researchers utilising this methodology must ensure that participants are mentally and physically sound, comfortable within their favoured environment, ensuring data is accurate, correct, and unbiased (Castleberry & Nolen, 2018). The authors further imply that external implications during data collection must be given more importance and thought within qualitative research.

The use of mixed methods integrates both quantitative and qualitative data collection techniques. This is further reflected during the analytical process of gathered data, enabling certain assumptions on the study design and its applicability to be made (Wagner, Kawulich & Garner, 2019).

This study adopts a qualitative approach to data collection, making primary use of semi-structured interviews within the confines of the research to gain insight into the perceptions of the participants.

3.3 Data collection by semi structured interviews

Semi structured interviews make use of open ended and close ended questions, following a formal explanation of what the question entails. Follow up questions within interviews ensure credibility of the data being gathered (Magaldi, Berler, 2020).

Semi structured interviews defer from 'structured' and 'unstructured' interviews. The former is normally based on research questionnaires, completed, and standardised through pre-determined text. Structured interviews are usually faster in data collection, facilitate data analysis but sacrifice the use of complexity within interview questions (Eppich & Gormley, Teunissen, 2019).

Unstructured interviews explore research without a set strategy, relying on emerging questions and conversational foot paths during data collection. The researcher gains increased flexibility during interviews, facilitating the interaction with participants. This approach has been found to further mitigate bias but increases the possibility of data redundancy through the lack of conversation strategy (Chauchan,2019)(Reuda, Panach & Distant, 2020).

This research makes use of semi structured interviews, using a pre-reviewed questionnaire sheet. This sheet is given to participants together with a research brief to prompt questions and deeper conversation during the interviews. Almost all interviews were recorded and carried out face to face providing participants with the opportunity to reply without bias. The validity of semi structured interviews compared to its counterparts is measured through the detailed information and insights gained (Shamir, Neimeyer & Prelorntzos, 2019).

3.4 Sampling

Sampling refers to the identification of an adequate sample size as a target audience for the research to be carried out effectively. Proper sampling reduces the amount of primary data needed, focusing on subgroups rather than a larger audience (McEwan, 2020).

This study targets academically inclined individuals and skilled tradesmen, both groups providing participants that occupy or occupied key positions intrinsic to the carnival festivities. Whilst a larger sample is limited, the chosen individuals depict the contemporary and local Valletta community during Carnival in Valletta, post 1921. All the data collection techniques are based on probability sampling to ensure a generalised result.

3.5 Data Analysis

Qualitative data is subject to thorough analysis to preserve the applicability and integrity to the research. The verbal data recorded from semi structured interviews is transcribed through textual information for further analysis. This study employs 'a thematic analysis approach' to correctly identify emerging trends from collected data and transcribed information (Braun & Clarke, 2019).

Patterns of behaviour forming these emerging trends on the Valletta contemporary society during carnival festivities post 1921, are gathered from loading data in MAXQDA. This software enabled the identification of code phrases and key words which when collated form these trends. An advantage that MAXQDA provides this research with is the visualisation of these emerging trends through simplified formats.

Thematic analysis within the scope of this study provides the researcher with a flexible approach to maximise data gathered. A drawback of thematic analysis is the requirement for the researcher to apply personal knowledge gained through experienced, which may result in inaccurate or incomplete data (Neuendorf, 2018).

3.6 Ethical considerations

Several ethical considerations are employed by this research, ensuring conformity to data protection, integrity & fairness, confidentiality, voluntary participation, right of withdrawal and avoidance of harm. These ethical considerations are represented in a physical document to read and sign prior to the start of an interview.

3.7 Research limitations

Limitations faced during the research include the difficulty in planning and setting up interviews due to either the professional position or age of the participants. Furthermore, the selection pool of participants meeting several criteria for the research to be valid were not extensive or difficult to reach. Further studies can broaden the spectrum of this research through changes in research background scope and participant pool.

4. Results, Analysis and Discussion

4.1 Introduction

This chapter illustrates the results obtained through the previously discussed methodologies. The aim of this research analysis is to answer the posed research question; What Socio-Cultural influences does carnival have on Valletta's current society since 1921?

For the above research question to be met, a thematic analysis of the result was carried out to identify emerging themes. The results obtained are presented accordingly through a mixture of text and audio formats.

A total of four interviews were conducted with different carnival experts; two academic individuals focused on Maltese folk and culture, and two seasoned carnival masters (**Appendix 3**).

4.2 Revisiting Carnival – An Overview of its Evolution

Evidence shows that carnival began in Malta even before the arrival of the KOSJ. ACM1 and ACM2 both agree that after 1530, the KOSJ enhanced carnival establishing it further, latching on to the fact that it was already considered to be a medieval religious feast, a Christian inheritance – '*Carne vale*'. The participants further concur that the British did not have an affinity with carnival but were not unaware of its local political importance and the effect it had on the social well-being and mood of the country. In 1926, then governed by Britain, a carnival committee was set up with the primary objective of organising carnival, with its framework still lasting till today. The aim of this research is to target key factors which influenced Valletta residents over the years and measure the lasting socio-cultural effects on this demographic.

4.3 Discussion of Results, a Dimensional Overview

4.3.1 Carnival - An Important annual event during various eras.

There is ample evidence in the research conducted that carnival was embraced and utilised by Malta's different rulers and governors throughout the ages. Most importantly, Valletta became Malta's capital city from 1571 to date. A new city built entirely by the KOSJ, a city that needed to bear life. ACM 2 states this was the beginning of Malta's renaissance.

ACM1 and ACM2 claim that carnival started to become less spontaneous and more organised as early as 1535, only five years after the KOSJ's arrival. ACM2 mentions that it was the state

now that organised carnival, using it to whip up local enthusiasm, animating the city, driving more affinity towards the KOSJ and to imprint and re-emphasise their greatness and size of the KOSJ's conquests on the local population – their magnanimity, ego and association with Christianity and the Vatican, especially post Great Siege of 1565. The new rulers also used carnival to drag the Maltese Islands into becoming and feeling more European, by introducing certain values and various events that were being organised in mainland Europe, in the major capitals. ACM 2 makes an interesting observation stating that thanks to the KOSJ, the centre of the European Union then, was not Brussels but Malta.

ACM1 states that under the British (1815-1964), King Carnival nearly lost his throne. They were not too keen on frivolity as the British image was one of strong, military disciplinarians. ACM 2 explains that the British were of a different religious denomination, having long severed ties with the Vatican in Rome, and did not have these traditions. ACM 2 further comments that the British knew that the Maltese were capable of revolting against their overlords (The French Blockade 1798-1800), so they always sought to keep the population 'happy' by providing handouts and titbits, enabling them to keep on ruling. This effected carnival too, and under British rule, the first bands (influenced by the British regimental bands) were introduced to carnival and organised balls began to sprout up, to which certain Maltese elite and Maltese poster boys were occasionally invited.

A carnival committee was appointed to organize carnival in its entirety. In this period and post WWII, carnival pulled immense crowds to Valletta. Defiles, full of horse drawn carnival floats, people in costumes, wigs, grotesque masks throwing sweets at the crowds, bands playing joyous music and competitions for best categories commenced. Organisation which however still gave rise to spontaneous jollification. Carnival became Maltese during this period (MC1 and MC2). The locals identified with carnival, garnering an inherent love for it, a sentiment still enjoyed till today (ACM1, ACM2, MC1 and MC2).

4.3.2 Carnival's Influences on Valletta's Social Norms.

Valletta, the capital city - ACM1 contends that carnival helped in bringing the whole city together, fostering and enhancing community spirit and values. Residents referred to themselves as 'the children of the city'. Carnival provided a heightened sense and certain sophistication and quality to whatever was being exhibited. ACM 1 states that something not showcased in Valletta was not worth viewing.

Since its inception, Valletta was divided into certain zones and areas. Different social classes lived in different urban areas. Even church parishes were labelled. The more densely populated areas were traditionally close to the lower parts of Valletta, where carnival companies evolved from and recruited their forces.

Valletta residents lived with carnival all year long. It was an annual event owing to the preparations, not just during the five or six days of the festivities. More importantly ACM 2 contends that the omnipresent carnival atmosphere in Valletta, made the city alive and enabled residents to develop a joyous, enterprising, and hardworking character, prone towards visual arts, feasts, street decorations, theatre, and inter-city solidarity. People who accepted and allowed foreigners (from the countryside) to integrate with them, since Valletta residents were always exposed to multiculturalism (ACM1) especially those living in the Grand Harbour area. In the past, certain carnival designs were also produced by the great Maltese artists/painters hailing from Valletta such as Giuseppe Cali (ACM2).

ACM1 also explains that carnival influenced the spoken Maltese language, and many expressions became common sayings, honed within national cultural identity, folklore, religion, and superstition.

4.3.3 Addressing Politics and Religion through Carnival.

ACM1, ACM 2, MC1 and MC2 all agree and contend that carnival was used both by the Church of Malta and by the Governors, to communicate effectively, carefully selected messages to the population. It was a means of communication with the masses, to the whole demographical universe. Then, a time when people were still virtually illiterate, when only the minority could read and write. Furthermore, psychologically, when conveying a message through satire, and when it is received in a warm and convivial atmosphere, it is understood better and memorised.

ACM2, adds that the church used certain means of communication to communicate with the illiterate masses many times, especially post Council-of-Trent, through baroque paintings to catechise entire communities. The British who notwithstanding pertained to the Church of England, always tried to keep the local church happy, to keep it on its side as it knew how influential it could be. ACM1 and ACM 2 explain that British thinking was that if the people were happy, then their rule would be easier and so appeased the Maltese through carnival and other measures.

In the 1950s and even in the late 70s, when there were many political issues in the country, namely integration with Britain, constant conflicts between the MLP and the church, the 5-point separation of State and church, complete Independence from Britain, and many more; political satire was curtailed and banished from carnival. The MLP decided to organise its own carnival by holding it at a separate venue, the granaries in Floriana just to oppose the Church. Naturally Carnival was always and still is a religious feast coming directly before Lent, a forty-day period of abstinence and penance before Easter in the religious calendar.

4.3.4 Carnival's effects on Modern Valletta

MC1 and MC2 express with passion and emotion in their voices, that carnival taught many skills sets to the Valletta residents who assisted in carnival or became part of a company. From the late 1960s onwards, carnival elevated them, providing dignity and self-respect. It instilled pride. The skills and values it taught them set them in good stead not only as far as participation in the festivities were concerned, but more importantly to learn life skills and be able to earn a living. They developed proprietary knowledge and began to own their trades. They were able to provide for themselves and their families, without necessarily having to resort to something illicit.

These carnival workers evolved and developed quality and utilised their talents becoming much sought after in other Valletta activities, such as during ecclesiastical feasts (3 parishes in Valletta but four feasts are celebrated), street decorations, tailoring and costume making, gastronomy prepared for certain events, Good Friday celebrations, preparation of the Apostles' table, Christmas and naturally football, the other religion. Floats would be built to support the team from the capital, just like in carnival, with all the trimmings, night parties and the infamous funeral organised a week after the national football premier league title would be returned to the Capital.

Nowadays some of these workers own their own corporate companies and even employ staff as both MC1 and MC2 contend. These Valletta residents have given a legacy to carnival ensuring that it is here to stay, since it appeals to the younger generations. It may not be produced in Valletta anymore but now it is produced in other villages and in Gozo, and the carnival organisers will one day realise their dream of having their own modern carnival village in Marsa, where new carnival communities can be raised and mentored.

4.4 Relevance of Obtained Results

Results obtained through the four interviews served the purpose to fulfil the research requirements of this thesis: identifying and measuring the effects of carnival over the years on modern Valletta society. Through the analysis of the results, it was deduced that carnival, through both an academic and operational perception, did indeed leave a lasting effect on Valletta's social-cultural identity. This conclusion to this thesis is further evidenced by two emerging themes.

- Carnival is an immersive art expressed through Valletta's unique thematic creativity of visual arts, theatrical and choregraphical expressions. Results obtained from the two carnival master interviews showcase not only the importance of carnival relevancy to Valletta's modern society, but the transfer of skills and knowledge to other festivities organised in Valletta, such as local feasts and football, a recurring theme embedded in Valletta society psyche.
- Carnival provided residents in Valletta, especially in the last century, specific qualities, which enabled both established individuals and commoners to learn and make use of these specialised skill sets outside of carnival. The results mentioned by the academic interviewees shed light on the importance of these acquired skills, in aiding Valletta society to transfer these skills to profitable business ventures. Furthermore, results identify the transfer of these skills within areas not necessarily associated with carnival, a confirmation of the skilful and societal evolution within Valletta.

4.5 Conclusion

The results obtained through the conducted interviews can be summarised into a compliant theme to this research. As proven in the analysis, a conclusion can be reached upon the objectives of this research. Results expose several themes showcasing the evolution of Valletta society, seen through different perspectives, an indication of the socio-cultural effect carnival left on Valletta's residents. The aspects mainly highlighted from the emerging themes revolve around the capability of carnival to transform into numerous expressions of immersive art, and its ability to provide skill sets still relevant to this day.

5. Final Arguments

5.1 Conclusions

The primary objective of this research was to evaluate and measure the influence that carnival had on the socio-cultural aspects of Valletta and its residents. The study further highlights the bridging of history and literature to modern culture, placing a spotlight on key roles, duties and knowledge bearers which have shaped the modern carnival. The final analysis of this research, which was deduced from the results obtained, clearly highlights the lasting effect carnival had on Valletta's society specifically as an enabler for transferable generational skills, necessary not only for carnivalistic purposes but to earn a livelihood with.

The two research areas linked to the primary objective addressed in this research study:

- Carnival had a telling effect on Valletta residents in their entirety, on the carnival villagers, and communities, like LGBTIQ+. It was a twelve-month long affair in the city, year in year out bringing a certain affinity within Valletta. Moreover, various carnival villagers who practically all hailed from the lower parts of Valletta, the four major areas, also had family ties. To this day, Valletta residents stick together against any foreign threat. Carnival was and still is socially inclusive and multi-faceted.
- Carnival, mostly all self-taught initially, through its careful study, enabled the development and nurturing of several highly skilled craftsmen. The list of skills is interminable – welders, electrical and mechanical engineers, float builders, expos and film set builders, metal workers and carpenters, and expert commercial vehicle drivers to name a few.

5.2 Recommendations

A few recommendations can be drawn and directed to those responsible for organising and the participating committees to facilitate, retain, and progress the elements of carnival to Maltese future generations. These recommendations include:

- One centralised carnival academy needs to be established to inspire and teach future generations, a carnival hub and home.

- The national identity of Maltese carnival must be imprinted on all future carnival companies, products, and offerings, to ensure carnival authenticity.
- Augment political satire, to ensure that nationally, the country has reached a level of maturity wherein, it can afford to laugh at itself, at and with its politicians and at certain pressing issues, enabling the nation to develop and enhance itself culturally, through subtle communication.
- That carnival must not give in to commercialisation and be blinded by financial gain, but must retain spontaneous jollification and fun, never losing its original essence and concept.

5.3 Evaluation, Reliability and Validity

The reliability of data and results portrayed in this research, is ensured via numerous references linked to both literature and findings. Furthermore, the consistent approach to link the various timelines of this research, portrayed in the literature, and complemented by the results, not only ensures reliability but also validates the presented data to fulfil the research objectives of this study. A final evaluation which incorporates all the above assimilates all data and information to a positive outcome in meeting the research objectives; carnival did indeed leave a lasting effect on Valletta residents and society, complemented not only by its theatricality, but also through the inherent skills and abilities it furnished to its sons and daughters with.

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Appendix 1: HND TG Long Essay Tour Itinerary

Long Essay – Physical Half Day Tour in Valletta.

Subject: Carnival in the City

Itinerary

10.00 a.m.

Group congregates outside Lower Fort St. Elmo, Valletta, just adjacent to the side entrance of the War Museum. Past open gates of Lower Fort St. Elmo, we proceed down to Fort St. Elmo's old central yard.

10.00 – 10.30 a.m.

- Introduction of: Carnival and its significance to Valletta citizens and the entire Valletta Community.
- Demonstrate and provide information about the carnival academy located here from the late 70s to circa 2010. Mention some old Valletta carnival legends and families.
- Provide information on: Valletta carnival companies, how carnival themes were conceptualised, how floats were built, the warehouses, costumes, dance choreography, how floats were dismantled and re-assembled to deliver them from the company warehouse to outside the upper main entrance.
- Discussion on the carnival and life skills that carnival participation provided to the Valletta community. Carnival's socio-cultural influences on Valletta society - what it meant/contributed to people born and bred especially in the lower parts of Valletta.
- Information related to the production of the 70s' movie 'Midnight Express' film set, shot entirely on location in Malta and at this site.
- A brief interlude for the group to explore the site and enter the old carnival warehouses.

10.30 – 10.40 a.m.

- Leave Fort St. Elmo and stop near the main entrance. Demonstrate where the King of Carnival, *Pawlu L-Pampalun* and his family live and provide a brief history of his life. Describe his carnival blessing.
- Provide more information of another Valletta Legend, *Il-Walker*.
- Indicate the route taken by carnival companies and floats, from Lower Fort St. Elmo to St. George's Square, where the exhibits and competitions are held.

10.40 – 10.55 a.m.

- Proceed to the Sacra Infermeria, Evans' Buildings, Magdalene Chapel, Government primary school and Due Bali area, within Merchants 'street.
- Provide information as to why this area is renowned for being a cradle of carnival activity.
- Provide historical and present carnival information and anecdotes about these landmarks. Describe the deconsecrated Magdalene chapel that housed a carnival company, the primary school which in yester-year was the Penitent Magdalene Cloistered Nuns' Convent and the *Nibbia* Chapel at Evans Building.
- Explain where *Due Bali* (today *Diju Balli*) got its name and its potential to develop musicians and performers.

10.55 – 11.05 a.m.

- Proceed up Merchant's Street to opposite *Jeff's pastizzeria*. Explain that before it belonged to *Seychell it-Tapizzar*. Explain his carnival significance, talk about carnival costumers and how they were made (mention seamstress Violetta Hill) and the link with the blockbuster 'Gladiator' movie.

11.05 – 11.10 a.m.

- Move up one short block and talk about the Valletta F.C., football funeral and its roots mooted in grotesque, carnival celebrations.

11.10 – 11.15 a.m.

- Stop next to main entrance of the Jesuits' Church and old university. Note their historical context with the carnival ban of 1639 under the magistracy of GM Lascaris.

11.15 – 11.20 a.m.

- Stop at corner of Merchant's Street, corner with Archbishop Street (Soul Food Corner) and explain its relevance on the days leading to Carnival and more importantly during the actual celebrations. Discuss the carnival companies' last stops in Archbishop Street before competing in front of the adjudication panel in St. George's square, the culmination of the carnival defile`.

11.20 – 11.30 a.m.

Proceed to conclude tour. March on to last destination, St. George's Square and explain:

- Gargoyle beneath the Palace balcony and its association with carnival
- Explain briefly what happened during the carnival competitions – the moment of truth.

- Conclude with a comparison between the sacred and the profane and talk about high politics, how carnival was used to pass on political messages to the illiterate masses just as baroque painting was used by the Roman Catholic Church in the post-reformation period.

Appendix 2: Correlation of Carnival to Religion, Gastronomy and Language

1) Religious connotation:

*'Meta L-missier jaghmel karnival
L-ulied jaghmlu r-Randan'*

Translates to:

*'If the father's approach is carnivalesque,
The children suffer Lent'.*

Meaning: If the father is frivolous and desires easy living, the family will suffer hunger.

*'Min kien jibqa bil-maskra f'Ras ir-Randan,
Ikun liebes il-maskra tax-xitan'*

Translates to:

*'To retain one's mask on Ash Wednesday,
Will wear the devil's mask'.*

Meaning: The morning after the end of carnival, discipline, penance, and abstinence must commence immediately.

2) Gastronomic connotation:

*'Issa spicca l-karnival,
Ghada ras ir-Randan,
Jibda s-sawm tal-hobz u ilma
Zejt, minestra u bakkaljaw'*

Translates to:

*'Carnival is now over,
Tomorrow is Ash Wednesday,
Fasting starts, bread, water,
Oil, vegetable soup and fish'*

3) Linguistic connotation:

'Oggi gallina e (u) domani sardina'

Translates to:

'Today fowl and tomorrow sardines'

Appendix 3: Participant Coding Sheet

The below table represents the anonymous coding of participants in the semi-structured vocal and video interviews.

