

# **HYPHEN**

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**Islamic Architectural Manifestations in  
Eighteenth Century Mdina**

*Denis De Lucca*

**Mediterranean Malta**

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**Management Accounting – An Application  
to Marketing**

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**Malti tas-Seklu Tmintax**

*Joe Zammit Cianfar*

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Cover Picture: Town Plan of Mdina showing the Main Entrance as rebuilt in the eighteenth century.

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# ISLAMIC ARCHITECTURAL MANIFESTATIONS IN EIGHTEENTH CENTURY MDINA

Denis De Lucca

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An important characteristic of the historical building tradition in the Maltese Islands has been the utilization of substantial foundations composed of a heavy double skin limestone wall filled with compacted rubble and resting directly on the carefully prepared bedrock. Understandably, such foundation types invariably tended to be laborious to build and even more difficult to dismantle so that in the case of Malta one can recognize a historical tendency for successive stages of building to respect and utilize the presence of earlier foundations which, as a consequence, tended to ensure the preservation of the original planimetry of buildings. One logical implication of this tendency was that whereas stylistic change rapidly affected the elevational treatment of buildings, it was, because of the presence of earlier foundations, rather slow in affecting the planimetric distribution of the major spaces so that the basic plan types in the older settlements of Malta often tend to reflect traditions which probably antedate the arrival of the Order of St. John in 1530.

A case in point which would seem to reflect the above-mentioned tendencies and directions occurred in 1722-26 when the French architect François de Mondion was commissioned by Grand Master Vilhena to redesign the entrance area of Mdina - a task<sup>1</sup> including the dismantling of an earlier planimetric layout of Medieval antiquity which seems to have been slightly altered following the arrival of the Knights in 1530 to accommodate Grand Master L'Isle Adam's box-like Magisterial Palace. A comparative study of Mondion's masterplans of 1722 and the earlier plan as it is shown in a sketch found in a document now kept in the Mdina Cathedral Archives<sup>2</sup> would seem to indicate that Mondion's contribution consisted primarily in intelligently interpreting the Medieval foundations to create an entirely new spatial treatment possessing strong baroque overtones. Two crucial questions arise here - the first concerns the way in which the planimetric components of the destroyed plan were reinterpreted as a new axial space hinged on the three new buildings which were the Magisterial Palace, the Main Gate and the so-called Tower of the Standard while the second question concerns the anti-

PI.1

PI.2

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1. National Library of Malta, Archives of the Order in Malta 267 f. 193.

2. Mdina Cathedral Library, MS 60 f.6.

quity of the old plan that was destroyed. In this respect one can mention the fact that one characteristic of Baroque planning interventions in Western Europe<sup>3</sup> was the inclination of architects to adopt an authoritarian or bulldozing frame of mind which necessarily involved the demolition of entire sectors of Medieval towns to accommodate grandiose spatial creations based on the fashionable principles of axiality and grandeur – a detailed examination of Mondion's design process vis-à-vis the Medieval character of the Main entrance of Mdina would, in these terms, have appeared acceptable and even desirable. It is, in this context, significant to point out that one document<sup>4</sup> speaks of the alterations affected in 1722–26 in terms of rendering the main entrance to the city 'magnificent' (*magnifico*) and 'noble' (*nobile*).

Pl.3

It would appear that, prior to Mondion's intervention, the planimetric components of the old entrance area of Mdina hinged on a tripartite spatial solution based on two corridor-like spaces which seem to have provided a link between a timber access bridge at one end and small square or piazza at the other end which led to the main street of the town now known as Villegaigonon street. Essentially, this arrangement was nothing short of a large scale interpretation of the bent entrance which, in the history of urban planning, is normally associated with Muslim military architecture. It would appear that in the Islamic world this form was first tried out in the mid 8th century at Baghdad<sup>5</sup> where the bent entrance implied restricted movement in an indirect fashion before entering either a city or a dwelling. Such a device was not only a characteristic of Islamic urbanism but it seems to have lingered on well into the 16th and 17th centuries in the planimetric layouts of many dwellings in Cairo and other major Islamic towns<sup>6</sup>. The introduction of the bent entrance at Mdina therefore requires some elaboration. It would in fact seem that such a defensive system was first discovered in the remote antiquity of Pharaonic Egypt<sup>7</sup> where it was effectively utilized in the two mud-brick fortresses of Kom al-Ahmar and Shunet az-Zebib, both dating to the third millennium BC. After being adopted in Mycenaean Greece at Tyrins and other fortified citadels followed by a period of disappearance during the Classical period, the bent entrance feature seems to have been revived or rediscovered in the 8th century by the Abbasid Caliph Al-Mansur<sup>8</sup> whose architects used it in the four

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3. L. Mumford, *The City in History* (Harmondsworth 1961), p. 442.