Academic Master no.1	ACM 1
Academic Master no.2	ACM 2
Carnival Master no.1	MC1
Carnival Master no.2	MC2

Appendix 4: Transcript 1 (ACM 1 – Academic Master No. 1)

ACM 1 - Interview Transcript

Questionnaire 1: Interview with the Academics

1. How was Carnival introduced to the Maltese Islands?

Reply: The time-honoured folk entertainment reached the Maltese Islands, proverbially known for their strong Christian Inheritance, long before the arrival of the Knights of the Order of S. John (KOSJ) – the Knights of Malta. It is thought that the origin of carnival rests in the cradle of a religious culture in countries with a predominant Roman Catholic belief. Carnival days allowed for meals, celebrations, frivolous and spontaneous behaviour, dancing, and merriment which preceded Lent, known to be an austere and disciplined period often associated with fasting and penance. From the Latin *Carnelevamen* and its Italian offspring in the coined phrase ‘Carne vale’, proverbially meat is allowed. Before the arrival of the KOSJ, a show used to be put on at Vittoriosa waterfront called ‘*il-Ballett*’.

2. What are the major changes endured by Carnival, from the era of the Knights of the Holy Order of St. John (KOSJ) to colonial times, and to-date?

Reply: The KOSJ (1530-1798) introduced the first semblance of carnival as an organized event in 1535 during the reign of Grand Master (GM) Pietro del Ponte. It consisted of Knights in armour, being involved in a make-belief duel watched by an excited crowd. This prompted the introduction of ‘*il-Parata*’, a sword dance commemorating the Maltese victory over the Turks in the Great siege of 1565. Spontaneous and general jollification occurred, according to many in 1560 when a massed Christian armada was harbour-bound on the Island before sailing for an assault on Tripoli. The Genoese Grand admiral, Andrea Doria sent his men ashore while GM de Vallette sanctioned the wearing of Masks in public, which undoubtedly helped to ease tension. Another characteristic event which saw the light of day during the knights’ era and still survives in present day Malta is ‘*il-Kukkanja*’ – a game which in Maltese means ‘clique or gang’, was probably imported from Sicily, and introduced to Islanders by GM Zondadari in 1721. ‘*Il-Kukkanja*’ is a greasy pole game giving civilian males the right to take part in a struggle to seize food prizes – hams, sausages, and live produce at the time, hung on stretched beams and camouflaged with branches of trees on leaf. During the early days of British rule King Carnival nearly lost his throne. The British had no legacy with Carnival, with their military and hard discipline background. They were not very enthusiastic to play games. The Maltese on the other hand, following two years of the French blockade, faced gloom and hardship, outbreaks of plagues and so were not in much mood for merriment. However,

the British were not immune to its importance, politically, culturally, and socially and slowly but surely introduced masked balls, known as ‘*il-Velġuni*’ and other festive activities.

Carnival nowadays – more of that later.

3. How has Carnival been used to influence Maltese society; socially, culturally, politically, religiously by:

- (i) The KOSJ and the Church/Ecclesiastical community
- (ii) The British Crown
- (iii) The National assembly (1921 onwards) and Maltese politics post 1964

Reply: All the above rulers, both foreign and local recognized the importance and validity of carnival in all the spheres mentioned above. Carnival appealed and belonged to the masses. At these times, in Malta, not much entertainment was to be found unless it was organized by the state on national days and commemorations, or Church parishes. Carnival, important feasts, Victory Day, Christmas, Imnarja, feasts and other important days were long awaited with a certain excitement. The Maltese loved merriment. All the rulers, recognizing this, although in varying degrees, who might not all have had a legacy with carnival, were not unaware of carnival's importance (socially, culturally, politically, and religiously) and what it brought to the table. In 1926, a carnival committee was set up to organize and administer the festivities, setting regulations which in their major part are still utilized to this day.

4. What role did Valletta play in Carnival times through the ages?

Reply: From 1571 onwards, Valletta became the capital city of Malta. The most important city. It became the home and fortress of all its conquerors from then onwards. From 1571-1798, Valletta housed the then EU HQ– as the eight languages of the KOSJ all hailed from the most important, noble families residing in the most powerful countries in Europe. It was a city funded by the crowned heads of Europe and the Vatican- seen as defender of the faith and the last bastion of Christianity in Europe. The jewel of Europe, its conquerors and of course its inhabitants. Naturally the most important events and festivities including carnival took on a much more prominent ruler purely because of their association with this city and owing to what the city had to offer. The pull of Valletta on the locals has always been strong to this very day. Something not exhibited I Valletta is not worth exhibiting. It showcased talent, taught skills, harnessed, and nurtured trades, drove the economy and created wealth.

5. How did Carnival influence Valletta Residents – Creatively, socially/community-wise, their skill sets and prosperity?

Reply: See above

6. What bearing did Carnival have on the social classes living in Valletta?

Reply: It brought the whole city together. It fostered and enhanced the community spirit and values. It gave a sense of belonging to the city and strengthened urban territoriality. Since its inception, just like any other world-wide capital city, Valletta was divided into zones where different social classes lived. Valletta had lines of demarcations for dwellings belonging to the KOSJ, The Church and its delegates, businessmen, poor classes, and slaves – specific areas for all these demographics. These zones over the years evolved and became familiarly known to this day with their territorial name. Even Church parishes and feasts in Valletta were perceived and referred to as ‘tal-puliti’ or ‘tal-‘hamalli’. Same applied to band clubs according to which feast they accompanied. Band clubs were only loyal to their feasts and would not play at each other’s feasts. Other band clubs were brought in from outside Valletta to play in certain cases.

7. Did Carnival attract a particular workforce amongst the Valletta residents? Did carnival employ a set or particular ‘Valletta cast type’ of resident? Or genders? Did a large part of Valletta residents participate in the run-up to Carnival and on the days of the related celebrations?

Reply: When carnival was produced in Valletta it practically attracted nearly all the residents and families. Residents were engaged with carnival nearly all year round as directly after February manifestations, everything was broken up (a community feast in itself) and preparations commenced for the next one. Various family members were engaged in float building, costume designs and manufacturing, dance routines, make-up and hair, wig making, street decorations and more. Naturally, the climax was the actual days of the festivities. Firstly, carnival was well attended owing to its proximity, ‘*it-tfal tal-Belt*’ found it easier to participate since it was within the city – and after work participants would eat and just saunter down towards the academy/carnival venue to participate and effect the daily programme of scheduled works within the team or other designated activity. During the preparations and in the run up the Valletta community was well knit and members of opposing companies assisted each other – however on the carnival days a competitive rivalry was rife.

Most importantly as well, carnival gave the opportunity to specific genders (LGBTIQ+) to express themselves freely and openly from other normal days when they had to remain closeted up owing to more draconian values existing at the time.

8. Were other feasts, celebrations, customs, football support and revelry/other; influenced by Carnival and festivities? Did Carnival create conflict or support other Valletta traditions and habits and rituals?

Straight after the end of the carnival festivities, Valletta residents shed their costumes and started to prepare for other important feasts in the city – the religious festivities, namely St. Paul, St. Dominic,

and Our lady of Mt. Carmel. Various staged events – fashions shows and expos, parades, annual celebrations in the city related to art, culture, theatre, dance choreography and cinema etc. So no, there were no real conflicts – the skills learnt in carnival were used to enhance and embellish other shows.

Of course, football celebrations were and are one of the biggest events sought after by residents. Valletta residents no longer living in the city express their affinity and belonging to the city in these celebrations – a territorial and urban belonging - of course if the lions were roaring. Carnival like floats and themed celebrations were organized, both for support during matches and after winning the league or trophy. Spontaneous celebrations include parties, dancing, singing, costumes, revelry, drinking and eating, nearly all night long. Opponents/opposing teams at the football ground were even called '*Karnival*' in one of the Valletta supporters chants. Presentations and courtesy visits to leading politicians were also included in the celebrations. Valletta supporters are also synonymous with organizing the notorious and taunting '*Funeral*', held approximately one week after winning the league. This consisted of a very well attended funeral procession through the main street of Valletta, with well-dressed mourners, people impersonating priests and nuns in costume, with coffins lifted shoulder high representing those teams that were challenging Valletta FC for the league title. A costumed pope and the late queen Elizabeth II (impersonated of course) were in attendance. Prayers, jokes, good -natured singing, banter, and merriment, with the odd descriptive and colourful language adorned the proceedings. When arriving near the law courts the coffins were all broken up and the crowd dispersed till next time. Naturally, carnival, art and theatricality leant itself immensely to this event.

9. Did Carnival contribute to the evolution of entertainment hubs/quarters within the Capital? What was the role of Carnival in the development of musical, theatrical, and performing arts within Valletta society?

Definitely – as already expressed in various replies above. Another important venue in Valletta associated with carnival, art, theatre, and music is of course *Strada Stretta* also known as the Gut. Strada Stretta evolved though the years through these themes. It was the backbone of the Valletta economy, employing so many residents and gave them a more than decent living standard, and a major driver of the entire Maltese economy; especially post WWII to Independence in 1964. Recently there has been a regeneration and resurgence in this area.

Many of the performing musicians in Strada Stretta were also musicians and band players within carnival. Vini Vella and the Blue Jackets, Il-Pampalun, Il-Bibi, Joe City, Il-Puse`, il-Walker and so many other legendary characters, who were mostly self-taught and became great masters themselves, who inspired their children, countless Valletta families and so many others who were

and are fixated on Carnival, music, art, theatre, choreography, dances, feasts, street decorations and so on.

10 Do you consider Carnival an Art? Do you think that it is positioned as such and sits on the stage/platform it deserves?

Definitely – In my opinion it has lost much of its strength since moving out from being produced in Valletta. It deserves better and as a national tradition it must be better preserved and appreciated. I strongly feel that it should be taught at schools from primary level and once the famed carnival village is finished, courses, modules and credits should be offered to students sitting for performing arts degrees. We must keep our carnival Maltese – not show themes of Rio de Janeiro or latest Netflix serial. Carnival also must never become a business or solely perceived to be a commercial enterprise. One cannot exploit a nation's heritage just for mercantile intrusion. Commercial ventures must never be allowed to take over King Carnival's reign.

Appendix 5: Transcript 2 (ACM 2 – Academic Master No. 2)

I – Intervistatur (**Interviewer**)

ACM 2 – Participant (**Participant**)

Intervistatur: Jien għandi l-interview mas-Sur

ACM 2. Participant jien ovjament qed nagħmel it-teži, il-Higher National Diploma fit-Tour Guiding. U wasalt għat-teži u t-titlu tiegħi hija 'Carnivals Socio-Cultural Effect on Valletta Society Post Twentieth Century'. Għax ovjament, konna ħadna is- self-rule. Umbagħad fit-26 beda jiġi organizzat il-kumitat kif nafuh illum.

Ir-research li qed nagħmel jien li inti jekk jogħġbok ħa tkun qed tgħini biha hija: what socio-cultural influences does carnival have on Valletta's current society però li hija ġejja minn 1921 iġifieri l-Karnival, bil-Malti, x'timbru ħalla fuq is-soċjetà Beltija? Il-Beltin nies jifirħu, il-Beltin jafu jixxalaw, teatru u kollox. Kien hemm xi ħaġa li wrieta l-Beltin mill-Karnival fiha din? Din li ħa nibdew, ħa nibda nsaqsik jien. L-ewwel domanda li għandi hija... m'għandekx għalfejn taħli ħafna ħin fuqha: Kif ġie introdott il-Karnival fil-gżejjer Maltin?

ACM 2: Tra dizzjonalment, aħna ngħidu li l-Karnival ġie introdott mill-Kavallieri ta' San Ġwann, mill-Ordni ta' San Ġwann. Però jidher li xi forom ta' ċelebrazzjonijiet qabel diġà kien hemm bħalma kien isir fil-kumplement tal-kontinent. Iġifieri fil-kontinent, ma qagħdux jistennew il-Kavallieri biex għamlu l-Karnival. Aħna Malta kienet riflessa f'dak li kien qed isir fil-kontinent. Biżżejjed ngħidu, qabel ġew il-Kavallieri aħna konna parti mir-'Roman Empire', ir-Renju dominju. Iġifieri ħafna mill-influenzi kulturali li għandna aħna, iktar ħadnihom minn dak il-perjodu fil-Medju Evu meta konna taħt Spanja, milli meta ġew il-Kavallieri. Fiż-żmien il-Kavallieri, komplejna tajnihom il-kuluri u t-tiżwieqa li għandhom illum imma l-influenza tagħna kienet iktar...l-influenza medjevali speċjalment, kienet iktar li ġara qabel ġew il-Kavallieri. Iġifieri bħalma kienet il-Karnival jiġi ċċelebrat f'pajjiżi oħra fl-Ewropa li kienu fl-istess Imperu, ovjament kien hawn xi forom li kienu qed isiru f'Malta. Però umbagħad il-Kavallieri kienu daw li tawh il-laqta iktar organizzata, ma baqgħax daqshekk spontanju u bl-organizzazzjoni tagħhom meta kien għadhom tajjeb ngħidu fil-Birgu, il-Kavallieri kienu diġà bdew jorganizzaw il-ballijiet tal-Karnival iġifieri hemmhekk qed turi li għandek xi ħaġa organizzata. Mhux sempliċiment spontanja li nholqot minn nies. Kellek l-Istat li qed jagħmel dawn l-attivitajiet.

Nafu li La Valette, il Granmastru, kien wieħed minn dawk li pjuttost oppressih il-Karnival. Projbixxa ċertu ballijiet... kien żmien fejn kien hemm it-teddida ta' invażjoni, dak li aħna bqajna nsejnhulu l-Assedju l-Kbir iġifieri nifhima li ċertu prekawzjonijiet kienu jittieħdu. Però bħala karattru ma jissemmix li kien xi wieħed mill-iktar li kien iħobb jiċċelebra, kien ħafna iktar militarment jaħseb.

Intervistatur: Bħal Lascaris.

ACM 2: Bħal Lascaris. Lascaris kien iktar mil-laqta spiritwali imma li jrid jipprojbixxi l-affarijiet.

Intervistatur: Allavolja kien imqareb meta kien żgħir.

ACM 2: La Vallette kien iktar militari u ċertu xalar kien jara żejjed. Irridu nżommu f'moħħna li l-Ordni ta' San Ġwann meta ġiet Malta, kienet differenti ħafna mill-Ordni ta' San Ġwan tas-seklu tmintax. Meta ġiet Malta, l-Ordni ta' San Ġwanna kienet għadha militari ħafna. Kienu għadhom ġejjin minn umiljazzjoni ġewwa Rodi allura dawn hawn Malta kif ġew eżatt fil-ħames mija wieħed u ħamsin, soffrew umiljazzjoni oħra meta tħarbat Għawdex prattikament u ħadulhom il-Belt ta' Tripli allura dawn kienu iktar iffukati fuq il-militar u kif se jagħmlu biex jiġbru ġieħhom, biex ngħidu bil-Malti. Iġifieri l-Karnival, probabli kien fl-aħħar ħsibijiet tagħhom.

Intervistatur: Participant, meta ġew l-Ingliżi...?

ACM 2: Meta ġew l-Ingliżi...

Intervistatur: Li nafu li ma tantx kellhom legat mal-Karnival.

ACM 2: L-Ingliżi, l-ewwel ħaġa li rridu nżommu f'moħħna li huma ta' reliġjoni differenti mill-Maltin. Issa l-Karnival aħna għalkemm hi festa profana kompletament, però marbuta direttament mal-festi tal-Għid u l-Karnival għalkemm nerga' ngħid hija profana, però xorta jiċċaqlaq skont l-Għid meta jiġi. Jimxi miegħu. Għax huwa t-tlett ijiem ta' qabel ma jibda ir-Randan, dawk l-erbgħin jum...

Intervistatur: Carnevale.

ACM 2: Izgur u barra minn hekk l-Ingliżi m'għandhomx dit-tradizzjoni. L-Ingliżi ilhom li qatgħu l-kuntatti mal-Knisja ta' Ruma qabel l-Assedju l-Kbir iġifieri leħqu bnew kultura tagħhom differenti ħafna. Meta ġew Malta kien ilhom li nqatgħu minn mal-Papa biex niftehmu, mijiet ta' snin. Iġifieri dan tifhem li dawn kienu nies ta' kultura differenti, m'humix Mediterranji għax aħna l-Karnival kif nagħmluh aħna hija xi ħaġa tal-Baċin tal-Mediterran, speċjalment tal-pajjiżi Ewropej tan-naħa t'isfel. Il-manifestazzjonijiet fit-

toroq, iċ-ċelebrazzjonijiet fit-toroq huma xi ħaġa li ma jsirux fil-Karnival biss, isiru f'tipi ta' manifestazzjonijiet oħrajn u l-Ingliżi bħala nies li ġew minn barra l-Mediterran, ġew b'ideat differenti.

Intervistatur: Grazzi Participant u rrispondejtli l-one u t-two diġa. Issa, in-number three. Importanti ħafna għalija. Il-Karnival kif inluwenza s-soċjetà Maltija? Issa, fuq dawn il-pjattaformi: soċjalment, kulturalment, politikament u reliġjożament. Ovjament ara inti kif trid twieġeb, però minn żmien il-Kavallieri, il-kuruna Ingliża u anke minn żmien l-Assemblea Nazzjonali 'il quddiem.

ACM 2: Ħa nibdew minn żmien il-Kavallieri. Il-Kavallieri la darba imxew fil-Belt il-ġdida, u bdew ituha l-ħajja l-Belt il-ġdida, bdew joħolqu ċ-ċelebrazzjonijiet tagħhom. Waħda minnhom kienet il-Karnival u ovjament aħna l-Maltin dejjem, f'ħafna aspetti mhux fil-Karnival biss, meta tibda tħares lejn kif żviluppaw l-affarijiet haw' Malta... filfatt, aħna qed ngħidu anke fl-arti. Ir-Rinaxximent ta' Malta beda mal-bini tal-Belt. Anke La Vallette innifsu, għamel munita, semmiha 'Malta Rinasce', wara l-Assedju. Dan juri li l-Maltin bdew jimitaw dak li jaraw fil-Kavallieri speċjalment il-'paegantry' fl-attivitajiet tagħhom, il-mod kif jiċċelebraw, il-mod kif jilbsu, il-mod kif jorganizzaw l-affarijiet. U bil-mod il-mod, il-poplu Malti beda anke fejn jidhul l-arkitettura. Wara li l-Kavallieri bnew il-Knisja Konventwali ta' San Ġwann, il-Belt, bdejna naraw l-irhula jsegwu u jibnu knejjes monumentali bħala li jikkompetu magħha.

Intervistatur: Jippruvaw iġibu t-titlu ta' Città.

ACM 2: Iżgur, dak kienet idea li daħlet iktar tard u anke hemmhekk turi l-'ego' tal-Kavallieri innifishom li riedu dejjem iħallu x'imkien jisimhom warajhom. Bħal m'għamel La Valetta bil-Belt, bħal m'għamel Vilhena bil-Floriana li ma rnexxilxu għax propja dak Borgo Vilhena però n-nies baqgħu isejhulu Floriana. De Paule, Raħal Ġdid umbagħad l-oħrajn kellek minn Pinto 'l hemm. Umbagħad Pinto ried anke juri kemm kien b'saħħtu li jagħti titlu ta' Belt.

Intervistatur: Bħala Belti, l-ikbar żball li għamel Vilhena dak, illi bena l-Furjana. Niġbdu saqajn xulxin.

ACM 2: Originarjament kellha tkun tkabbir tal-Belt ta' imma mbagħad għal raġunijiet ta' difiża ddeċidew li jħallu s-swar hemmhekk. Allura il-poplu kien espost għall-dawn il-kulturi li rridu nżommu f'moħħna li l-Kavallieri kienu ġejjin mill-aqwa familji Ewropej kollha.

Intervistatur: Jiena ngħid... korrettament li ngħid? Għax anke ngħidha lil xi nies li nagħmel xi 'tours' magħhom jiena bħala student - illi kellna l-Unjoni Ewropea hawn Malta dak iż-żmien.

ACM 2: Ijwa. Il-kunċett tal-Unjoni Ewropea, kif inhu llum, il-ħsieb tiegħu kien l-istess fl-Ordni ta' San Ġwann. Dawn l-Ordni ta' San Ġwann, ingħaqdu pajjiżi minn pajjiżi differenti, filfatt it-tmien lingwi li għalkemm jgħidulek tmien lingwi, però fihom kull lingwa kienet tiġbor ħafna stati differenti. Allura inti meta kellek dawn in-nies b'kulturi differenti għax ovjament għalkemm kienu fl-istess Ordni dawn, però l-attitudni tal-Kavallieri Ġermaniżi ma tistax tħallatha mal-attitudni tal-Kavallieri Spanjoli. Il-Franċiżi kellek tlett lingwi li apparti għenu lill-Franċiżi. Iġifieri hemmhekk għandek il-Franċiżi Nordiċi, il-Franċiżi ċentrali u l-Franċiżi tan-naħa t'isfel. Allura dawn, kulhadd kien bl-idea tiegħu u bil-modi tiegħu u din influwenzat f'kollox. Influwenzat fejn tidhol kultura, influwenzat kif jaħdmu u kif bdew jgħixu l-Maltin. Speċjalment għax aħna umbagħad naraw differenza wkoll fejn dawk li kienu jgħixu fl-intorni tal-Port, iġifieri qed ngħidu l-Belt, Floriana u t-tlett ibliet tal-Kottonera għax l-irħula tal-madwar bdew jiżviluppaw wara. Li kellek l-iktar viċin tagħhom li kien żviluppa, Ғaż-Żabbar, il-bqija ssemmi Kalkara, Ғamrun, tas-Sliema... dak kollha fil-perjodu Inġliż żviluppaw

Intervistatur: Ippermettيلي sekonda.

ACM 2: Imma dawk li kienu qed jgħixu viċin il-Port allura kienu esposti għal dil-multikulturaliżmu tal-Kavallieri u l-kummerċ li ġabu magħhom għax huma kienu jinnegozjaw ħafna anke ma' Stati oħrajn. Allura dak kienu influwenzati mod però iktar ma' toħroġ 'il barra speċjalment jekk tibqa sejjer lejn Għawdex kellek kompletament umbagħad... anke fl-ilbies tan-nies. L-ilbies tan-nies, dawk ta' madwar il-Port, kien ħafna differenti minn tal-irħula. Allura dawn bdew iħarsu lejn sija ċ-ċelebrazzjonijiet, sija t-twelmin fir-religjon u anke soċjalment. Soċjalment, finanzjament per eżempju kien hemm iktar flus iduru madwar il-Port u jithaddu minn madwar il-Port milli kellek fil-kampanja. Fil-kampanja kont iktar rurali allura bniedem kellu n-neċessitajiet tiegħu biex jgħix. Però tħaddin ta' flus u kummerċ, kien madwar il-port allura dik affetwat...

Intervistatur: Grazzi ħafna Mario. Il-Karnival soċjalment, kemm mal-kuruna Inġliża kif ukoll mas-soċjetà ekleżjastika u anke iktar viċin lil hawn wara t-2021, anke per eżempju nafu il-Perit Mintoff, meta kellu t-tilwim mal-Monsinjur Gonzi umbagħad 'plus' illi t-tnejn li huma użaw il-Karnival li ovjament kien jolqot il-massa tan-nies biex jingħataw messaġġi politiċi.

ACM 2: Fil-perjodu Inġliż, speċjalment iktar ma bdejna ġejjin lejna, inbidel kompletament il-kunċett. Ma bqajnix daqshekk inħarsu lejn nies ġejjin minn pajjiżna però bdejna nħarsu lejn l-Imperu Inġliż li kif għadna iktar kmieni, l-Inġliżi kienu nies estranji għall-baċin tal-Mediterran u Malta kienet dak iż-żmien l-unika post li l-Inġliżi kellhom fil-Mediterran. Pruvaw jidhlu f' Napli bħala protetturi tar-Re ta' Napli però sempliċiment protetturi kienu. Meta umbagħad wara l-elf tmien mija u tlettax Malta saret parti mill-Imperu Inġliż, bdew jintroduċu u bdew diġlin ideat ġodda u anke modi differenti kif tħares lejn l-

affarijiet. L-Ingliżi umbagħad kellhom haġa oħra, l-Ingliżi m'għamlux l-iżball kardinali li għamlu l-Franċiżi qabilhom. L-Ingliżi għalkemm kienu 'Church of England', però dejjem żammew il-Knisja Maltija kuntenta. Dejjem qdewha, dejjem approvawha l-min ikun isqof. Ġieli anke raw li jpoġġu Isqof bħal ma kien Francesco Saverio Caruana, ikun Isqof li jappoġja lill-Ingilterra.

Intervistatur: Illi Incidentalment, kien jagħti l-appoġġ tiegħu lill-Franċiżi fil-bidu.

ACM 2: Originalment kien mal-Franċiżi però kien wieħed milli ġġielel mal-Franċiżi meta missewlu n-nobbiltà u l-Knisja. U spiċċa bħala wieħed mill-mexxeja tal-Maltin umbagħad fi żmien l-Ingliżi spiċċa Isqof. Allura din turi li l-Ingliżi kienu qed jaħdmu iktar b'moħħhom milli bin-neċessitajiet. Kienu iktar diplomatici. Fejn jidhru umbagħad kif affetwaw lill-Maltin, awtomatikament anke fi żmien l-Imblokk tal-Franċiżi, l-Ingliżi bil-'cunningness' tagħhom irnexxielhom isiru kapijiet huma. Għax fejn kellek il-Maltin kienu ffermentati bejniethom, kulhadd imur jugħa lil xulxin għand Ball u awtomatikament Ball spiċċa... dik hija s-sistema Ingliża.

Intervistatur: 'Divide and rule'.

ACM 2: iżgur u kienu jużawha din f'kollox. Mela mal-Knisja nżomm 'happy', jekk il-poplu jħobb il-Karnival, tih il-Karnival, kompli imbuttaha. Wieħed kien hemm każ ta' governatur li prova jiprobixxi l-Karnival u saru protesti kbar.

Intervistatur: Roger u endikun?

ACM 2: Eħe u incidentalment kien l-unika wieħed Kattoliku minnhom kollha.

Intervistatur: Ma kontx nafha din.

ACM 2: U allura meta bdew jaraw dawn l-affarijiet, għax dawn kienu jafu li l-poplu Malti kien diġa qabad l-armi kontra ġens ieħor biex itajru 'il barra. Allura raw dejjem li l-poplu nżommuh 'happy'. Iżżommu 'happy' biċ-ċejċa kif ngħidu bil-Malti, imma l-aqwa li qiegħed 'happy'. Imma jiena umbagħad nibqa nikkmanda. Allura dik kienet l-effett u bdejna naraw anka elementi deħlin fiċ-ċelebrazzjonijiet tal-Karnival bħal ma kienet per eżempju il-baned. Il-baned li għandna llum, huma imitazzjoni tal-baned militari. Ma jfissirx li l-mużika f'pajjiżna bdiet fl-elf tmien mijja u sittin, meta bdew il-baned. Kienet qabel.

Intervistatur: Il - 'Prince of Whales', il -'King's Own'.

ACM 2: Eĥe, l-ewwel baned iffurmati kif nafuhom illum huma kollha lejn dik il-ħabta, it-tmien mijja u sittin. Però l-mużiċisti fiċ-ċelebrazzjonijiet tagħna, kien ilhom jeżistu minn żmien il-Kavallieri però kienu mużiċisti. Il-forma ta' banda militari bl-uniformi...

Intervistatur: Minn żmien l-Ingliżi.

ACM2: U li naqta' l-korda mill-banda u ndaħħal ir-ramm biss. Daħlet għax kien hemm l-influenza militari fin-nofs.

Intervistatur: Skużani qed ninterrompik. U l-każini tal-banda dak iż-żmien kienu wkoll postijiet fejn il-politiċi Maltin kienu jmorru jikkellmu man-nies għax kienet l-unika mezz li kellhom biex ikunu jistgħu... iġifieri kien hemm l-element: 'entertainment', però kien hemm l-element politiku wkoll.

ACM 2: Politiku, soċjali... nafu li ħafna mill-partiti tagħna tal-bidu, per eżempju l-Partit Laburista nafu li beda minn ġo każin ta' banda. Il-każin tal-banda ta' San Ġużepp tal-Ħamrun.

Intervistatur: 'La camera del lavoro'.

ACM 2: Beda, iġifieri...

ACM 2: U Monsinjur Gonzi kien...

ACM 2/Intervistatur: Wieħed mill-fundaturi (overlapping).

ACM 2: Għax irridu nżommu... il-Knisja dak iż-żmien kienet teżiġi li f'kull partit li jitwaqqaf ikollha saċerdot.

Intervistatur: Teżiġiha kienet.

ACM 2: Iva.

Intervistatur: Mhux kienet tħalliha japplika min irid.

ACM 2: Le. Gonzi nafu li ġie mitlub mill-Knisja biex jifforma parti mill-'camera del lavoro'.

Intervistatur: Iġifieri din kienu jeżiġuha.

ACM 2: Iva għax kienet fil-‘policy’ tagħha li inti aħjar ikollok saqajk ġewwa milli saqajk barra. Erħilu li bi żmien umbagħad awtomatikament il-klerikali ħarġu mill-politka. Ma baqgħux ikunu kandidati. Per eżempju aħna meta intrebaħ l-ewwel gvern hawn Malta, l-ewwel partit li rebaħ il-Gvern, kien ta’ Panzavecchia. Panzavecchia kien saċerdot, ma setgħax isir Priministru.

Intervistatur: F’liema sena qed tgħid dan?

ACM 2: FI-1921. L-ewwel elezzjoni.

Intervistatur: U ta’ liem partit kien?

ACM 2: Panzavecchia kien kap ta’ partit. Il-partit kien magħmul minn negozjanti u meta rebaħ hu...

Intervistatur: X’kien jismu l-partit, għandek idea?

ACM 2: Bl-amment ma niftakrux.

Intervistatur: Ta’ Panzavecchia.

ACM 2: U imħabba li kien saċerdot ma setgħax isir Priministru allura sar Priministru Joseph Howard li kien mill-Belt, kien negozjant. Intervistatur: Tal-Howard Gardens.

ACM 2: Howard Gardens, kumbinazzjoni ftit ilu sar monument għalih. Għax hu kien fl-istess partit.

Intervistatur: U kien Malti dan, Joseph Howard?

ACM 2: Iva.

Intervistatur: Mhux Inġliż?

ACM 2: Le, Malti u filfatt sar hu Priministru għax Panzavecchia kif qed ngħidu...

Intervistatur: Ma setgħax isir.

ACM 2: Tant il-Knisja kemm kellha poll, kellha anke kapijiet ta’ partiti.

Intervistatur: Participant irrispondejtli t-‘three’ u l-‘four’. Però jekk tista’ tikkumenta anka per eżempju anke iktar lill-hawn, anke fil-ħamsinijiet meta kien hemm il-Perit Mintoff, kien il-Priministru ta’ Malta jew anke forsi f’it qabel, fi żmien Pawlu Boffa. U anka fi żmien Borg Olivier ukoll. Il-Karnival kif kien qed jintuża politikament biex jingħaddu ċertu messaġġi dak iż-żmien illi... u x’effett ħalla? X’effett kien iħalli fuq is-soċjetajiet Maltin meta kienu jaraw dawn il-messaġġi politiċi li kienu jingħataw waqt il-festivitajiet tal-Karnival?

ACM 2: Eżatt kien b’saħħtu ħafna. Nippruvaw inżommu f’moħħna li dak iż-żmien, la kien jeżisti televiżjoni, gazzetti kienu f’it u ħafna minnhom kienu immanipulati. Biex twassal messaġġ kienet diffiċli ħafna allura... u barra minn hekk kellek il-maġġoranza tal-poplu, kien illitterat. Allura, jekk se ttiħ gazzetta f’idu dan mhux kulħadd se jkun jaf jaqraha. Jekk se jisma’ diskors ta’ xi ħadd, speċjalment jekk kien ikun akkademiku, ħafna mid-diskors ma kinx jinftiehem. Mentri umbagħad jekk inti tagħmel karikatura f’karrija tal-Karnival, jifimha kulħadd. U allura kien mod tajjeb ħafna biex twassal il-messaġġi.

Intervistatur: Inti kieku tgħid li t-tixbiha hija l-istess bħal per eżempju kienet tintuża il-pittura Barokka fi żmien il-knejjes per eżempju?

ACM 2: Ijja l-knejjes dik hi. Il-fatt li l-knejjes jitpittru... tispjega per eżempju l-ħajja ta’ qaddis fis-saqaf biex min kien illitterat kien iħares lejha u jaf x’sar minnu...

Intervistatur: Bl-istess mod...

ACM 2: Bl-istess mod kienet titwassal il-messaġġ.

ACM 2: U kien b’saħħtu ħafna l-messaġġ. U ma kinx jiġi kritikati l-awtoritajiet ċivili biss, anka l-Knisja infisha kienet tiġi kritikata fil-Karnival.

Intervistatur: Però dak iż-żmien ma kinx hemm klawsura fuq is-satira politika?

ACM 2: Eħe kien hemm klawsura u biż-żmien dejjem bdiet tissikka. Però għal bidu li bdiet... dan nafu kolloxx kif jiġri aħna. Jibda l-oġġett umbagħad f’xi punt tinfes kalli ta’ xi ħadd u dak jibda joqmos allura jibdeu jintaqqsu il-... u hekk ġara. Għall-bidu beda jaqlahha kulħadd imma umbagħad l-ewwel il-Knisja għamlet minn kolloxx biex hi tiġi eżentatha umbagħad kellek il-gvernatur li għamel minn kolloxx biex hu ma jiġix kritikati fil-Karnival u fl-aħħar mill-aħħar kien hemm min irnexxielu fl-aħħar iġib is-satira fil-

Karnival bħala xi ħaġa illegali u tneħħiet kompletament. U tneħħit iġifieri b'ordni mhux mietet mewta naturali. Tneħħiet li ma setgħux jikkritikaw jew idaħħlu suġġetti politiċi waqt il-Karnival.

Intervistatur: Proset, grazzi Participant. Ħa mmorru issa fuq ir-residenti Beltin. Dak iż-żmien il-qofol tal-Karnival kien ġol-Belt Valletta u fejn kien jinħadem il-Karnival, kienet il-Forti Sant'Iermu 'l isfel, ovjament kienet saret skola akkademja tal-Karnival illi l-Karnival allavolja l-Beltin, kienu kompetittivi ħafna bejniethom fi żmien il-Karnival imma kienet iġġib ċertu għaqda man-nies tal-Karnival ukoll għax allavolja kienu jikkompetu meta jeżebixxu però waqt li kienu qegħdin jarmaw u x'naf jien, kienu jgħinu ħafna lil xulxin. Iġifieri fl-opinjoni tiegħek, l-'skills' illi taha l-Karnival lis-soċjetà Beltija, per eżempju għall-karrijiet, joħroġu bit-temi kreattivi - il-kreattività... xi 'skill sets' taw il-Karnival lir-residenti Beltin, x'tahom il-Karnival? U apparti minn hekk umbagħad, kien hemm xi influwenza taħseb inti illi dawn l-'skill sets' umbagħad użawhom għal affarijiet oħrajn bħal teatru, futbol, festi...

ACM 2: Jiena naħseb il-Karnival, ħa ngħidha... aħna anke jekk tara n-nies kif l-attitudni tagħhom. Jiena forsi minieq bniedem mill-Belt però niffrekwentah ħafna u għamilt snin twil naħdem hemm. Jekk inti tkun ġo komunità, ġo raħal per eżempju mhu se ssib l-atmosfera jew il-mod kif jaħsbu n-nies bħal ma ssib fil-Belt. Il-Belt hemm ċertu... li tkun barrani però issir tħossok Belti għax jekk tagħmel ħbieb man-nies tal-Belt mela spiċċajt... jekk mort festa, jekk mort Karnival... tispiċċa taħdem magħhom u dik hija xi ħaġa li ma teżistix kullimkien hawn Malta. Jien naf nies per eżempju li marru ġo rħula remoti u rurali li għadhom the 'outsider' wara tant żmien.

Intervistatur: Baqgħu aljeni.

ACM 2: Eħe aljeni, nies iħarsu lejhom b'mod... mentri fil-Belt le. Fil-Belt in-nies huma allegrużi u tidħol magħhom u l-Karnival naħseb kien wieħed mill-fatturi prinċipali. Irridu nżommu f'moħħna li l-Karnival, illum hemm artisti jaħdmu fih però l-artisti kien hemm żminijiet per eżempju diżinn ta' Karnival kien joħroġ minn Ġużeppi Cali.

Intervistatur: Diżinn ta'?

ACM 2: Diżinji tal-Karnival, Ġużeppi Cali, il-karikatura li fil-Karnival speċjalment meta kien hemm is-satira, dawn l-artisti kbar bħal Ġużeppi Cali li kien Belti wkoll kienu jaħdmu fiha u mhux tiegħu biss imma ħafna oħrajn. U mhux fejn tidħol l-arti biss, anka fil-mużika per eżempju. Nies mużiċisti li fil-Karnival kien ikollhom serati, ballijiet... illum il-ġurnata l-ballijiet sfortunatament m'għadhomx isiru.

Imma meta tibda tqalleb il-kotba ta' nies oħra u tara l-ballijiet li kienu jsiru fil-Belt, kienet xi ħaġa impressjonanti.

Intervistatur: Il-veljuni.

ACM 2: Da jurik meta inti qed tesponi lin-nies... għax ġej mill-liema strat tas-soċjetà ġej il-bniedem, meta qed tesponih għal ċertu affarijiet bħal dawn, kulturalment qed tibnih lil dal-bniedem.

Intervistatur: Irrispondejtli perfettament id-domanda 'number six'.

ACM 2: U dawn għadhom jidhru l-effetti tal-lum għax illum għalkemm hemm nies li m'humix mill-Belt qed jikkompetu u jaħdmu fil-Karnival però jew issib xi Belti magħhom, jew issib l-influenza tal-Beltin jew fil-passat kienu jkunu l-Belt umbagħad ramaw għalihom. Iġifieri ma nistax nara jien il-Karnival u l-Belt, m'humix ħaġa waħda, m'humix flimkien u l-mod kif jiċċelebraw il-Beltin, mhux tarah fil-Karnival biss. Jekk inhu l-mod kif tiċċelebra wara rebħa tal-futbol per eżempju, il-karrijiet li jsiru.

Intervistatur: Il-karrijiet li jsiru.

ACM 2: Il-karrijiet għal-futbol li jsir. Il-festi infishom li jsiru fil-Belt għalkemm bħala festi tpoġġihom mal-festi li jsiru anke fl-irħula, però hemm dik il-ħaġa li tħossok...

Intervistatur: Qisu ċertu sinjorija.

ACM 2: Eĥe, tħoss ċertu... pjuttost ħa ngħid xi ħaġa forsi...jien nara fiċ-ċelebrazzjonijiet li jsir fil-festi tal-Belt naqra waħda eċċessivita li forsi tgħid di mhux ta festa, din hija iktar ta' xi ħaġa oħra. Imma la l-mod kif jiċċelebraw huwa dak, mela jiena kull fejn ħa mmur, jien jekk nitkellem bil-Malti ħa mmur nitkellem bil-Malti ma' kullimkien.

Intervistatur: Naqra bombastika.

ACM 2: Eĥe.

Intervistatur: Jiena mill -Belt iġifieri nifhmek eżatt x'inti tgħid.

ACM 2: Iġifieri li qed ngħidlek jiena, huwa il-mod kif jiċċelebraw u kif jgħixu li jirrifletti f'kollox.

Intervistatur: Però aħna l-Beltin Mario, aħna... m'hemmx għalfejn ngħid lilek għax int tgħallem lili imma bħala Belti aħna nies territorjali ħafna. Aħna l-Belt, 'we are proud' illi ngħidu "grazzi għal ħanin Alla li mill-Belt Valletta". Iġifieri allura nippretendu, forsi tajjeb u forsi le, f'ċertu affarijiet le imma f'ċertu affarijiet tajjeb ħafna għax tipperfezzjona lilek innifsek. Illi inti l-festi li tagħmel inti, iridu jkunu aqwa u aħjar milli għamel ħaddieħor qed tifhimni, iġifieri dik it-tip ta' timbru.

ACM 2: Il-kompetizzjoni għalhekk sabiħa għax iżżommok ħaj. Jiena ma nħobbx ngħidilha pika, jiena kompetizzjoni ngħidilha. Meta inti tikkompeti, m'int tagħmel xej ħażin. Billi tikkompeti anzi qed tkabbar dak li għandek. Jiena fil-Belt u l-Beltin din naraha tibrilla dil-ħaġa, kemm jafu jagħmluha.

Intervistatur: Thank you very much għax jien qed ngħaġġilek ta' għax qed tirrispondi ħafna affarijiet, antiċipajtni. Issa, il-Karnival diġa rrispondejtha din ta' imma ħoloq tip ta' resident Belti illi kien qisu kkastjat b'ċertu mod? Ma nafx jekk hux qed nispjega ruħi tajjeb. Il-Beltin, per eżempju kellek nies ġol-Belt u għadhom sal-lum li jgħixu għall-Karnival.

ACM 2: Intqajt ma' nies hekk jien.

Intervistatur: Dawn in-nies li kienu jgħixu għall-Karnival ġol-Belt, ħalla xi timbru fuq dik il-persuna fis-sens illi Belti mela awtomatikament int tal-Karnival jew inkella għax int tal-Karnival, inti ġejt Belti? Qed tifhimni x'qed nipprova noħroġ?

ACM 2: Jiena ngħidlek hawn persuni li jekk issemmihi inti f'moħħok awtomatikament jiġi l-Karnival u naħseb xi kultant jiġi anka qabel li tgħid li hu Belti umbagħad Belti tgħid li hu Belti, awtomatika. Imma hawn nies kif issemmihom, 'equals' Karnival.

Intervistatur: U l-Beltin kollha taħseb li huma hekk?