4. Mdina Cathedral Library, MS 60 f.24.

5. K.A.C. Creswell, *Early Muslim Architecture* (Harmondsworth 1958), p.163.

6. G.S.P. Freeman-Grenville, *The Beauty of Cairo* (London 1981), p.77.

7. Creswell, p.174.

8. *Ibid.*.

principal gateways to the newly planned circular city of Baghdad (726-66). From here, the idea seems to have spread rapidly as the bent entrance defensive system was not only used by the Byzantines<sup>9</sup> at Ancyra (859) but in the 12th and 13th centuries it repeatedly appears in the different crusader castles of the Latin kingdom of Jerusalem<sup>10</sup> whence it acquired some popularity in Western Europe. An important specimen illustrating its use in Palestine was the Krak des Chevaliers where it manifests itself in an extremely elaborate version of design hinged on three heavily fortified gates. Apart from its more obvious affinities to the above-mentioned Muslim tradition of urban planning, it is significant to point out that the major elements of the Mdina planimetric layout implied a variety of functions – in common with the case in several North African and Near Eastern towns<sup>11</sup>, the access point to the city was not merely an interruption of the fortification network but primarily a point of coalescence of two very different worlds – the secure urban on one side and the hostile barren landscape on the other. Considered from this angle, the main entrance at Mdina can historically be interpreted as a military stronghold (timber bridge, tower, vertical walls and easily-sealed-off corridor type spaces), a customs house (storage rooms and ‘loggia’), a first greeting to the pilgrim or wayfarer (presence of a much venerated shrine dedicated to St. Mary) and a market (presence of shops and open ‘linear’ spaces which can be equated with the Islamic ‘souks’ of Northern Africa). To all intents and purposes, therefore, the concentration of a variety of functional spaces in the main entrance area of Mdina implied a high level of importance prior to its intentional destruction in 1724 when functionality seems to have been sacrificed for baroque aesthetic norms representing a direct importation from Western European culture.

Pl.4

Pl.5

The milieu of documentary evidence would seem to indicate that an important element in the architectural vocabulary of the old entrance planimetry of Mdina was the small chapel of S. Maria della Porta with which some interesting historical facts are associated. Unlike Grand Master L'Isle Adam's Magisterial Palace which was the 16th century rubber stamp in Mdina of the Order of St. John, the chapel of S. Maria was traditionally attributed to the late 11th century when, according to one source<sup>12</sup>, it was built close to a Roman marble statue of the Goddess Juno to commemorate the arrival of Roger the Norman. By reason of its association with pagan Juno and Christian Roger, the Chapel in question seems to have acquired considerable

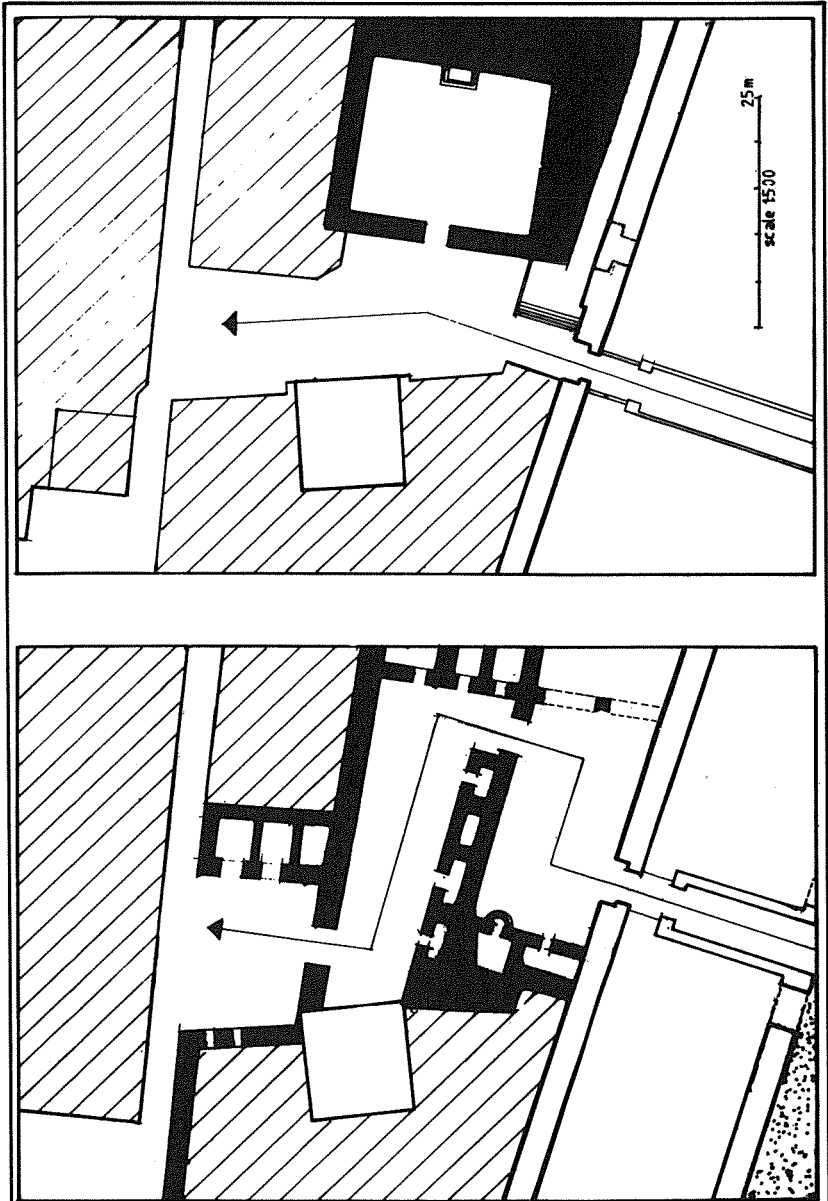
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9. *Ibid.*, p.178.