ACM 2: Le, mhux il-Beltin kollha imma umbagħad hemm Beltin li jingħažlu speċjalment umbagħad fejn jidhol il-Karnival u hemm sensiela twila karriera ta' nies iġifieri jekk tippermettili insemmihi, l-aħħar wieħed huwa Pawlu Curmi, 'il-Pampalun'.

Intervistatur: Mort narah. San Vinċenz.

ACM 2: Iva, m'ilux qaluli.

Intervistatur: Bil - beritta, għadu.

ACM 2: Ezatt imma per eżempju jekk tmur Għawdex, l-Għarb, l-iktar post il-bogħod u tmur tgħidilhom 'il-Pampalun', "eee dak tal-Karnival". Ma jgħidlekx dak tal-Belt u bħalu hemm oħrajn u kien hemm oħrajn qablu. Biċċiet minnhom issib li dan mhux sempliċement jafu jagħmlu karru, dawn huma mużiċisti probabli, jafu jpittru, jafu jimmudellaw bit-tafal u ħafna mill-arti speċjalment li tintuża f'affarijiet oħrajn, speċjalment il-mużika, għax umbagħad meta tibda tisma' l-istess "Dak kien idoqq hemm ta' fil-ħwienet Strada Stretta, tgħid x'band' kellu, tgħidx kemm kien ikollu nies". Għax din oħra, l-ewwel inti semmejt it-territorjali fil-Belt. In-nies ta' barra l-Belt, il-kunċett ma jfmuhx. X'inhu "Jiena mill-Mandraġġ, jiena mill-Arcipirku, jiena mid-Diju Balli". Però il-Beltin huma jhossuhom 'proud' bihom. Pjuttost hemm ċertu postijiet li forsi hemm stigma fuqhom bħal ha nsemmu, Strada Stretta. Għax jien kont naħdem Strada Stretta. Fil-kampanja u 'il barra n-nies iqarrsu wiċċhom. Però ir-realtà jien nemmen li Strada Stretta hija l-benniena tal-kultura artistika Maltija. Speċjalment fejn jidhol il-'Performing Arts' u l-mużika.

Intervistatur: U li xprunat l-ekonomija Maltija.

ACM 2: Appuntu. Imma kien hemm ideat ħżiena tagħhom l-affarijiet.

Intervistatur: Participant, grazzi. Taħseb lil-Karnival, ġol-Belt dejjem, holoq kunflitt ma' tradizzjonijiet oħra Beltin? Jew kien 'jenhancejahom' ejja ngħidu hekk?

ACM 2: Ma naħsibx li holoq kunflitt. Tant hu hekk li bħal m'għidna fil-bidu, il-Karnival jiddependi skont l-Għid. Il-Festa ta' San Pawl, per eżempju tiġi affetwatha ħabba l-Karnival. Qatt ma smajt lil xi ħadd iġerger jew jirrabja għax ġie l-Karnival... il-Festa' ta' San Pawl ġieli ġiet iċċelebrata f'Jannar biex iċċaqalqet minħabba l-Karnival u ħadd ma jqisha bħala kastig. Hija bżonn li ssir. Anke n-nies involuti li hemm fil-Karnival umbagħad huma involuti per eżempju fil-festi tal-Belt, kif jgħaddi l-Karnival, imorru jaħdmu għall-festi tal-Belt. Ma jgħidux, "Ha jkolli nitlaq minn idi għax irrid naħdem għall-Karnival" iġifieri n-nies awtomatikament għandhom dil-'pattern' ta' kif jgħixu u jimxu magħha.

Intervistatur: Issa inti semmejt, għax jiena naqbel miegħek, Karnival huwa arti. Jiena kont se ngħidlek "Do you consider Carnival an art?" Għax jien għaliġja it is a fully immersive art, speċjalment ġol-Belt, sewwa. Però, taħseb illi hija illum il-ġurnata ipposizzjonata hekk, illi hija arti immersiva li tidhollok f'ħafna arti oħra u toħroġ il-kultura u t-tradizzjonijiet Maltin... qiegħda fuq il-palk illi jisthoqqlu l-Karnival?

ACM 2: Ma naħsibx. Għall-benniena t'arti li fih il-Karnival, u għall-benniena ta' tradizzjonijiet u kapaċitajiet tal-Maltin, tal-Beltin f'dan il-każ u n-nies kollha li jaħdmu fil-Karnival, naħseb mhux

bizżejjed fejn għandu jkun. Naħseb għandu jkun iktar però umbagħad hawnhekk tiġi ‘challenge’ oħra minn nies li jorganizzawh. Irridu noqgħodu attenti li l-Karnival nżommuh Karnival ta’ Malta. Ma nagħmluhx Karnival “nimita kollox barra dak li hu ta’ Malta”. Min jiġi minn barra minn Malta biex jara l-Karnival tagħna ma jiġix biex jara minjatura ta’ li jsir fil-Brażil jew ta’ li jsir f’postijiet oħrajn. Jiġi biex jara l-Karnival ta’ Malta. Bħal ma rridu nżommuha f’moħħna għal kull haġa li għandna hawn Malta għax min jiġi hawn Malta ma jiġix biex jara minjatura ta’ imkien għax aħna minjatura tista’ tagħmel. Ma tistax tagħmel l-istess skala ta’ li jsiru f’dawn il-bliet kbar li huma bħala belt ikbar minn pajjiżna. Allura dak il-kunċett irid jinżamm fil-Karnival. Il-mużika importanti, il-mużika Maltija, għax sfortunatament illum il-ġurnata tisma’ kull diska li tkun popolari fil-perjodu ta’ Frar, ħa tismagħha fuq kull karru. U l-mużika Maltija, anke s-suġġetti... aħna għandna Storja mifqugħha, kif ngħidu bil-Malti, bl-istejjer. Storja mifqugħa bl-istejjer u ma nsibx suġġetti li huma tagħna? Hemm għalfejn... għamilna żmien, u għadna nagħmlu... ġbajna naraw Eġizzjani u ġbajna naraw Griegi u ġbajna naraw Srieb...

Intervistatur: Donald Trump.

ACM 2: U Donald Trump. Iġifieri dan li nixtieq jasal bħala messaġġ jien. Speċjalment lil nies idejhom huma ‘hands on’ fil-Karnival, iħalluh Malti. Għandna leġġendi, għandna stejjer, għandna karattri, għandna minn kollox li tista’ toħloq suġġett bih il-Karnival u jiena perżwas li bl-immaginazzjoni li għandhom fertili, kapaċi kull suġġett li għandna fl-istorja ta’ pajjiżna, kapaċi joħorġu xi haġa karnivalista minnu għax il-Karnival awtomatikament huwa arti, qed tagħti arti kkulurita lil kull storja, lil kull personaġġ.

Intervistatur: Qed nieħu gost... għandi għaxar domandi oħra għalik imma vera qed nieħu gost. Inti din ġa weġibtha ta’ iġifieri imma jekk forsi tista’ tamplifika fuqha għandi din u l-aħħar waħda umbagħad. Semmejna Strada Stretta u semmejna postijiet oħrajn anke per eżempju fi żmien il-Kavallieri per eżempju semmejt il-ballet li kien isir per eżempju x-Xatt tal-Birgu. Issa, immorru lura għall-Belt, l-irwol li kellu l-Karnival fl-iżvilupp mużikali, teatrali, il-‘performing arts’, fis-soċjetà Beltija, iġifieri kellna ċertu ballijiet? Aħna semmejna Strada Stretta. Aħna nafu li ġol-barrijiet ta’ Strada Stretta kellek l-aqwa ‘performers’ dak iż-żmien. Però il-Karnival, kellek ‘stages’ u palkijiet, ġol-ħwienet ta’ Strada Stretta. Niftakar ‘ta’ Palmier’ u l - ‘Egyptian Queen’. Però jew dawn issa li taw lill-Karnival jew inkella kinux tal-Karnival, per eżempju ‘il-Pampalun’, ħutu kollha kienu jdoqqu fi żmien.

ACM 2: Anke hu kien idoqq.

Intervistatur: Użgur.

ACM 2: Kienu jdoqqu kollha fil-Karnival, in-neputi tiegħu dan. Puse, il-propja Puse missieru iġifieri li kien hu l-Pamapalun. Iġifieri, taħseb illi dawn il-postijiet, taw lill-Karnival? Jew mit-tnejn taw lil xulxin? Jiena naħseb, mit-tnejn taw lil xulxin għax inti meta bniedem jitwieled f'dan l-ambjent, awtomatikament u meta jkun ġej minn familja t'artisti għax jien għaliġja artisti, anke min iħit il-kostum. Jiena per eżempju darba, intqajt ma Vjoletta omm Noman Hill, kienet tħit, ħajjata prima fi żmienha.

Intervistatur: Il-mama tiegħi kienet tuża personal għaliha.

Intervistatur: Appuntu. Meta inti minn ċkunitu bniedem qiegħed espost għal dawn in-nies li kapaċi b'idejhom jagħmlu dal-affarijiet, dik hija diġa forma t'arti.

Intervistatur: Kien hemm is-Seychell fejn San Duminku, alla jaħfirlu miet.

ACM 2: Użgur.

Intervistatur: Dak kien it-tapizzar ngħidulu aħna.

ACM 2: Li jġgri, dawn in-nies trabbew ġo dal-ambjent. Minn banda l-oħra, il-Karnival tahom vetrina fejn juru xogħolhom. U meta inti qed turi xogħlok, jinduna dak, jinduna l-ieħor... umbagħad ġie dak, dak qal lill-ieħor. Allura awtomatikament tibda timxi l-kelma. Jiena naf nies anke per eżempju fejn jidhul ħjata mhux tal-Karnival biss, ħjata ta' pavaljuni per eżempju. Jien niftakarni, jekk ħa tagħmel pavaljun, il-Belt u. Il-Belt daqs kemm hemm. U tmur il-Belt issib ħajjat u jħitlek il-pavaljuni. Illum il-ġurnata ħarġet kullimkien, madwar Malta kollha hawn ix-xogħol. Imma fil-Belt kien hemm nies li kienu magħrufin mal-ġzira kollha. Allura hija l-ġieħ naħat: in-nies ħadu l-Karnival bħala post fejn se jesebixxu xogħolhom, fejn se juru l-ħiliet tagħhom. Minn naħa l-oħra, il-Karnival ħa minn għand dawn in-nies umbagħad għax inti meta bniedem jibda jaħseb, jibda joħlom. Meta jibda joħlom, jibda jkabbarlu l-affarijiet. Allura, il-Karnival innifsu gwadanja bil-kapaċitajiet ta' dawn in-nies u viċeversa.

Intervistatur: L-aħħar domanda. Kieku jkollok torganizza 'tour' tal-Karnival, iġifieri biex tagħti informazzjoni ġol-Belt, kif kont torganizzah it - 'tour'? Per eżempju, din hija domanda oħra li xtaqt nagħmel lilek ukoll. Jien nixtieq nibda, jien irrid norganizza 'tour' tal-Karnival, xi siegħa u nofs irid jieħu u kont se nibda minn Sant'Iermu 'l isfel fejn kien jinħadem il-Karnival u kont se nsaqsik lil min nista nsaqsi biex jiftaħli l-gradha f'ċertu ġurnata, ħa nkunu grupp ta' xi għoxrin ruħ. Biex inkun nista', bit- 'tutors' tagħna ta' u kollox tal-ITS... biex forsi inkun nista' immur għaċ-ċavetta jekk xi ħadd itini l-permess biex inniżżilhom ċertu biċċa żgħira biex inkun nista umbagħad ovjament... m'hemmx għalfejn tgħidli illum ta' iġifieri.

ACM 2: Trid issaqsi għal XXXXXXXX, Sant'Iermu. Miniex ċert jekk hux għandha qegħdin iċ-ċwieviet għax s'issa dik il-parti fejn kien isir il-Karnival, għadha ma ġitx involutha l-Heritage Malta.

Intervistatur: Taħseb ikollha ċwieviet hi?

ACM 2: Miniex ċert jekk ikollix però sa fejn naf jien ta' dak il-'gate' ta' wara... għandhom.

ACM 2: XXXXXXXX, il-kuratur ta' Sant'Iermu.

Intervistatur: Jimporta ngħidilha li inti għidtli biha jew? Mhux problema? Ok. Jiena xtaqt nibda minn hemm, illi nuri l-imħażen fejn kienet issir l-Akkademja ejja ngħidu hekk tal-Karnival u forsi nuri xi affarijiet oħrajn. Issa minn hemm, sakemm titla' pjazza San Gorg kieku... issa jiena naf li kienu jgħaddu min-naħa tal-Excelsior... imma jiena mhux dik irrid nuri. Per eżempju, inti semmejtli tapizzara, semmejtli dawn tal-kostumi, semmejtli xi anekdoti oħrajn. Kieku inti kif tfasslu t-'tour', minn fejn tgħaddi? Biex noħodhom Pjazza San Gorg umbagħad, finalment?

ACM 2: Jiena kieku minn hemm isfel, ngħaddi żgur parti minn Strada Stretta għax kif għidna Strada Stretta għalkemm bil-Karnival u mingħajru Strada Stretta kienet tkun xorta dejjem... hemmhakk xorta kien hemm il-benniena fejn kien hemm in-nies qegħdin jaħdmu u naħseb l-inħawi bħal kantina ta' San Duminku li ukoll hemm tradizzjoni marbuta magħha. It-teatri, it-teatru tal-Università l-antika li riċenti lejna kienu jsiru l-ballijiet fih. Dak li jgħidulu t-teatru 'l isfel. Fejn kien is-'Sixth Form' biex niftehmu. Dawk huma kollha postijiet li għad għandhom ċertu timbru li kienu jintużaw. Hemm il-famuża storja tat-tfal umbagħad sfortunatament ta' Ġiżu. Li sfortunatament huwa avveniment ikrah però sar fil-Karnival umbagħad waħda mill-iktar affarijiet importanti fil-Karnival għaliha hijja s-saljatura tal-gallarija tal-Palazz, li tħares fuq Triq l-Arċisqof. Il-kantuniera, Triq l-Arċisqof, ma' misraħ San Gorg. Dik is-saljatura għandek tlett figurati fuq xulxin. Wieħed qiegħed fuq spallet l-ieħor u l-ieħor għandu maskla. Issa hawn min jorbotha direttament mal-Karnival imma in realtà dak it-tip ta' saljaturi kienu jsiru biex ibegħdu l-għajn. Imma umbagħad bħala saljatura qiegħda grotteska allura kien hemm żminijiet meta kienu jqisuha bħala xi haġa karnivalista... anke l-fatt li wieħed qiegħed fuq spallejn l-ieħor. U Misraħ San Gorg ovjament, għax Misraħ San Gorg fi żmien il-Kavallieri u anke fi żmien l-Ingliżi kien il-qalba. Huma u t-taraġ tat-Teatru Rjali. It-taraġ tat-Teatru Rjali kien wieħed mill-isbaħ 'platforms' li kien hemm għall-pubbliku biex igawdi l-Karnival u mhux it-taraġ biss li hemm fir-Repubblika, anke t-taraġ li kien hemm fi triq l-Ordinanza, li m'għadux jeżisti. Għax il-ġenb tiegħu, it-teatru, li tiġi maġenb il-Parlament. Hemmhakk kellu taraġ u qisu terrazzin bil-bellavostri, it-teatru. F'ritratti antiki, jidhru u n-nies kienet titla' hemmhakk biex tgawdi naqra mill-għoli, mhux min ġol-folla, il-karrijiet niżlin. Allura t-taraġ tal-Irjali

jissemma anke fil-kant. Fl-innu tal-Karnival, hemm dik id-diska “Ara ġej il-Karnival” ta’ Mary Rose Mallia, għandha frażi tgħidlek “minn fuq it-taraġ tal-Irjal għax kien wieħed mill-aħjar ‘platforms’ u wara l-gwerra ovja anke r-rovini tiegħu, tal-Irjal kienu jtitilgħu fuqhom in-nies biex jaraw il-Karnival għaddej. Sa meta per eżempju, kien għadu jsir Misraħ il-Ħelsien, qabel inbena l-Parlament, ħafna nies kienu jtitilgħu fuq it-Teatru Rjali biex jaraw...

Intervistatur: U n-naħa l-oħra wkoll, in-naħa ta’ Hastings. Kienet triq hemmhekk dak iż-żmien.

ACM 2: Imma t-taraġ tat-Teatru Rjali kien wieħed mill-‘platforms’ importanti mhux fil-Karnival biss anke meta kien ikun hawn xi żjara ta’ xi Re f’Malta, in-nies kienet tfittxu biex titla’ fuqu ħalli tara aħjar.

Intervistatur: U anke meta t-teatru kien mibni, ara kemm il-ballu tal-Karnival kien ikun hemm. Għax il-ballijiet kienu jsiru f’ħafna postijiet. Iġifieri l-palazz tal-granmastru, it-Teatru Rjali, il-Manwel endikun kienu jorganizzaw xi ħaġa.

ACM 2: Il-Manwel kellek il-Berġa ta’ Provence. Għad għandek il-‘ballrooms’ sal-ġurnata tal-lum u għandek il-Kažin Malti. Iktar riċenti lejna umbagħad għandek l-‘Upper Secondary’, l-Ċivil fejn Misraħ San Gorg iġifieri kollha kienu jsiru.

Intervistatur: Participant ħeqq jiena nirringrazzjak.

ACM 2: Ħaġa żgħira.

Intervistatur: Grazzi ħafna minn qalbi. Skużani ħlejtlek il-ħin imma nirringrazzjak ħafna ta’ din l-intervista.

Appendix 6: Transcript 3 (MC1 – Carnival Master No. 1)

Transcription – MC1

Part 1

INTERVISTATUR: Nirringrazzjak Sur XXXXXX ta' din l-intervista li għoġbok tiegħu parti minna. Jien qiegħed nintervistak bħala Carnival Master u anka ukoll bħala float builder u inti li ilek għomrok u żmienek taħdem fil-Karnival fil-Belt Valletta. Grazzi. Hawn nibdew bl-ewwel domanda: xi jfisser il-Karnival għalik?

PARTICIPANT: Il-Karnival ifisser hafna affarijiet. Jien kelli l-ommi kienet waħda mill-aqwa hajjata t'hemm fi żmien tal-Karnival l-Belt u missieri kien jgħin biex jagħmel il-karrijiet. Jien kont żgħir u kont nitla' magħhom però meta lhaqt ċertu età kien aktar moħħni fil-futbol milli fil-Karnival. Ommi kienet tgħidli 'Ejja hawn tilbes kostum' u kienet tlibbisni. Minn hemm bdiet tal-Karnival.

Umbagħad għadda ċertu żmien, u z-ziju tiegħi, z-ziju Pawlu magħruf bħala l-Pampalun, kiwb heġġiġni biex nitla' miegħu. Jien għadtli, 'Isma' Zi, jien il-futbol inħobb' u qalli 'Anka jien inħobbu l-futbol.' Kont nilgħab bħala futboler fejn twelidt, il-Baviera. Kien jiġi waqt li nkun qed nilgħab jew nara logħba u jgħidli, 'Inti ġej?'. Kont ngħidli 'Issa niġi wara hawn.' Però kien hu li l-aktar heġġiġni għal dan l-interess fil-Karnival.

INTERVISTATUR: Fil-fatt kienu jgħidulu l-Pampalun għaliex kien goalkeeper tajjeb.

INTERVISTATUR: Grazzi, u meta tgħid dan, x'annu kien meta beda'?

PARTICIPANT: Dan ilhu naqa, qed ngħidu meta kelli madwar 14 jew 15-il sena. L-annu kien 1966, fil-WorldCup tal-Ingliżi. Għadni nista' ngħidlek it-tim kif kien, għadda ż-żmien.

INTERVISTATUR: Inti antiċipajtni hawn għaliex kont ser nistaqsik dwar min introduċiek għal Karnival. Biex nkomplu, missierek kien interessat fil-Karnival?

PARTICIPANT: Missieri ffissat kien. Però qatt ma għamel karru għalih u qatt ma deher għal-Belt. Dawk kienu jiġu xi nies minn tas-Sliema, tal-Buttuni kienu jgħidulhom, u waqt li kienu jistennewni kont inkun qiegħed nilgħab xi logħba futbol. North and Lady Button kien jisimhom, ta' Vince Tanti. Dawn kienu jiġu biex jiddiskutu fuq tal-karru għax huma kienu jqabbduna magħhom. Ommi kienet tħit u missieri kien jibni l-karru.

INTERVISTATUR: Jiġifieri qabel kien ikun hemm parteċipazzjoni sew minn barra l-Belt?

PARTICIPANT: Hekk hu iva, kien ikun hemm ħafna parteċipazzjoni, speċjalment bil-kostumi, kien ikunu veru sbieħ. L-antaċċoli kienu l-aktar, kienu jkunu waħda ħdejn l-oħra.

INTERVISTATUR: Jien lill Seychell niftakar ta' fejn San Duminku, kien it-tapizzar.

INTERVISTATUR: X'inhu l-rwol tiegħek fil-Karnival bħala wieħed li hu float master u li jibni l-floats?

PARTICIPANT: Fil-bidu ma tantx kont nagħmel affarijiet jien, qas kelli idea kif narma. Darba pruvajt xi ħaġa, binbi tren, aqta' kemm daħku bijja. Imma bħal kollox, jekk tieħu interess inti tidda' titgħallim kollox. Jien fil-Karnival issa kollox nagħmel, forsi ma tantx inzeffen għalkhemm xorta hemm l-interess fil-ħoss tal-mużika. Tkun qisek rabbejt widna għal dawn l-affarijiet u tidda tisma' l-melodija. Kont vantaġġjat minn kollox, però qatt ma kont dak il-bniedem kurżitajr. Kont nistenna u nistenna flok infittex jien imma xorta tgħallimt ħafna affarijiet għaliex dejjem middejt idejja biex naħdem. Kont bdejt billi nosserva lill ta' madwari jaħdmu fuq diversi affarijiet bħal welding eżempju, u meta jtilqu kont nmidd idejja u naħdem fuqhom jien.

INTERVISTATUR: It-temi tal-Karnival u t-tema tal-karri, kif toħorġu bihom?

PARTICIPANT: Ifhimni, aħna ġieli niltaqqgħu x'imkien u nintefgħu niddiskutu. Però qishom l-ideat jiġu waqt li qed tiddiskuti, huwa spazzju kreattiv u b'hekk jinholqu dawn l-ideat. Thares lejn xi ħaġa jew tkun qed titkellem u tiġik l-idea dak il-ħin.

INTERVISTATUR: Apparti dan l-isparc kreattiv, it-temi jiġu influenzati minn affarijiet soċjali? Eżempju affarijiet li jkunu għaddejjin minnhom il-pajjiż dak iż-żmien bħal affarijiet ta' sport, affarijiet politiċi? Qed ninduna li s-satira politika qisha reġgħet ġiet lura, ikun hemm effetti fuq il-Karnival minn dat-tip ta' bidliet fil-pajjiż, bħal pereżempju skambju ta' mexxejja politiċi?

PARTICIPANT: Fil-Karnival ma tantx jaffettwa dan. Forsi jkun hemm xi ftit bidliet fit-tema u jkun hemm xi żvilupp.

PARTICIPANT: Inti dejjem taħseb u tipprova tivvinta fuq affarijiet li qed jiġru, biex tara x'se taqlalhom fuqhom. Eżempju darba għamilt karru fejn kien hemm Simon Busuttil, Joseph Muscat u Claudette Pace. L-imsielet kienu siġġijiet ta' Claudette.

INTERVISTATUR: Eżatt, dak l-aspett umoristiku dejjem hemm. Inti taf aktar minni li fil-passat il-Knisja u l-partiti Politiċi kienu jinfluenzaw. Eżempju Mintoff meta kien qiegħed jiġġielek kontra l-Ingliżi uża l-Karnival biex iwassal ċertu messaġġi.

Jiġifieri l-Ingliżi, li ma kellhom l-ebda legat dak iż-żmien għal Karnival, kienu jiġu Malta biex jarawh għaliex ma kienx parti mit-tradizzjoni tagħhom. Għalkhemm ma kellhom l-ebda legat mal-Karnival, kienu ndunaw kemm dan hu kapaċi jwassal messaġġi b'saħħithom lill poplu Malti, speċjalment peress l-Maltin veru jhobbuh. Għallura kienu fethu idejhom biex il-Karnival jibqa' jsir u ġieli ntuzaw bħala messaġġi politiċi fil-Karnival.

PARTICIPANT: Fi żmien l-Ingliżi kienu jagħmlulna l-Kukkanja fejn kienu jagħmluha fil-Pjazza tar-Regina. Kienu jdendlu laħam, koxox, tjur. Min jilħaq kien jaqbad u jieħu, però din kienet ġabet lill poplu Malti mgewwaħ u neħhewha.

INTERVISTATUR: Il-Ġostra l-istess ukoll. Il-Kukkanja fil-fatt bdiet mill-Granmastru Zondardi, li kien maħbub ħafna mill-Poplu Malti, għaliex kien iħobb il-Karnival u dejjem kien jiftaħ idu mal-poplu, xi haġa rari f'dak iż-żmien.

INTERVISTATUR: Tiftakru l-Villaġġ tal-Karnival il-Belt f'Sant Iermu?

PARTICIPANT: Mela, jien kont naħdem fi tnejn differenti, fil-Mediterran u kelli ieħor. (Deskrizzjoni ta' fejn hu l-post)Konnha naħdmu fil-parti ta' fuq ta' Sant Iermu u mxejn l-isfel wara ftit. Il-post kien kollu pjanċi u għamilna xi snin naħdmu hemm qabel ergajna ċċaqlaqna. Imbagħad mort taħt il-Baviera jien, għax ma kienx aw positivet fejn taħdem. Il-Baviera taħt, int u nieżel il-fossa. Issa l-post li naħdmu fih hu verament tajjeb, il-Marsa.

INTERVISTATUR: X'kienu l-esperjenzi tiegħek meta l-Karnival kien jinħadem ġol-Belt? Kemm fil-parti ta' fuq, kemm meta mxejtu fil-parti ta' isfel. Eżempju kont tara daww il-Beltin li kollha kienu jiddedikaw ruħhom ħafna għal Karnival ta' kuljum. Għaliex fil-verità l-Karnival sena sħiħa kienet, ġimagħtejn wara li jispiċċa jkunu diġà bdew.

PARTICIPANT: Iż-żgħażaġh kienu kollox, qed nitkellmu madwar 30 jew 35 sena ilhu. Minn dejjem kont ngħidilhom jien, anka waqt intervisti, ibżgħu għaż-żgħażaġh. In-nies li kienu jaħdmu fil-Karnival, speċjalment il-Beltin, kienu jinsew kollox u jaħdmu. Issa l-kwalità tal-Karnival żdied ħafna, mhux biss mill-Beltin, imma għandna nies jiġu minn postijiet differenti fil-pajjiż bħal Fala-Qormi u Santa Venera. Il-biża' li ma ssibx lill xi hadd biex jgħamillek karrija m'għadiex hemm.

Niftakar fi żmieni meta konna nkunu l-maħżen aħna, konna nilletikaw bejnietna nipprovaw nagħżlu bejn futbol u Karnival. Dan ix-xogħol hu biežel u jtik kunflitti personali. Inti għandek ġurnata eżempju fejn tkun ix-xogħol lestejt u ħadt break, forsi mort logħba futbol għal xi sagħtejn umbagħad terġa' tiġi lura u tkompli.

PARTICIPANT: Mela, u dawk is-sagħtejn li inti tkun ħadt, tpattihom aktar tard. Is-sabiha hi wkoll li dan ix-xogħol ma tithallasx tiegħu inti, ħadd ma jieħu xejn. U inti ma tistax tobbliġa lill xi ħadd biex jiġi, jekk ma ġiex ma ġiex. Mhux se tgħidilhom, 'Mela ma ġejtx il-bieraħ?' u r-risposta tkun, 'Mela jien nithallas?'. Inti ħadt m'hu obbligat, jekk ma ġewkx u mintix se tlaħħaq, trid tara kif se tlaħħaq.

PARTICIPANT: Jien l-iskop tiegħi kien li nlestu l-karru mqar ġimgħa qabel, u f'dik il-ġimgħa nagħmlu festa kuljum! Festin għan nies li għenuni, festin għall-isponsors, festin mal-politiċi.

INTERVISTATUR: He nerga' mmur lura fuq kif kien jinħadem il-Belt il-Karnival. Ma taħsibx li f'dak iż-żmien kien hemm aktar għaqda bejn il-Beltin? Aspetti li kienu joħorġu s-sbuhija tal-komunità u tal-għaqda tal-Beltin, jew xorta kien ikun hemm dik l-aspett ta' kompetizzjoni?

PARTICIPANT: Fil-Karnival ma tantx hemm wieħed jgħin lill ieħor. Il-perspettiva kienet aktar kulħadd jaħdem fuq tiegħu, dak il-karru tiegħek u dan tiegħi. Ovvjament kienu jitekellmu flimkien. Sant lermu però kien hemm sens ta' familja, eżempju meta kulħadd kien ikun qed jaħdem u għaddejja xi logħba futbol il-Belt, dejjem kont tara nies joħorġu fil-gallariji, jitgħannqu u jifirfu flimkien bħala komunita meta jkun hemm xi gowl.

PARTICIPANT: Hekk hu, imma fl-aħħar mill-aħħar inti trid tiftakar li qed jikkompetu miegħek ukoll.

Part 2

INTERVISTATUR: Meta kien jinħadem il-Karnival ġol-Belt u wasaltu lejn l-aħħar, iċ-ċelebrazzjonijiet tal-Karnival qiegħdin fil-qrib, kif kienu jħossuhom in-nies f'dak il-perjodu meta wasal iż-żmien biex jeżibixxu li għamlu, kif kienet tkun l-atmosfera fil-Belt f'dawn il-jiem?

PARTICIPANT: Fi żmien l-antik il-Belt kienet tkun ippakkjata b'ħafna nies u briju speċjalment peress li ma kienx hemm dak il-lussu ta' tmur fejn trid. Issa l-Karnival qisu qed jerġa' jiġbed ħafna nies lejha għaliex kien qisu batta daqsxejn. Minix qed ngħid li ergajna wasalna fejn konna qabel però n-nies u l-interess qed jiżdiedu. L-interess qed jikber speċjalment fejn jidhru l-ilbies. Fl-antik biex tilbes kont tiddoba xi haġa, illum le. Illum in-nies qed iħitu l-kostumi tagħhom, qed ikun hawn kompetizzjonijiet tal-kostumi, u b'hekk f'dan l-aspett qisu reġa' ha r-ruħ. Qabel fi żmieni kienu jħallsu 60-80 maltin, daż-żmien issa biex tagħmel

kostum jiġik madwar elf ewro speċjalment meta jiġi l-materjal. Ikun kostum ta' kwalità tajba ovvjament, b'ħafna materjali differenti.

INTERVISTATUR: Eżatt. Nerga' mmur lura għall-atmosfera, kif kienet tkun din l-atmosfera meta n-nies qed joqrob l-Karnival? Il-Beltin espeċjalment li sħabhom jew tal-familja kienu jkunu ilhom għaddejin biex ilestu kolloxx?

PARTICIPANT: Il-Beltin u mhux huma biss kollha kienu jkunu ħerqana jistennew il-karrijiet ħerġin. Kienu jifirħu u jistagħġbu bil-kostumi li hemm. L-interess kien ħafna. Issa, għalkemm mhux ngħidlek li naqas, il-Karnival qed isir f'ħafna pajjiżi differenti li jagħmluh fil-bliet tagħhom. Il-Beltin dejjem kienu jifirħu bil-Karnival, u anka ma' xi logħba futbol, kien ikun qisu Karnival ieħor. Jien ilhi narma mis-sena tas-73 il-karru tal-plejers, darba biss ma għamiltux għax kont qed naġdem fuq karru diġa. Il-Beltin il-Karnival kienu jħobbuh u għadhom iħobbuh.

INTERVISTATUR: Qabel il-Karnival kien verament spontanju, u ħafna briju spontanju. Meta kont żgħir fi żmien niftakar, min jagħti xi trikki trakk taħt xi ħadd. Kien ikun hemm ħafna affarijiet spontani li din qisha qed tonqos issa.

PARTICIPANT: Iva, kien ikun veru spontanju. Darba niftakar ġietni l-idea li l-kanun tal-karti nużawh biex nisparaw il-ħelu fil-pjazza, tista' timmaġina t-tfal kemm kienu jifirħu u jtilqu jiġru mill-ġenituri. Kienet tajba però ftit perikoluża. Jien ma niftakarhomx igaraw il-perlini pero kienu jagħmluha. Fil-Karnival antik kont nieħu gost nara l-karrettuni, eżempju niftakar wieħed bil-karru u jinħasel fil-banju. Nqatgħu dawn il-karrijiet u naqas l-isponjanju.

INTERVISTATUR: Il-Karnival tan-Nadur li hu spontanju, x'taħseb fuqu?

PARTICIPANT: Iva mort. In-Nadur konna tlajna għaliex tawna invit federazzjoni u tellawna hemm hekk. Għamilnilhom karru apposta, u meta kienu rawh iġġennu. Illum il-ġurnata l-karrijiet tagħhom aħjar minn Malta. Nies jiġru warajna bil-karru, ħadu ħafna gost bih kienu. FI-85 umbagħad bdejna ntellaw l-karrijiet Għawdex, kienet sabiħa wkoll. Konna nitilgħu wara r-riżultati tal-Karnival.

INTERVISTATUR: Liem huma daww il-postijiet li l-aktar tassoċja mal-Karnival fil-Belt? Eżempju, tista' tgħidli r-rotta li kontu tieħdu qabel ma teżibixxu ruħkhem, kontu tieqfu xi post partikolari?

PARTICIPANT: Aħna konna nitilgħu eżempju minn Sant Iermu. Nitilgħu hemm, tgħaddi minn fejn il-mandraġġ fejn l-Excelsior hotel u tasal hemm, u tibda' dieħel lejn il-Belt. Kien hemm min jibqa' tard u

jgħaddi minn Strada Merkanti. Kien diġa' jkun qed jarma fil-knisja tal-Madalena u kien jaqbad u jgħaddi minn Strada Merkanti.

INTERVISTATUR: Hemm ma kienx hemm xi kuċċiera?

PARTICIPANT: Iva, però aktar il-bogħod. In-naħa tan-Knights Hall kien jintuża bħala post tal-armar ukoll. Dar il-Mediterran ukoll, minjaf kemm ġrejna fih dak il-post, l-injam fil-fatt konna nieħdu mis-saqaf aħna. Ġo Dar il-Mediterran fejn is-Sagra Infermerija.

Hemm minn fejn kienu jidhlu eżatt kien il-biċċa antika, umbagħad li nbena wara kollu ġdid. Iz-ziju Pawlu kien għamel żmien mar hemm. F'dak iż-żmien meta mxejna għal dar il-meditteran kien ikun hemm madwar 3 karrijiet, li kollha jridu joħorġu mill-bieb, qabel ma konna l-Akkademja dan.

Wara hemm ħriġna, jien mort narma dak ix-xogħol tal-Buttuni u z-ziju Pawlu kien mexa lejn il-Furjana. Umbagħad mort taħt il-Baviera fejn tefgħu x-xogħol tiegħi, umbagħad l-Ivans.

INTERVISTATUR: Liem kienu l-aktar postijiet li kienu addattati għal Karnival? (In-Knight's Hall, naħa tal-Akkademja Sant Iermu fuq, in-naħa ta' Sant Iermu isfel, Sacra Infermeria, l-Excelsior, quddiem id-dar tal-Pampalun).

PARTICIPANT: Ġeneralment anka fl-aħħar meta il-Pampalun spiċċa ma jstax jitle' il-pjazza. Għalhekk kienu jmorru quddiem id-dar tiegħu wara li jkun spiċċa mill-isfilata u kienu jagħmlulu ż-żifna filgħaxija, madwar il-ħdax ta' bil-lejl. Kien emozzjonat ħafna peress li għamel il-Karnival marid. Jien niftakar aħna u tilgħin mill-mandraġġ kulhadd kien ikun fit-twieqi jħarsu lejna, inxejrlhom. Kienet sabiħa ukoll. Wara konna ninżlu lejn l-Excelsior, hemm kienet tkun naqa iebsa għax kienet telgħa bhekk konna niħduha bir-rankatura. L-istess haġa t-triq ta' Kastilja, imma hemm kienu jieqfu kollha wara xulxin, u ovvjament din kienet tkun ħafna aktar diffiċli biex itella' kollox. Inti ma tistax toqgħod wieqaf f'telgħa, jekk allaħares jmurlek il-brake.

Jien kont nitla' biss meta l-karrijiet kien telgħu t-telgħa kollha. Għaliex immaġina tkun warajhom u jiġri xi haġa ħażina, x'inkun nista' nagħmel? Darba minnhom ġrat din lill kuġin tiegħi, kif wasal fejn il-McDonalds u ħdejn it-telgħa tal-każin ta' La Vallette. Kienu waqfu fid-dawra u għal ftit ma telgħax. Umbagħad tajnih rankatura u tela'.

Darba oħra l-istess haġa fejn l-MMU antika, Strada Merkanti fejn Anastasi. Kien hemm id-diesel mal-art, l-karru beda' nieżel u ċempilna lill pulizija. Jekk anka titlaqlek rota waħda jinżillek lura. Fil-fatt wara dan qas ħallew l-imwejjed jibqgħu barra waqt li jkunu għaddejjin l-karrijiet għax jekk jinqala' aċċident allaħares qatt f'dawk in-nies kollha tkun straġi.

Meta kellna is-satira l-ewwel darba, allajaħfirlu Leslie. Leslie u jien nieżlin jiġifieri kienet saret il-prattika li niclearjaw li hemm quddiemna, kienet għamlet ix-xita. Biex nisjegalek aħna konna tlajna mill-maħżen

dritt lejn il-pjazza. Din in-niżla b'żiemel, kif wasalna quddiem l-Anglo qalli dan mhux fuqi qiegħed u biex nersqu.

PARTICIPANT: Pereżempju anka biex nduru, għandna ġiex tidwiriet, waħda ta' San Ġwann, kienu jneħħu n-nies. Dan għax kien ikollu jdur 90 degrees.

Part 3

MC1: Il-karru għandek qisu platform fuqu u daqs ta' karru u jdur 360. Ġifieri inti qed tara t-trailer jibqa' dritt waqt li l-karru kollu qed idur. Issa dik aħna nużawha biex nibbilanċjaw il-piż u biex ittih direzzjoni wkoll, ħalli ma jaħbatx mal-ħajt. Għax jekk it-trailer idur il-karru ħa jaqbeż minnu u jaf jeħillek mal-ħajt u jekk jeħillek ma jinqalax. Waqt li qed iddur in-niżla għandek ħafna affarijiet li trid toqgħod attent għalihom, il-karru, iż-żiemel, il-brake.

INTERVISTATUR: U meta tkunu qed tiddiskutu mal-pulizija ux se jagħmlu l-barrikati jifhmu?

PARTICIPANT: Dejjem insibu kooperazzjoni pero meta tkun qiegħed fi triq hekk l-staff tiegħek irid jaħdem.

PARTICIPANT: Illum iva ġieli jidderiġuna huma jew l-organizzaturi tal-Karnival però meta jgħiduli hekk ngħidilhom li responsabbilita f'idhom issa. Imma ħafna drabi meta nkunu aħna tal-esperjenza jgħidulna mexxu mexxu. Fil-fatt hemm ċertu nies bħal Oscar Curmi, Il-Banoċċ, Charlie Curmi, dawn jidderieġu huma minħabba l-esperjenza.

INTERVISTATUR: Meta kontu tgħaddu minn quddiem il-każini tal-baned kontu tagħmlu xi ħaġa speċjali?

PARTICIPANT: Le xejn ta.

INTERVISTATUR: Forsi kienu jilqgħukhom b'xi mod?

PARTICIPANT: Le xejn ta'. Forsi konna ngħaqdu t-tim u kollha nieħdu xi drink, qisha tradizzjoni. Minn x'hin tibda' minn Kastilja sal-aħħar tas-show, kull bar li nsibu minn meta nibdew konna ngibu drink. Konna ninqasmu gruppi, grupp imur u grupp jibqa' mal-karru. Umbagħad jiġu lura u npartu. Jien minn x'hin jibda sa x'hin jispiċċa ma niċċaqqaqx minn mal-karru.

Kien hemm perjodu fejn qas kont inkun magħhom, kienu jċempluli u qaluli 'XXX fejn qiegħed?' 'Għadni d-dar jien.' 'Ejja ta', f'daqqa waħda inkun qed nitma l-qtates u l-karru jkun fejn it-teatru l-imwaqqa.

Fejn il-pjazza ġifieri. Umbagħad niltaqgħu ma tas-sound u miegħu naraw ux kollox ok. Għax dan tas-sound ikollu konvoj warajhu jrawwem il-kuraġġ, tara n-nies fil-kantuniera u kulħadd jiġri lejha.

INTERVISTATUR: Dar-raġel jien naħseb ma jġix mill-bidu nett biex ma jtellifkhomx u għax jafdakhom.

PARTICIPANT: Jien deċiżjoni dejjem magħhom ħadta, imma aħjar hekk għal kwiet kont ngħidilhom.