10. R.R. Sellman, *Castles and Fortresses* (London 1962).

11. A. Hutt, *Islamic Art and Architecture in Libya* (London 1976).

12. Mdina Cathedral Library MS 60 f.19.



## PLATE 1

COMPARATIVE ANALYSIS OF MEDIEVAL AND BAROQUE PLANNING IN  
THE MAIN ENTRANCE AREA OF MDINA

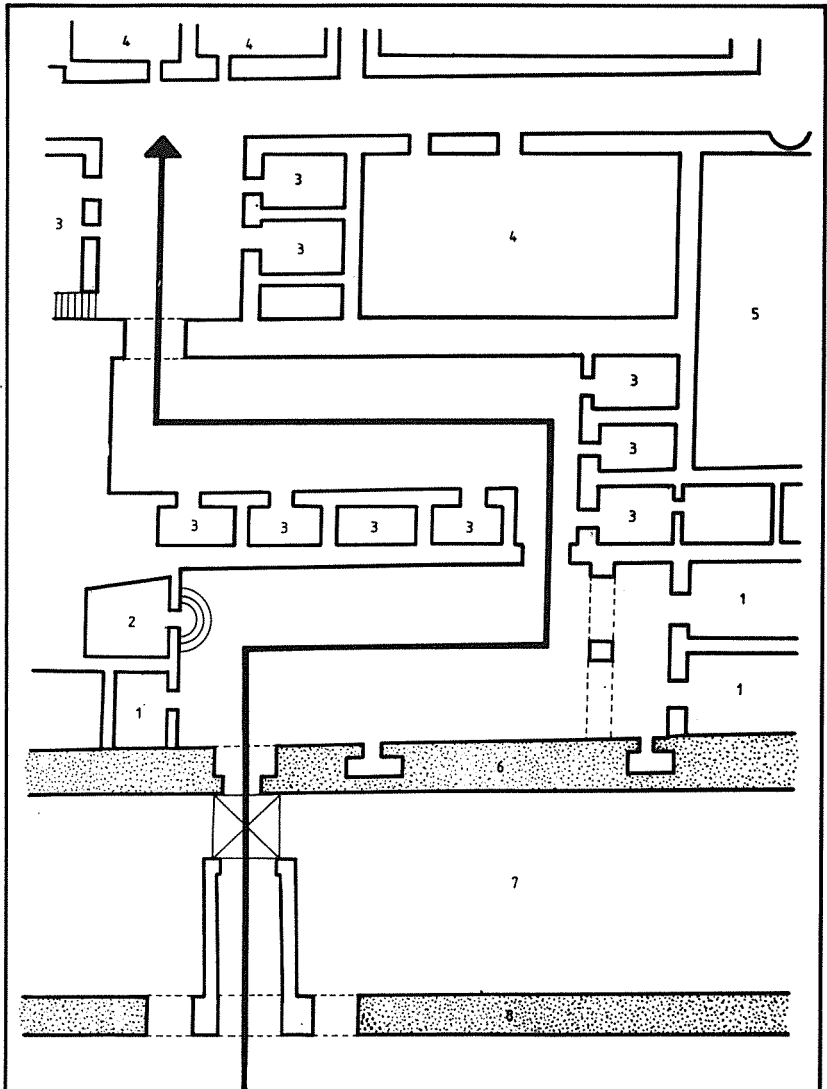


PLATE 2

DETAILED PLAN OF MDINA MAIN ENTRANCE PRIOR TO MONDION'S REPLANNING OF 1722-6 ILLUSTRATING USE OF BENT ENTRANCE (reproduced from MCL, MS 60)