XXXX kien jikkmanda waqt li qed naħdmu l-karru, mhux jikkamnda l-veru l-kelma, kien jagħti l-artistic direction. Kien jgħidielek bil-kwiet, qatt ma kien jaħtaf. U kien ikollu raġun ħafna mid-drabi. Pero umbagħad meta kien jasal biex noħorġu l-karru, l-ewwel nett XXXX rari rajtu joħroġ mal-karru għax dak l-iżjed diffiċli għalih. Kulħadd ikollu r-responsabbilita tiegħu, jekk wasal dak li jsuq il-karru, hu se jgħidilna x'nagħmlu. Min jżarma, min mal-bieb, kulħadd bid-direzzjonijiet tiegħu.

PARTICIPANT: Kif nar l-karru ħiereġ qisu ħa tiżżewweġ it-tifla.

INTERVISTATUR: Peress li l-Karnival wara kolloxx hi festa reliġjuża, meta pereżempju kontu tgħaddu minn quddiem il-Katidral, jew San Duminku, jew ximkien ieħor, jew fil-ġurnata qabel il-Karnival, kontu tagħmlu xi ħaġa mal-knejjes?

PARTICIPANT: Kważi kważi fil-Karnival il-knejjes mhux se ngħid ma jagħtux kas imma.. Darba minnhom kienu ġabu xi nisa barranin li kienu mqaċċtin u Kastilja l-pulizija qalulhom hawn ma tistgħux tidhlu l-Belt għaliex kollu knejjes.

Naħseb l-unika affarijiet li għamilna mal-knejjes jew ma' festi, inkunu mistednin minn festi barra l-Belt li jkollhom il-ballijiet tagħhom biex aħna nagħmlu ż-żifna tagħna fihom. Ħal-Tarxien darba eżempju.

INTERVISTATUR: Kienet tigri l-Belt din il-ballijiet?

PARTICIPANT: Le l-Belt le għaliex aħna nkunu bieżla minħabba l-Karnival, jien ta' San Pawl ngħidilhom jien għandi il-karru tiegħi. Darba kienu saru l-Manoel imma nqatgħu l-ballijiet, imma mhux għal kumpaniji tagħna.

INTERVISTATUR: Kienu jagħmlu l-ballijiet?

PARTICIPANT: Ballijiet tagħhom stess ġifieri, Meta għamilt dak il-karru u kellna problema ħabba s-sound, imma jien dakinhar il-Kažin Malti, n-nies kienu marru jkomplu n-naħa l-oħra.

INTERVISTATUR: Inti lqatta' fuq rasu l-musmar, fi żmien il-kavallieri, il-ballijiet, l-ewwel nett kienet issir l-isfilata biex il-Granmastru juru kemm hu potenti u x'naf jien. Pero fil-palazz kienu jsiru l-ballijiet tal-granmastru, u meta gew l-Ingliži għalkemm ma kellhomx rabta mal-Karnival kienu jagħmlu l-ballijiet u kien jagħmlu l-veljuni.

PARTICIPANT: Il-Phoenicia ukoll.

INTERVISTATUR: Fi zmien l-Ingliži pero kien hemm il-kazin malti, it-teatru l-imwaqqa', r-Royal Public House fejn kienu jsiru l-ballijiet, il-Manoel li kien it-teatro pubblico umbagħad sar il-manoel fi żmien l-Ingliži, l-palazz tal-granmastru. U ż-żifniet li kienu jsiru kienu jkunu english country folk dances pero umbagħad bdew deħlin id-danza maltin, l-old folklore malti. Kien hemm gvernatur ingliż li tant kien jobgħod il-Karnival li ried ineħħih. Il-poplu Malti qam kontrih u neħħa dik id-deċiżjoni tiegħu. Il-mara tal-gvernatur biex terġa iġġib is-simpatija tan-nies bdiet idaħħal id-danza maltija fid-danza li kienet issir fil-palazz tal-granmastru, biex terġa' iġġib il-poplu lura mal-Ingliži. Għalekk dejjem intuża il-Karival politikament, bħal Duminku Mintoff, li meta iġġieled mal-Ingliži kien beda jieħu sehem fil-Karnival bħala Malta Labour Party pero imbagħad il-kompetizzjoni tiegħu fil-fosos tal-furjana ma kienux iħalluh jagħmilha. Il-knisja eżempju meta Mintoff ried jagħti ċertu messaġġi kontra Mikiel Gonzi wara l-interdett. Il-Karnival kien jintuża biex jagħti messaġġi peress li kien jilħaq il-massa, kienu kampanji kbar. L-aħħar mistoqsija, inti l-Karnival kif għenek tikber bħala raġel u bħala persuna?

PARTICIPANT: L-interess hux, tmidd idek u tagħmel xi haġa. Jien darba kelli ħabib u kont mort u kont qed nara jiżbogħ u mort warajh biex nara x'inhu jagħmel u qalli mur iżbogħ bl-abjad. Dik ħadmet u għadha sal-lum.

INTERVISTATUR: Inti imma l-Karnival għenek żgur għax tgħallimt ħafna ħiliet, bħal welding, iż-żebgħa, l-ħadid, l-injam.

PARTICIPANT: Jgħinlek il-moħħ għax tibda taħseb ma nagħmiliex ma nagħmiliex imma inti tgħid ħa naħseb fuqha biss biex idawwarha. Il-moħħ dak il-ħin biex titgħallem xi haġa jieħu interess. Jien skola xejn ma naf, lanqas nikteb. Imma fejn nieħu interess nasal. Issa qabel tlaqt kont id-dar għax nhar il-Ħadd għandi tifel jagħlaq sena. U pinġejtlu l-iljun tal-Belt.

INTERVISTATUR: Jien nemmen ukoll li kabbrek il-Karnival XXXX, laqqak man-nies u tak ix-xogħol. Provdielek il-ħobża ta' kuljum.

INTERVISTATUR: Jekk kellek tgħid mela, x'timbru tah il-Belt il-Karnival, timbru li aħna bħal nies nafu niċċelebraw, li nafu naħdmu flimkien, il-Karnival estenda ruħu għal affarijiet oħra bħal teatru fil-Beltin, li narmaw meta jkollna il-futbol u niċċelebraw, li noħolqu satira meta nirbħu l-liġg eżempju nagħmlu il-funeral. X'tara inti bħala persuna li ilhek taħdem fil-Karnival dawn is-snin kollha?

PARTICIPANT: It-timbru hu li tifel jinteressa ruħu fil-Karnival, u meta tinteressa ruħa persuna importanti ħafna għax il-Karnival iżommok il-bogħod minn ċertu affarijiet. Dak li jkun li jitfa' rasu għal Karnival, il-Belt kburija li kellha nies, għandha nies, b'hekk il-Belt tibqa' bilfors, aħna meta nisimaw li l-Karnival iridu jneħħuh mill-Belt inweġġgħu, ngħidu għala? Imma dik li ngħidlek jien, aħna kburin li l-Karnival għadu jsir il-Belt.

INTERVISTATUR: Allavolja m'għadux jsir armar fil-Belt imma xorta għadu jeżisti fil-Belt?

PARTICIPANT: Issa kull ma nixtiequ, mhux jien issa imma ż-żgħar. Li jgħinuhom sew biex forsi jkollhom xi post fejn jaħdmu sew, il-villaġġ. Għax jien kont naħdem sant iermu fl-85, kien hemm ħabib tiegħi li qiegħed mistrieħ qalli s-sena diehla jkollha l-imħażen u dawn għadhom ma waslux. Dak ikun l-isbaħ rigal għal dawk li jaħdmu.

INTERVISTATUR: Inti tarah li jerga jsir il-Belt il-villaġġ?

PARTICIPANT: Le le, ma jistax jkun. Il-Marsa fejn isir hu tajjeb. Issa naraw meta. Nixtieq għax ġid għal kulhadd. U qabel il-Karnival konna nagħmluh b'xejn imma l-lum flus kbar, mill-isponsors, li allahares ma jkunux huma. Narma palkijiet jien u eżempju nieħu tnejn min-nies miegħi ntihom xi haġa. Eżempju ħdimna ieħor karro ftiit ilhu tal-Pride u qbadt u ħallast lill wieħed u lill ieħor. Dawk qas jiħduhom huma għax nispiċċaw nixtru mutur bihom. Kull ma rrid inżid hu li naħseb li l-Karnival, il-point of view tal-Belt. Naħseb li jgħaqqad ħafna l-Belt. Kif jasal il-Karnival kulhadd flimkien mhux nimpikaw.

Appendix 7: Transcript 4 (MC2 – Carnival Master No. 2)

MC2 – Transcript

INTERVISTATUR: Grazzi talli ġejt XXXX, jien se nkun qed insaqsi surmast bħalek xi mistoqsijiet. Se nibda bl-ewwel domanda, inti xi jfisser għalik il-Karnival?

PARTICIPANT: Ovvjament il-Karnival ma ngħidx li hu ħajti imma kważi hu ħajti. Fis-sens li jien ta' età żgħira ħafna, ta' età ta' tlett snin, kont immur għand in-nanna tiegħi Ħal-Qorrm, u Ħal-Qorrm kien magħruf għad-dekorazzjoni u l-karretuni antiki, li ma tantx għadna narawhom. Illum il-ġurnata miżewweġ għandhom, ma' ta' min kien jagħmilhom. U ta' età żgħira, ta' tlett snin konna mmorru għand Gużeppe Zerafa, jgħidulu l-Prince, li illum ma għadux magħna. Dan kien jiġbor it-tfal kollha tar-raħal u jiġbidhom lejn il-Karnival, kien itellagħhom fuq il-karretuni u l-karozzini u konna nitilgħu l-Belt u nieħdu sehem ukoll fl-iSfilata. Jiġifieri ta' età żgħira ħafna kien jiġi jieħu permess mingħand ommi u jgħidilha, 'Isma' lit-tifel se nieħdu magħna l-Karnival u ngibuh filgħaxija.' U niftakar ħafna ommijiet jistennew lill Gużeppe bit-tfal, umbagħad kien jagħmilna ikla filgħaxija bil-laħam taż-żiemel, affarijiet tradizzjonali. U minn hemm qisu nibet il-Karnival, u b'hekk inti tibda filli tmur tirkeb, filli tmur iddellek xi karta, filli jgħamillek xi forma u tmur tiksija, jien għamilthom kollha dawn.

Ta' età ta' ħmistax-il sena meta bdejt nifhem aktar il-Karnival, bdejt infittex li nidhol bi sħab ma' xi ħadd, ma' xi ħadd għaliex ma tistax tidhol waħdek qabel tagħlaq it-tmintax. Allura kelli qisu t-tieni isem, konna għamilna karretun dekorat b'isem Gużeppe u t-tieni leader kont jiena.

Ta' tmintax-il sena bdejt infittex triq oħra, bdejt nara li l-affarijiet qed jevolvew, qed nieħu aktar interess, u qed issir passjoniu nagħti aktar ħin. Bdejt l-ewwel darba ma' xi ħadd mill-Belt, Ronnie Spiteri, u armajt mill-ewwel set maskaruni li kienu tiegħi, u Ronnie kellu karru dak iż-żmien imma konna fl-istess maħżen. Konna morna tajjeb, bil-maskaruni ħadt l-ewwel u Ronnie kien ġie t-tieni bil-karru. U niftakar fil-karrijet trionfali kien jibrilla wieħed Norman Hill, kien għadu se jibda' rewwixta sħiħa f'dawk li huma karrijet trionfali wara Nenu taż-Żejtun għax niftakar ir-rekord kien f'idejn Nenu, kien rebaħ xi għaxra wara xulxin. Umbagħad niftakar bdiet l-era taċ-Ċićċo, u kont għadtli li nixtieq immur miegħu. Qalli le u biex ma nitlaqx lill ziti, kont diġà tlaqtli għal xi sena liz-ziju u għadtli. Qalli din se tiġi minn jheddek mhux għax ħadtek jien, għax iċ-Ċićċo hekk tal-punt. Umbagħad minn hemm bdejt u kelli l-golden days tiegħi fejn bdejt ħafna novitajiet ġodda li illum nixtieq li mhux qegħdin hemm.

INTERVISTATUR: Missierek kien iħobbu l-Karnival?

PARTICIPANT: Le.

INTERVISTATUR: Jiġifieri ma kinitx mill-missier għall-iben.

PARTICIPANT: Le però omni iva kienet tħobbu għaliex trabbiet fl-istess triq ma' Ġużeppi u hemm kien jagħmel il-karretuni u l-karrijiet. Jien kont nitla' għand in-nanna n-naħa l-oħra biex immur nagħmel il-Karnival għax jien kont noqgħod il-Parti ta' San Bastjan u kont immur il-parti ta' San Ġorġ. Wara l-iskola dejjem kont immur għand in-nanna bir-rota, biex immur fil-maħżen tal-Karnival.

INTERVISTATUR: Illum inti meqjus bħala wieħed mis-surmastri tal-Karnival, tal-era l-ġdida. It-temi tal-karrijiet kif toħorġu bihom?

PARTICIPANT: It-temi tal-karrijiet joħorġu bihom bażikament il-partecipanti. Illum sirna naraw temi naqra aktar motivati minn ta' qabel, qabel kienu jaqbdu stejjer tat-tfal, illum naqsu ħafna u kienu jaqbdu l-pajjiżi, eżempju l-Amerika u r-Russja ġġieldu, iltaqgħu fil-Karnival u għamlu ħbieb. Is-sistema tal-pajjiżi kienet tema komuni fl-antik. Illum saru jagħmlu tema naqra aktar originali u jduru magħha. Tkun qed tiftaħ aktar hekk għax ma' pajjiż tkun marbut, però jekk toħloq storja ikollok ċans tibni u tiffirma l-elementi kollha li jiffurmaw karri. Imma dejjem ikun hemm xi tema originali, però meta jiena fl-ewwel sena tiegħi ridt nintroduci s-satira ma kienux ħallewni mal-ewwel għaliex kienet is-sena tal-elezzjoni. MarioDeMarco kien bagħat għaliya u qalli ejja naqbzuha dis-sena, mhux għax kien kontriha għax rieda hu ukoll, kien bagħat l-Owen Bonnici u iltaqgħu fuqha, tkellmu fuqha u ftiehmu. Jien kont għadtilhom jitle' min jitle' bħalissa qiegħed infittex tema oħra u ridt li niftħu aktar u bdiet is-satira fil-Karnival. Fit-2013 bdiet is-satira, ma kien hemm l-ebda liġi kontriha din.

INTERVISTATUR: Il-Karnival anka fi żminijiet passati kienu jużaw il-Karnival biex jagħtu messaġġi politiċi għaliex ovvjament dan kien ikun il-festa li tappella għal massa, l-poplu kien imur il-Belt. Dak iż-żmien il-Karnival kien jappella għal kulħadd.

PARTICIPANT: L-ammont ta' nies tal-Karnival kien ikun inkredibbli qas għadek tara hekk, u eżatt kif qed tgħid inti l-messaġġ kien se jasal ħafna aktar imma b'mod aktar grottesk u nejjeiki.

INTERVISTATUR: Apparti s-satira, tħoss li meta jinholqu ċerti temi, xi organizzazzjonijiet tat-temi toħnoq fuq dik l-isponjaneta li kien ikun hemm qabel fil-Karnival. Għaliex Karnival għaliya jrid ikun spontanju, mhux bħal dak li nafu illum u lanqas tan-Nadur, imma li jsiru il-fares dak il-ħin.

PARTICIPANT: Bla dubju ta' xejn qed naqbel miegħek, inbidel iż-żmien u din se ngħida ħafna. Iva l-isponjaneta spicċat, parti mit-tort intih anka lili nnifsi għaliex illum hemm ħafna regolamenti biex isiru l-

karrijiet u anka żfin, dejjem qed torbtilhom idejhom. Anka x'tagħmel fuq il-karrijiet, qabel sempliċiment kienu qisien imma llum anka ħabba safetey measures hemm ħafna proċeduri min-naħa tal-organizzazzjoni.

Semmejt il-karrozini u karrettuni, dawk kollha spontanji kienu jkunu. Minjaf kemm il-karretun għamilt u konna noħorġu b'wieħed f'tank tal-ilma jinħasel ġo fih. Illum ma ssib lill ħadd li jagħmilha, jien għad għandi xewqa sal-lum li nsib karretun u ndaħlu fl-isfilata. Kienu jtuk karrozzin biex tarma' l-pupi fuqu, illum ma jtuhulekx.

INTERVISTATUR: Jien niftakar il-karrozini bil-koki b'borma kbira u wieħed ġewwa u jipprovaw isajruh.

PARTICIPANT: Iva minn dawn għad fadal ftit in-Nadur, imma Malta dal-aħħar ħames snin reġa' beda l-Karnival ta' Ғal-Għaxaq li hu spontanju. Qed jikber u jieħu aktar forma kull sena li hi xi ħaġa li kuntent biha. Issa eżempju ngħidu spontanjeta, kien hemm il-logħba tal-kukkanja li kienu jsibu n-nies mit-triq u jtilgħu mal-arblu, dan tinsieħ fi żmien ta' faqar u ġuħ, żmien l-inglezi. Kont titla' mal-arblu biex tieħu biċċa laħam jew frott, dik kienet sfida, dawn kienu jsibu nies mit-triq, ġieli kienu jtilgħu ħamsa. Illum minħabba safety measures lanqas tagħmilha l-kukkanja ma tista', l-insurances tagħha huma out of the blue, ma ssirx. Jew inkella jħallik tagħmilha u tkun trid responsabbli ta' kollox. U l-insurance tagħha, wara l-incident ta' paqpaqli ma għadu jissogra ħadd. Illum jien maċ-Ċiċċo, tlett sulari u nofs għoli nies imdendlin minn daharom konna nagħmluhom. Tabqez persuna mill-bieb il-Belt imdendla fuq karru, illum ma tagħmiliex. Illum aktar minn tliet piedi għoli u qbadt u niżżiltu ma tagħmiliex. Tagħmel sens, iva tagħmel sens, jekk allaħares qatt jaqbad karru kif ġieli qabdu, għidli bi tlett sulari u nofs kif se tniżżel persuna minn hemm, għandek in-nisa u t-tfal tagħna hemm. Illum ma tagħmilhomx. Jien kont ivvintajthom u kont il-perċimeż, għalhekk inbidel u l-ispanjanju inqata', għax issa qed ngħidlek trid tagħmel hekk u hekk u hekk kif tista' tkun spontanju. Għalhekk qed ngħid parti mit-tort hu tagħna imma anka minħabba iċ-ċirkostanzi tal-lum li huma differenti.

INTERVISTATUR: Baqa' Malti l-Karnival?

PARTICIPANT: Ma baqax malti, li dal-aħħar tlett snin ħadt stand, li anka żfin malti ħarab u telaq 'l hemm. Fis-sens li jekk irrid nagħmel kostumi jew xi vjolin qabel kont nagħmlu bil-foam u niskih bil-foam, illum jagħmlulek materjali oħra qishom kostumi tal-ġimgħa l-kbira, jew jixtrulek ir-rix mill-Brazil, qabel ma kontx issibhom dawn, qabel kollox Malti, kollox maħdmu bl-idejn. Aħna introduċejna sezzjoni li ngħidulu il-kostum Malti, l-kostumi li nħadmu mill-1975 san-90's. Nista' ngħid li issa hemm kumpanija li se jibdew jagħmluh, hemm regolamenti ċari ħafna li trid terġa headress tal-kartapesta, rix ma jkunx hemm, motifs lanqas bħal dawk tad-deheb, li jagħmlu bħal venezja. Aħna ħa nkunu iebesin immens biex dak li hu tagħna u li fadal minn tagħna ma nitilfuhx. Mhux ngħid li l-oħrajn mhumieħ sbieħ għax huma kostumi

veru sbieħ. Imma dak li hu Malti li fadal ftit u mhux se nżommuh se nispiċċaw nitilfuh. U ma rridx inkun dak l-artistic director li tajjart kollu li hu Malti. Imma nerga ngħid kollox inbidel, ħafna affarijiet mgħadux isiru. Illum kumpanija taż-żfin jekk trid veru tikkompeti mal-ewwel tlieta tiġik 80 elf ewro. L-element tal-kompetizzjoni u żgħażaġħ ġodda barra l-Belt. It-tapit tal-Belt issa ħaduh, kumpaniji mill-Belt qas tgħodd 4. Meta daħlu postijiet oħra daħlet mentalita ġdida li huma influenzati mill-festa. Ikollhom ħafna fundrasing biex jiffinanzjaw il-kostumi, dawn bil-waiting list biex tiżfen magħhom. Ħafna wegħat għalija dan.

INTERVISTATUR: Ma tħossx li l-kommerċalizzazzjoni żejda qed ineħhi xi valuri antiki tal-Karnival?

PARTICIPANT: Bla dubju ta' xejn, jien rajt videos antiki, għandi 48 issa, jien ilhaqtu l-Karnival kif kien. U ngħidlek kien ikun spettaklu aħjar għan-nies. Għax inti meta tkun spontanju u iddaħħak u tagħmel xi ħaġa spontanja ħa tidħak żgur. Illum mhux se tidħak jekk tara xi żifna, l-element brijuż u Karnivalesk intilef, fil-karrijiet kienu jagħmluhom fit-triq, issa trid tmur fil-pjazza tħallas biex tara l-karru jinfetaħ. Mela inti n-nies tat-triq x'qed ittihom? Xejn. Issa dawn l-aħħar erbgħa snin il-punti qed jagħtuhom fit-triq, biex inti tagħti kollox li tista' waqt li qiegħed fit-triq, meta nitkellmu fuq intepretazzjoni, originalita u briju. Inti jekk tneħhi l-briju se jiġi funeral, mela kif tista' tneħhi l-briju fit-triq biex tagħmlu biss fil-pjazza. Fejn qabel kien isir show ta' 6 sigħat u tidhol fi pjazza vojta għax ħadd ma jrid joqgħod bilqiegħda jara dak it-tul kollha. Dis-sena issa shows sa sagħtejn u sagħtejn u nofs biss. Żidt aktar serati, bħal Ħadd filgħodu, imma għallinqas tidhol u tara mimlija bin-nies, u mhux il-pjazza biss għax dik it-tieni għalija, l-ewwel huma n-nies tat-triq, jekk tneħhi l-briju mit-triq ma jibqa' xejn. Ma rridx inkun jien li nneħhi l-valuri kollha tal-Karnival. Jien fil-kumitat tiegħi għandi lill Ġorġ Zahra li kien jieħu sehem żmien ilu, li dan hu bniedem hu right hand tiegħi. Dak li hu originali tal-Karnival malti dejjem nippruvaw insibu kompromess biex ma jintilifx, jirnexxielna? Mhux dejjem. Intilfu ħafna affarijiet, imma qiegħed nipprova biex dak li fadal inżommuh. Għax jekk jintilef hu, nemmen li l-Karnival għalkemm sploda bl-ideat u orgnaizzazzjoni u finanzi, xorta jieħu daqqa la l-Karnival għandu storja rridu nkomplu fuq dik l-istorja biex jibqa'.

INTERVISTATUR: Inti minn ħal-Qormi però meta kien jinħadem il-Belt il-Karnival, għandek esperjenza tiegħu?

PARTICIPANT: Għandi esperjenza tiegħu meta kelli maħžen tiegħi personali u ħaduhuli, inżilt il-Belt u nżilt fejn Santlerrmu, hemm hu vera tal-Karnival. Min hu passjonat, hemm li kont tara dawk il-karrijiet kbar ħerġin minn ġo bieb ta' erba' piedi, minn hemm rajna meravilji kbar. U rajna nies minn hemm li tgħallmu s-snaġġa', jien ngħidha dejjem, l-Karnival hu l-akbar skola ta' arti f'Malta għax għandek minn kollox, min jiweldja, min jgħaddi d-dawl, min jagħmel il-kostumi, min iħit, jagħmel it-tafal, dawn artisti jiġu. Ibni qatt ma ried jaf skola imma illum il-ġurnata mhawn ħadd bħalu li jxebbah daqsu fil-Karnival. Is-

sengħa li għandu fit-tafal huwa impekkabli u din ma ġietx mill-iskola, dan ħareġ minnu. Din l-iskola tal-arti veru teżisti. Hāga oħra, l-Karnival huwa tal-familji, jekk jien ġejt hemm għandi problema u nkellem lill sieħbi fuqha, se jċempel lill mara u jgħidilha tinzel sal-maħžen, il-mara ġġib it-tfal għax iridu jiżfnu. Mela inti ikollok familji sħaħ b'komunità dejjem tikber.

INTERVISTATUR: Tista' ttini xi ismijiet ta' mħażen u x'kien isir fihom?

PARTICIPANT: Sant Iermu hemm it-tbatija wara l-Karnival kulhadd kien jibda, kien ikisser il-karrijiet li jkunu għaddew. Izommi xi ħadid u injam li jkun għadu tajjeb u tista' terġa tużah u joħorġu bl-ideat għal li jmiss. Ġimgħa wara l-Karnival kien ikun kollox imkisser u maħruq ħlief xi materjali biex jirriċiklaw. Kienu jibdew qabel is-sajf minħabba li l-imħażen kienu jzommu ħafna sħana. Wara l-Karival kienu jibdew mill-ewwel u għal ġunju kienu jbattu naqa. Imma diġa kien ikollok tifsira tal-Karnival lesta u l-ħajjata jibdew jħitu l-materjali tal-foam. Wara s-sajf xi Settembru hemm kien jaqbad kollox full speed, kont tara ħafna gruppi taż-żfin jitrenjaw fil-pjazza ta' Sant Iermu. Kien ikun hemm xi 5 kumpaniji taż-żfin kulhadd jitawwal x'inhu jagħmel lieħor għax ma kienx hemm privatezza ta' xejn. Għalkemm il-karrijiet kienu jkunu ġewwa int x'hin tisma' l-mużika diġa tibda tiegħu idea x'qed jagħmel haddieħor. Kont tara ż-żgħar li ftit minnhom kienu jkunu ċajtiera u jaqbd u maċ-Ċiċċo u kienet tidhol naqa impika ħelwa speċjalment fil-kumpaniji tat-tfal. Għax qabel dawk kienu l-mekka li kellek tlieta min-nies Charlie u Paul Curmi u Godwin Scherri li dawn bażikament kienu jimpikaw bil-kumpaniji tat-tfal, tant hu hekk li kull tifel u tifla l-Belt żgur misew magħhom b'xi mod. Ta' Godwin kienu daqsxejn imqarbin u l-oħrajn kienu naqra aktar retti. Godwin tat-tfal imqarbin magħruf. It-tfal tiegħu issa komplew warajh.

Oscar Curmi kien l-ewwel wieħed li daħal fil-forti ta' Sant Iermu. Kif daħal hu beda dieħel kulhadd, għax kien bażikament abbandunat ħlief xi ftit stores tal-Gvern li kienu jaħslu l-affarijiet fihom. Imbagħad hemm tlett sulari kienu jimtlew kollha b'tal -Karnival. Kien hemm xi 15 jekk mhux aktar kumpaniji hemm biss, kien hemm oħrajn li kienu jkunu hemm biex iħitu biss, kienu jħitu għal kulhadd. Għax inti bil-kategoriji differenti, u hemm waħda minnhom kull ma għandek bżonn maħžen biex tħit peress li mhux se tibni karru għax tagħmel kostumi biss. Ngħidlek anka mal-għoxrin kumpanija hemm ġew kien ikun hemm.

INTERVISTATUR: Kull kumpanija kien ikollha welders, tal-karta pesta nies iħitu, taż-żfin.

PARTICIPANT: Kulhadd kien ikollu tiegħu, is-sabiħ ta' Sant Iermu li dawn kienu joħorġu kollha minn bieb ta' 4 piedi. Mela inti jekk tagħmel ras trid taqsamaha f'4 biex toħroġha. Jekk inti tagħmel sider ta' pupu dan trid taqsmu f'sitt biċċiet. Il-biċċiet kienu joħorġuhom fil-bitħa, jgħaqqduhom, u jtellgħuhom bil-krejn. Umbagħad jerġa' jtilgħu bi krejn ieħor għax mill-mina ma jgħaddux. Mill-maħžen kienu jtellgħuhom mill-mina ta' wara sant Iermu umbagħad mill-Mina l-oħra, il-karrijiet kienu jibqadu darbtejn bil-krejn.

Għamilna żmien meta l-Karnival beda jiġi ċelebrat fi Frar fl-87, bdew jtkissru ħafna karrijiet għax kien jaqbad ħafna riħ. Umbagħad bdejna ngezzuhom fil-containers u bdejna nsalvaw ħafna karrijiet. Illum il-ġurnata intellgħu tined kbar, u joħorġuhom biċċiet kbar u jgħaqqduhom taħt it-tined. Imma ġieli ġrat li titef karru f'ġurnata u tkun ilhek taħdem fuqu sena. Jien eżempju ġratli fit-2013, l-aħħar karru li għamilt mal-Putullu wara li tlaqt maċ-Ċiċċo, kien ġieni xi 13-il elf il-karru. Niftakar kien wieħed mill-agħar Karnival fl-istorja tal-Karnival, ħafna maltemp u tkissir. Kif spiċċajt bla maħżen jien mort Sant Iermu għax jrawwem ċertu feeling, anka jekk tkun impikat, imma xorta naqsmu qisna familja. L-għaqda li kont tara, sena sħiħa targumenta min hu l-aqwa ħabba l-element tal-kompetizzjoni, imma meta jintramaw il-karrijiet kulhadd qaqqoċċa waħda, kulhadd jgħin lill xulxin. Qabel it-13 niftakar kienu jiġu l-ministri jaraw ix-xogħol. Politikant kien qalli, 'Dawn imġienen kif jaħdmu.' Tara nies, biex tniżżel karru mit-tielet sular bil-gallariji bla ħadid u marbuta bil-ħbula biss. Nostalgija sħiħa qalb ta' vera ta' min jarma l-karrijiet, għax illum hemm mħażen startja u suq. Imma iż-żmien ta' Sant Iermu hu mill-aqwa, għad jrid jinkiteb storja fuqu. Jien filli maċ-Ċiċċo kemm noħorġu l-karru sħiħ il-ġurnata qabel, umbagħad tlaqt maċ-Ċiċċo u mort santiermu bil-karru trid toħorġu għaxart ijiem qabel f'dik il kesħa. U inti trid tikkompeti mal-elementi kollha tal-maltemp. Hemm fejn kienet toħroġ l-adrenalina u l-passjoni lejn il-Karnival. Din tgħinek issolvi xi problemi li jistgħu joħorġu wkoll. Il-qisien importanti ukoll, ġieli ġrat li int toħroġ il-biċċiet barra u ma jkollokx qisien tajbin. Eżempju l-element ukoll tal-ħafna sħana jew kesħa. Aħna naħdmu bil-karti tal-ġwież u din jekk ittiha ħafna sħana tant tistira l-karta li ċertu materjal jibda' jiffalzja, x'hin tiġi biex tqabblu ma jirnexxielekx u jkollok timlih bil-gazzetti biex tagħmlu dritt. Dan huma kollha tricks ta' min jagħmel il-Karnival, aħna nużaw kolloxx riċiklat. Meta nagħmel talks liż-żgħar jien ngħidilhom, 'Missierkhom xjagħmel bil-gazzetta?' 'Jgħiduli mhux narmuha.' Umbagħad noħroġilhom forma minn taħt il-bank u jgħiduli dik x'inh. Forma tal-ġibs, ħa nurikhom x'nagħmlu aħna. U nurihom, ingibu biċċa gazzetta, ndelkuha, inqattgħuha biċċiet, x'hin inti tiksi u taqlagħħha se tiġi kontraforma. U t-fal jistagħġbu u ngħidulhom aħna flok narmuha nibdew nagħmlu l-karrijiet biha. Ġifieri aħna nużaw ħafna affarijiet riċiklati. Nagħtu l-kannella aħna biġ-ġwież.

U meta l-qies ma jkunx l-istess espeċjalment Sant Iermu, x-xogħol isiru doppju, għax inti trid tara li dak li hemm ġewwa., trid tiksi fuqu u titfgħu għal-elementi. U inti Frar ma jgħin xejn biex inixxef, għallura konna nispiċċaw bil-fannijiet mixgħulin bix-xogħol barra, biex forsi jinxfu qabel f'dawk il-ħamest ijiem.

INTERVISTATUR: Tiftakar xi ħajj jew meta qed tarmaw?

PARTICIPANT: Saru ħafna accidents ifhem. Qabel biex kienu jtellgħu x-xogħol kienu jużaw it-tractors tal-għelieqi, issa ġibna l-ġodda nfaqna miljun u nofs, l-qodma spiċċaw ukoll issa. Kienu jorbtu x-xogħol magħhom u jtellawhom it-telgħa ta' sant Iermu li hi telgħa kbira ħafna. Jien rajt tractors jaħarbu u jibqgħu deħlin ġol-ħajj u jwegġgħu n-nies. Inti għandek kiswa ħdejn il-ġibjun, kiswa u niżla, hemm il-ħajj hu sur,

ġieli weġġgħu nies, nies jaqgħu mill-gallariji. Hemm tbaġħtija u sogru kbir. Ma tilfux haġġithom imma min weġġa' gravi rajt.

L-oħra hi l-element tal-kompetizzjoni ta' min ilesti l-ewwel ta' sant iermu kien qawwi u kbir. Jien min jaf kemm rajt nies jiweldjaw fix-xita, illum m'għadux possibli dan. Illum ntihom kors tal-health and safety fis-sala, u nibgħatilhaom il-health and safety offer biex jara x'inhuma jagħmlu. Isma' tlett snin ilhu mitilna wieħed malti ġo karro, iċ-ċippi. Dan kien qed jagħmel il-karrijiet tas-sajf, waqa', misslu live tal-plakka inqala' tubu, ma kienx liebes sew għax kien liebes shorts biss ġo dik is-sħana. Misslu l-live mal-karro u xxukjah. Jien qed insemmiha għax qed narah quddiem għajnejja, maħruq. Saru affarijiet, karrijiet jaqbdun naħseb rajt 3 jew 4. Karro jdum jaqbad xi 3 minuti, għax int għandek kollox ġewwa, żjut u diesel. Hemm ħafna safety hazards, li aħna nagħtu kashom bir-regolamenti. Eżempju trid iżżomm l-ixkejjer tax-xaħx fuq it-tractor. Biex inti jekk jaqalek id-diesel fl-art ikollok biex titfih. L-ispejjeż tal-fire engine u safety huma ħafna wkoll, imma dawn l-affarijiet tridhom. Aħjar tnaqqas element mill-Karnival u tonfoqhom fuq affarijiet hekk. Ha ngħidlek haġa li se nkesshek biha. Jiena t-Tlieta tal-Karnival inrodd is-salib u ngħidlu grazzi Mulej. Immaġina l-Belt ġurnata sabiħa l-Ħadd wara nofsinhar, il-Karnival, ippakkjata nies u daww il-karrijiet għaddejin. Allaħares qatt, jaqbad karro fejn il-McDonalds, triq ir-Repubblika, x'jista' jsir. Dawn il-karrijiet kull mgħandhom ġieħx piedi u ġieħx piedi min-naħa, n-negozji tal-Belt ħadd m'għandu emergency exit, għidli inti xi traġedja tagħmel. U għandek ħafna affarijiet jaqbdun fil-karrijiet, żjut, dawl, generators fil-karro. Meta għamilna session mac-CPD u ġabuli quddiem għajnejja x'jista' jġri jien nagħmel il-ħamest ijiem tal-Karnival imwerwer għax ma tafx x'jista' jġri. Għax din tista' tkun negliġenza jew aċċidentali, saħan generator u qabad bil-karti fuqu, waqgħet landa tad-diesel u marret fuq plakka tad-dawl. Kollox jista' jkun. Illum kull triq oħra nagħmlu fire engine żgħira biex allaħares jġri xi haġa nkunu preparati. Ambulanzi ukoll, 4 madwar il-Belt. Illum ma tistax, tant affarijiet inbiddu, fi żmien l-Ingliżi l-karrijiet kienu jkunu trakk tax-xatt jarma fuqu u jieqfu hemm. Illum bil-mekkanizmu li hemm aħna ngħidu karro minn ġewwa isbaħ minn barra. Għax il-makkinarju li hemm bir-relays, bir-remote, imurlek quddiem karro bil-mobile u jħaddimulek. Iċ-Ċiċċo t-tieni wieħed li beda bil-hydraulics fil-karrijiet, għax l-ewwel beda l-Landa b'lifter wieħed umbagħad taċ-Ċiċċo riedna nkunu on top, u b'hekk morna għal hydraulics ukoll. U bqajna nkabbru, wieħed, tnejn, tlieta, umbagħad ġibna l-kuruna umbagħad ġibla l-aħjar hydraulic. Flejjes kbar. L-era taċ-Ċiċċo spiċċut, kieku kellu joħroġ iċ-Ċiċċo qas jingabar. Iż-żgħażaġħ jonfqulek ma' madwar 40 u 50 elf. Jekk iridu jikkompetu illum, jekk le tmur mal-kategoriji żgħar.

Aħna maċ-Ċiċċo dejjem konna mal-kbar, naħseb ġejna 15-il darba l-ewwel. Is-safety hu xi haġa importanti imma sant iermu rajt ħafna u ħafna inċidenti. Nies f'aċċidenti rajt, ambulanzi rajt. Il-passjoni tagħmihom, b'hal festa fejn jaraw il-mortal biss, il-Karnival dawn is-sitt minuti tal-pjazza, daww ma jibdw jaraw xejn. Għalhekk din neħħejtilhom ukoll tal-pjazza, illum fit-triq biex int ittaffi u tneħhi. Li ivvintajthomk jien dawn, għax meta ngħidilhom fil-meetings, illostra din tan-nies imdendlin jgħiduli eeee mhux int kont il-perċimeż. Il-kanuni, nies jiżfnu fuq il-karrijiet. Illum ma tagħmilhomx għax iż-żmien inbidel.

INTERVISTATUR: Mument leggeri kellek, mhux tragedji biss?

PARTICIPANT: Meta inti jkollok pjan u rnexxielek dak hu l-isbañ oġġett. Minix nitkellem mil-lat ta' kompetizzjoni, mhux bilfors trid tiġi l-ewwel biex tkun kuntent, għalkemm għamilt żmien hekk jien. Imma kien perjodu li pruvajt nneħħih jien stess. Meta bdejt nieħu t-tieni u t-tielet kont inkun kuntent xorta, għaliex, għax inti għandek proġett rnexxielek, u dak li kellek pjanat fuq biċċa karta u mort u rajtu u ħadem. Dan kulħadd jikkompeti biex jieħu l-ewwel ħa ngħidu hekk imma jekk inti mort tajjeb u ma ġralek xejn, dak hu l-aħjar li jista' jkollok. Il-mument legger li minn fuq karta umbagħad titkellem mal-helpers, u int tieħu l-pariri mingħandhom, once li tgħaqqad kollox, bħal kejk – meta inti lestejt il-kejk bl-ingredjenti kollha u ġie tajjeb l-istess ħaġa – kejk tista' tagħmlu waħdek imma l-Karival ma tistax, bilfors irid ikollok in-nies miegħek. Issa orrajd, hawn min għandu tim ta' sittin u min għandu tim ta' ħamsa, m'għandux x'jaqsam però hemm min ġieli ħa l-ewwel b'tim ta' ħamsa. Hemm mod u mod fil-Karnival, imma jekk inti titfa' moħħok hemm u tieħu l-pariri ta' kulħadd u tistma lill kulħadd hemm inti tkun diġà rebbieħ. Issa mbagħad jiġi tal-competition, dak l-ewwel, dak it-tieni, dak it-tielet, premjijiet sbieħu koll. Golden day tiegħi kienet tat-2000, iċ-Ċiċċo jieħu l-ewwel bil-karru, ħadna l-best of the best, ħadna t-televoting. Jien dak iż-żmien kont żfint ma' Paul u Chalie Curmi, jien u l-mara u neqilbuha lill Pampalun. Il-ampalun kien il-king tal-Karnival tal-klassi A tal-kumpaniji, dakinhar ħadnilu ż-żifna, l-kostum u l-karru. L-ewwel darba li tilifhom it-tlieta. Dak iż-żmien jekk tirbaħ lill Pampalun qisek ilhaqt il-massimu tal-karriera tiegħek u tista' żżarma. Il-golden days tal-Pampalun, dan ġieli kellu 4 kumpaniji għaddejin. Jekk issaqsini xinhu d-dispjaċir tiegħi jien hu li dejjem xtaqt nilbes miegħu u ma rnexxilix. Għadni mmur narah sal-ġurnata tal-lum, San Vincenz, għax jien daħħaltu hemm. Kienet ċemplitli t-tifla tiegħu, kellu d-dimensja u ħaditu, qaltli għamilli pjaċir u nsibu lill xi ħadd. U meta qaluli se nirrangawlu u ċempiltilha, infqajt nibki. Qabel daħal, fil-poster tas-sena li għaddiet, għamilt lil poster, kabbartulu, tlajt u ma għarafnix. Tajtulu, qal 'Ara ġie it-tabib', lill Carmen. Qaltlu, 'Dan XXXXX mhux it-tabib.' 'XXXXX?' Qalla. 'XXXXX tal-Karnival.' Orrajd qalla imma xorta ma għarafnix. Tajtu l-poster, 'Ara hija'. U milux, erbgħa xhur ilhu, kellimni bil-Whatsapp, ma għarafnix, għadtlu orrajd? Qalli hawn orrajt ta. Għadu sal-lum jilbes dik il-famuża ġakketta bajda u l-beritta, sal-lum għadu. U ergajt wasalt biex immur narah. Li għamel hu ma għamlu ħadd, orrajd bdew jirbħulu lejn l-aħħar, tinsix li dan il-bniedem għandu qrib id-disgħin sena. Ma tistax tibqa' tirbaħ. Ta' 81 kien jiżfen. Ħa ngħidlek x'kien jagħmel dak. Meta kien iħossu fil-Karnival li kien se jitlef, inti fil-pjazza hemm linja fejn tista' toqgħod biex tagħmel il-koreografija. Kien jilbes il-kostum u jidħol jiżfen magħhom, kien iħalli persuna nieqsa, ġifieri jekk erbgħin kien jagħmel 39 biex l-aħħar biċċa jidħol jiżfen hu u n-nies awtomatikament x'hin jidħol hu, jista' jkun liebes gazzetta jew borża sewda, li tara bniedem ta' 80 sena jidħol jiżfen, kien jaqbdok il-bard u mingħajr ma trid tibda' ċċapċap u hemm tinduna r-raġel kemm kien b'saħħtu u kemm kien kbir. Meta jara li kien se jkun demmu taħt il-blata ta' xi ħadd ħa jmissielu, kien joħroġ all out. Li għamel hu ħadd ma għamlu. Jien żgur li jekk nkomplu dak il-villaġġ li bdejna, l-ewwel monument għandu jkun tiegħu. Dan qed nitkellmu 80 sena esperjenza, minn tifel żgħir dawn kienu ta'

Balalu, missieru, nannuh, zijuh. Illum Curmi ma baqa' ħadt, Shawn biss li jiġi ziju tagħhom. Curmi spiċċa mill-Karnival. Il-bqija kollha rtiraw.

INTERVISTATUR: L-aħħar mistoqsija li se nistaqsi; kif kontu toħroġu bil-karrijiet u kontu tilgħin kien ikollkxom ċertu stops li dejjem tagħmlu?

PARTICIPANT: Ifhimni waqfiet ma konniex nagħmlu imma awtomatikament konna nagħmluhom għax wara l-festi kien ikun hemm il-wajers tal-pavaljuni u tad-dwal, allura l-ħin kollu tiegħi biex tneħħihom. Aħna dejjem peress li l-co-leader maċ-Ċiċċo kien il-Banoċċ, dak kien joqgħod fejn illum hemm il-bandli, fejn Mattia Preti. Hemm konna nieqfu bil-karru, inħallu t-traffiku jistenna, u ndoqqu d-diska, għaliex hemm kien joqgħod il-banoċċ. Għallura kienet toħroġ martu mil-gallarija, u warajha jibdew ħerġin l-oħrajn biex jaraw il-karru taċ-Ċiċċo għaddej minn taħt il-gallarija. Nies oħra kienu jgħamluha wkoll, min quddiem il-Baviera, quddiem iċ-Ċiċċo, pereżempju lill Pawlu kienu jieqfu jiżfnu quddiemu. Pawlu meta ma setgħax joħroġ mill-bieb dakinhar tal-Karnival kienu niżlu jiżfnulu quddiem il-gallarija. Bażikament dik kienet waqfa waħda.

INTERVISTATUR: Li kieku kellek tidentifika minn fejn kien jgħaddi l-karru ġol-Belt eżempju strada merkanti l-isfel fejn San Duminku kellek it-tappizzari ta' Seychell, hemm marbut mal-Karnival, il-Knisja tal-Ġizwiti marbuta mal-Karnival.....

PARTICIPANT: Ħa ngħidlek, kull knisja b'sala kienet marbuta mal-Karnival għaliex kienu jmorru jilbsu l-kumpanji hemm. Kienu jużawhom bħala changing rooms u din għada hekk sal-lum. Jekk iċċempel lill kapillan jgħidlek li diġà bbukjat. Għax peress li l-pjazza San Ġorġ, dak li jkun ilibbishom hemm u jmorru. Sal-Knisja tal-Furjana, kollox il-Kannierja ta' San Duminku, s-sala ta' Santu Wistin, tal-Karmnu, kollha jintużaw biex jilbsu l-kostumi u għadhom sal-lum. Dawn jinkrew, il-knisja tal-Furjana tinkera kollha eżempju, jikriha Joseph ta' Ħal-Tarxien. Umbagħad inti min irid jipprova karru jibda quddiem Kastilja, l-ewwel testijiet hemm kienu jsiru qabel il-Pjazza. Umbagħad għamilna żmien induru fuq San Ġwann fejn illum qed nagħmel il-Qarċilla li hi l-famuża teatru tat-triq. Dak stidinni Olvin tal-biblijoteka biex ikellimni fuq il-Qarċilla, u bdejt nagħti każ u interessanti ħafna. B'hekk stennejt lill kulħadd jitlaq ħalli nkellmu għax din xi ħaġa li kienet famuża ħafna fl-80's, it-teatru tat-triq. U fteħmet miegħu biex insibu lill xi ħadd jiktiba u għamilniha. Dik tibqa' tinkiteb sa xahar qabel, għax daww jaqbd u l-affarijiet li saru matul is-sena, isemmu lill ministri, l-affarijiet li għaw kurrenti. Li tagħmel sena ma tagħmiliex sena oħra. Is-sena l-oħra għamilniha Spazzju Kreattiv, u għidna nies li mhumieks midħla tal-Karnival, li ġew biex jaraw lilha biss. Għax hi s-soltu ssir quddiem San Ġwann u tkun storbuża ħafna bil-karrijiet u hekk. Dis-sena ħallejta s-Sibt u l-Ħadd l-Belt, u l-bqija Spazzju Kreattiv. Għaliex hekk ilqatt in-nies li mhux dilettanti tal-Karnival imma li teatru jmorru. Dis-sena qed nistennew hype li x'ħin nirreklamaw ħa niġbdu ħafna aktar nies.

INTERVISTATUR: Participant inti semmejt il-ballijiet, il-veljuni, tiftakarhom inti?

PARTICIPANT: Jien ma niftakarhomx.

INTERVISTATUR: Taf forsi fejn kienu jsiru dawn?

PARTICIPANT: Il-Palazz tal-Granmastru, l-Każin Malti li kien l-aktar wieħed rikk u l-aktar wieħed li kien ikun strett fuq min jidhol, ma kienx jidhol persuna komuni, nies ta' klassi biss. It-Teatru Rjali ma tantx. Is-sala ta' quddiem il-McDonalds, ta' Provence, kienu jsiru ukoll hemm, il-Borża. Teatru Manoel ukoll. Jien ma ilhaqt xejn minn dawn ħlief il-Borża.

INTERVISTATUR: Iva u l-Borża l-oħra kienet kappella tal-Ingliżi u ukoll bil-lejl kienet tkun club tal-Ingliżi.

PARTICIPANT: Il-kappella niftakarha jien qed jirrenovawa biex jimxu mill-Borża. M'ilix ħafna dik ġifieri, mit-2011 forsi 2008.

INTERVISTATUR: Però dawk il-veljuni tiftakarhom? Kienu jaraw ix-xemx niezla għalhekk jgħidulhom il-veljuni, l-velja.

PARTICIPANT: Jien ma niftakarhomx, l-unika ballijiet li niftakar..

INTERVISTATUR: U d-dijuballi, kien hemm xi ballijiet li jsiru hemm?

PARTICIPANT: Jien li niftakar ballijiet fl-era tiegħi huma l-ballijiet ta' radio city, fejn hemm il-kwartieri tal-Labour. Ir-radio city kien jinkera mill-Gvern għall-partecipanti tal-Karnival jiġifieri partecipanti kollha kienu jattendu hemm. Dejjem xi ġlieda kien ikun hemm speċjalment ħabba l-impika tal-Belt u l-Ħamrun fil-futbol. Niftakar l-iskarpan, jiġifieri wieħed mill-antiki kienu jiżfnu hemm. Niftakar li bands live biss, dawk niftakarhom għax kien ikollna l-inviati bħala partecipanti fil-Karnival. Kont nidhol ta' tlettax-il sena, kont nidhol ma' Gużepi u nidhol baxx baxx ġifieri. Imma kien ikun teatru mifqugħ min-nies, ippakkjat kien ikun u kolloxx live.

INTERVISTATUR: Strada Stretta fi żmien il-Karnival, kienu jtellgħu xi shows?

PARTICIPANT: Iva u fi żmien l-Ingliżi kienu jagħmlu xi haġa ukoll.

INTERVISTATUR: Għandek idea imma forsi l-Egyptian Queen jew xi haġa simili?

PARTICIPANT: Le ta. Dak hawn ktieb żgur ta' Ġorġ Ċini. Qed insemmu strada stretta, il-Pampalun hu mużiċist kbir, Vinnie hu mużiċist kbir, il-Puse, il-Budella, Johnny. Dawn huma kollha mużiċisti li bdew minn hemm umbagħad saret bidla f'dak li hu l-arranġament mużikali, l-arranġament mużikali taż-żfin kienu Ben Grive, tal-Karnival. Kienu jkunu live, il-pampalun kien ried idoqq hu fuq id-drums ma kienux iħalluh. Kienu jgħaqqdu banda ta' ValvaLente (is-surmast) u kienu jmorru u jdoqqu. U Oscar Lucas ukoll.

INTERVISTATUR: Iż-żfin kien isir ma' band live?

PARTICIPANT: U żgur il-banda live kienet tkun, kont ittiha sinjal biex jibdew u jibda anka l-marċ. Inti żifna għandek il-marċ, iż-żifna, u l-marċ tal-aħħar. Jagħti sinjal biex toħroġ il-banda, jieqfu, x'hin ikun lest jagħti messaġġ ieħor lill Valvalente biex jibda ż-żifna, tibda żifna, jieqfu u x'hin jara li lesti biex joħorġu l-kumpanija l-oħra jtuh sinjal ieħor. Għax din iddum 6 minuti, minuta, 4 minuti u minuta oħra. Eżempju Alex Pisani li jikkompetu mal-Ġampalun ma kienx riedu jdoqqu d-drums għax f'moħħu kellu li peress li jikkompetu kien se jdoqqu ħażin biex hu jmur ħażin u d-drums hu l-kick, l-beat. Il-Pampalun filfatt kien jgħalliem iż-żifna fuq id-drums mhux fuq mużika, umbagħad maż-żmien x'hin daħal il-Puse (ġorġ) beda jirrekordjah u beda jtiħ l-każett. Fil-fatt l-Pampalun tarah, iħabbat idejh jew saqajh mal-beat. Għallura meta kien ikun hemm l-impika kienu jmorru għand il-kumitat u jgħidulhom biex il-Pampalun ma jdoqqx. Iċ-XXXX kien wieħed minnhom eżempju. Wara Mondjali tal-Pampalun ma ħallix idoqq iċ-XXXX. Is-sena tat-tema tal-gwerra mondjali kien hemm ħafna impika, u l-premjijiet inqas kienu. XXXX kien ħadlu l-karru u tant kien ħadha bi kbira li ħaraq l-karru, lanqas biss telgħa Għawdex bih kif kienet it-tradizzjoni. Kien tela' ċ-XXXX minnflok b'karru enormi, 4 karrijiet magħquda flimkien wieħed jġbed lill ieħor. Kienu jmorru miż-Żebbuġ jew minn san Miżu. Kienet tkun sabiħa e, jien ilhaqta f'tit li tirbaħ u titla' Għawdex.

INTERVISTATUR: Xi postijiet oħrajn, semmejtli Strada Stretta, eżempju meta l-isfilata kienet issir ġo Pjazza Hellsien kien ikollok it-taraġ tat-Teatru Rjal u tal-imwaqqa' mimli nies biex jarawha.

PARTICIPANT: Dan meta kienet qed jarmaw il-pjazza hemm hekk, li ngħidulha mil-garaxx tal-Gvern, min kien ried jara show tal-karrijiet fil-pjazza, għaliex nerga nfakkrek kien hemm l-issue li l-karru kien jinfetaħ bil-fors fil-pjazza, it-teatru kien ikun mifqugħ, fuq kullimkien kienu jkunu. Għandek oħrajn, għandek il-każini tal-banda fil-Belt, kienu jkunu ippakkjati. Kollha kienu jkunu hekk, La Valette eżempju kont tara l-karru għaddej minn taħtek.

INTERVISTATUR: L-baned tal-każini tal-banda, kienu jdoqqu fil-Karnival?

PARTICIPANT: Jien ma niftakarhomx, jien li niftakar kienu taż-Żejtun u tal-Mellieħa. Kienu jimpikaw ħafna. Carmelo Spiteri li kien joħroġ man-nazzjonalisti u l-ieħor Joe Attard is-sindku taż-Żejtun li kien fi żmien Mintoff. Kien hemm ukoll Enzo Abela, li telaqna sena ilu, li beda jdaħħal il-banda tal-Balluta. Imma l-baned mietu mewta naturali. Bdejt għadtilhom x'inhi r-raġuni għala mhux tiegħu sehem. Qaluli għax għandna problema, ma nsibux min iħit. Provdejttilhom il-kostumisti aħna. M'għandniex min jagħmel il-karta pesta. Mort infittex lill Oscar Curmi li kien waqaf dak iż-żmien biex jagħmel 35 irjus tal-karta pesta. Imma bdejt ninduna li ma jridux. Illum aghar minn tlett snin ilu, illum banda fil-festa taqla' madwar 8-900 euro talli ddoqq strument f'marċ, bandist wieħed. Jien meta qaluli ma emmintx. Illum saret diffiċli. Marċ jiswik madwar għoxrin elf illum. Jien diletant tal-festa, il-preżident tan-nar ta' ħal-Qormi. Is-servizzi tal-baned naqsu ħafna. Jien dis-sena għamilt il-budget tan-nar tas-sena id-dieħla. Tant oġħla il-materjal li jekk inti mhux se tbigħ jew tnaqqas trid tara kif se tagħmel profitt. Illum m'għadekx tmur tħabbat u jtuk id-donazzjoni, illum trid torganizza attivitajiet il-każin, tagħmel events, eżempju jien se nagħmel cheese and wine festival. Illum importanti dawn. Biex nagħmlu din mal-Karnival is-sussidju li ntihom lill kumpaniji hu ftit. Għamilna pedina bejnietna daħħalt 50 ewro. Illum min se joħroġlok 50elf biex jgħamillek karra. Waħda mill-kwistjonijiet kbar ta' din is-sena li jien mhux kuntent bit-tractors m'għottijin b'kaxxa. Il-Ġurija tgħidli dik x'inhi l-kaxxa kemm hi kerha. Imma jien intihom biex ikunu jistgħu jagħmlu r-reklami. Issa r-reklami ma tantx tiegħu minnu. Issa naqqastha l-kaxxa bħala size għaliex it-tractors il-ġodda jridu jidru. Illum bl-ispejjeż li jkollhom bilfors trid ittihom naqa reklami. In-nies inbidlu u l-mentalita ukoll. Illum kif tfinanzja jekk ma tħaddimx rasek tfalli. Is-sabiha tal-Karnival hu dan, iżomm ir-ridnijien u l-organizzazzjoni. Kieku m'hemmx dan il-Karnival ikun ħafna akbar imma peress li postijiet m'hemmx u l-budget hu dak li hu, ma tistax. Għax jekk jien nżid 2 postijiet fil-kategoriji oħra jimtlew żgur. Biex tkun ġdid fil-Karnival, diffiċli immens irid ikollok mażen tiegħek bilfors.

Jien twilidit fil-Karnival u naf l-istages kollha, imma jien inħoss il-polz, jien kont bħalhom, karrijiet kbar għamilt, kumpaniji kbar għamilt, maskaruni għamilt. Jien il-Karnival qiegħed ġo fija b'mod assolut. Jien nifhem il-punt tagħhom anka meta nkun mal-Kumitat.

Jien dawk il-5 tjiem tal-Karnival għaliha mhumieħ sbieħ, inkwiet kbir anzi. Għax tant kiber u tant responsabbiltà, jien chairman, artistic direttor. Imma jien nappartjeni lill Gvern, lill Festsivals Malta, mela jien għandi entità li rrid nirrispondi għaliha. Issa, se jfittxu lili, le se jfittxu lill-Festivals Malta, li għandha lili bħala konsulent ta' artistic director. Mela jien niġi responsabbli. Mhix ħaġa faċli.

Jien kont the odd one out ukoll, min jaf kemm qlajt xebgħat u nies jipprovaw joqtluni. Għax iċ-XXXX meta dħalt miegħu jien tajtu stampa differenti, kemm min organizzazzjoni, kemm min naħa ta' flus. Jien naħdem il-One, mela jien kuntatti għandi kemm trid, Nancy kienet tgħidli biex nagħmel it-tractor tal-Grillioso waħda bla riklami. U b'hekk kellna ħafna flus u spiċċajna nirbħu nirbħu u nirbħu. B'hekk jien

fottejthom lill oħrajn u dawk ħadd ma kien jafni mill-Belt. Jien kont tifel minn ħal-Qormi u mort maċ-XXXX, żfin fuq il-karrijeit bdejnieh aħna, nies mdendlin aħna, kanuni tl-karti jisparaw, sound u dwal aħna. Ħa ngħidlek naqa kif bdiet taż-żfin fuq il-karru, dak kont disney world l-Amerika fit-2000, u smajt diska li ridt ninżel biha. B'xi mod ridt insibha. U kont qed nagħmel programm tat-tfal mal-One dak iż-żmien u niftakar kien hemm xi ħadd ġabiel d-diska. Għamilt ħamest ijiem bil-walkman f'Disney nismagħha u nismagħha. Ninżel il-maħžen taċ-XXXX, għadtlu XXXX isma din il-biċċa mużika, u qed nisimaw din id-diska u ħin minnhom qalli Waqqaf waqqaf, qalli se nżiffnu n-nies fuq il-karrijiet. Qalli ħa ngħidlek x'nagħmlu, kellna universal miktub fuq il-karru dak iż-żmien, qalli naqdgħu biċċa minnu ħalli jinfetaħ il-bieb u toħroġ mara tiżfen. U x'ħin għadtlu x'se tagħmel, qalli mhux problema. Kellna wieħed jaħdem ma' AirMalta, Louise. U kien offriela safety Belts tal-ajruplani. In-nisa nagħmlulhom ħadida fuq wara, u dawk ma jinħallux. Ħriġna fil-pjazza, in-nisa kienu moħbija fil-karru, u x'ħin ħarġu jiżfnu, show sħiħ kien hemm, kuħadd jifraħ u bilwieqfa.

Is-sena ta' wara beda diehel xi ħadd biex jimpikalna, u mort fuq it-television u għadtilhom din il-biċċa storja msomma, fuq id-diska li ġibna. Ic-CD kienet kbira, kellna ħafna mużika fiha, u minn hemm ħadulna biċċa mid-diska, u aħna użajna biċċa oħra wkoll minn din l-istess diska. Kien hemm wieħed il-Ginger, għamlu kanun fil-festa jisparaw il-karti, għamilna bħalu. Id-dawl, kellna wieħed James Oliva, ġibna l-James u ġabilna r-rope lights. Is-sound ma kienx aw, għamilna speakers tal-karozzi fil-karru. Meta bdejna l-hydraulics, u l-kuruna ddu. F'dak iż-żmien kulħadd kien jobgħodni, issa le ovvjament. Imma dak iż-żmien it-tfal tal-Belt kien kollox għalihom il-Karnival. Aħna l-aħjar timijiet kellna, inginier kellna lill Josef li llum jmexxi l-Palumbo. James Oliva, Nexus tad-dawl. Aħna dejjem l-aħjar kellna. Ġibna t-turbo sound, l-aħjar li kien aw f'Malta. Tal-Hydraulics, ġibna kollox u ma rnexxilniex nwaħħluh. Għallura morna għand wieħed miż-Żurrieq, il-Krojs, u dawn ma jafu xejn ħlief jagħmlu hydraulics u jbigħhuhom. Morna għandhom u spjegajtlu naqa, qalilna dawn għandkhem bżonn, imma ma ħadmx xorta. Kont għadni kif ġibt kamera, għadt liċ-XXXX se niffilmja kollox u niħduhliu ħalli jurina naqa hu, għamilna hekk, qalli isma' xbin jekk jiġi ħija Pawlu, niġi nittawwal naqa. U kien ġie fuq, u ġie magħna. X'ħin wasalna qalli dal-lifter mhux tajjeb għal Karnival. Startja l-magna u qalilna għandek problema, m'għandekx żejt. Ġibna landa żejt u ħadmet bil-mod. U dan bdejna mmorru għandu u sar aktar akkanit minna, beda jivvinta kollox hu, jgħibilna l-lifters. Kien jgħidlu ngħiblu l-flokkijiet taċ-XXXX u ngħiblu l-biljetti, kien jgħidli f'każ li jinqala' xi ħaġa. Filli bla interess ta' xejn, u issa dejjem bil-ħwejjeġ taċ-XXXX u spiċċa jaħdem ma' kulħadd fil-Karnival. X'ħin kulħadd beda juża hydraulics dan spiċċa kulħadd irid jaħdem miegħu. Dan minn xejn fil-Karnival, dan spiċċa alla tal-Karnival. Qalli jien l-aħħar moħħ f'dan f'Malta, qalli ħadd ma jrid jagħmel dan ix-xogħol.