1. Stores 2. S. Maria della Porta 3. Shops 4. Private houses 5. Palace 6. Town wall 7. Ditch 8. Outer parapet wall.

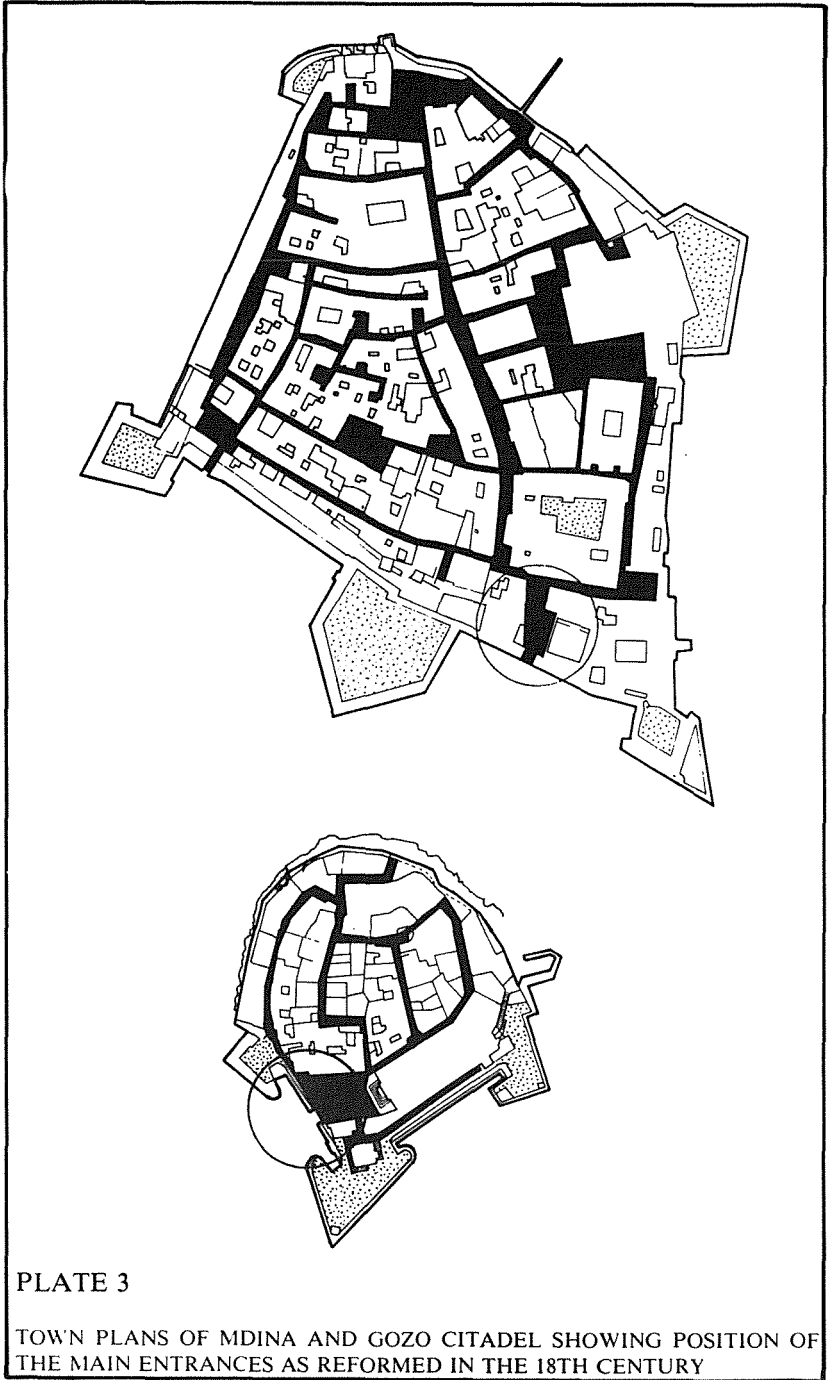


PLATE 3

TOWN PLANS OF MDINA AND GOZO CITADEL SHOWING POSITION OF THE MAIN ENTRANCES AS REFORMED IN THE 18TH CENTURY



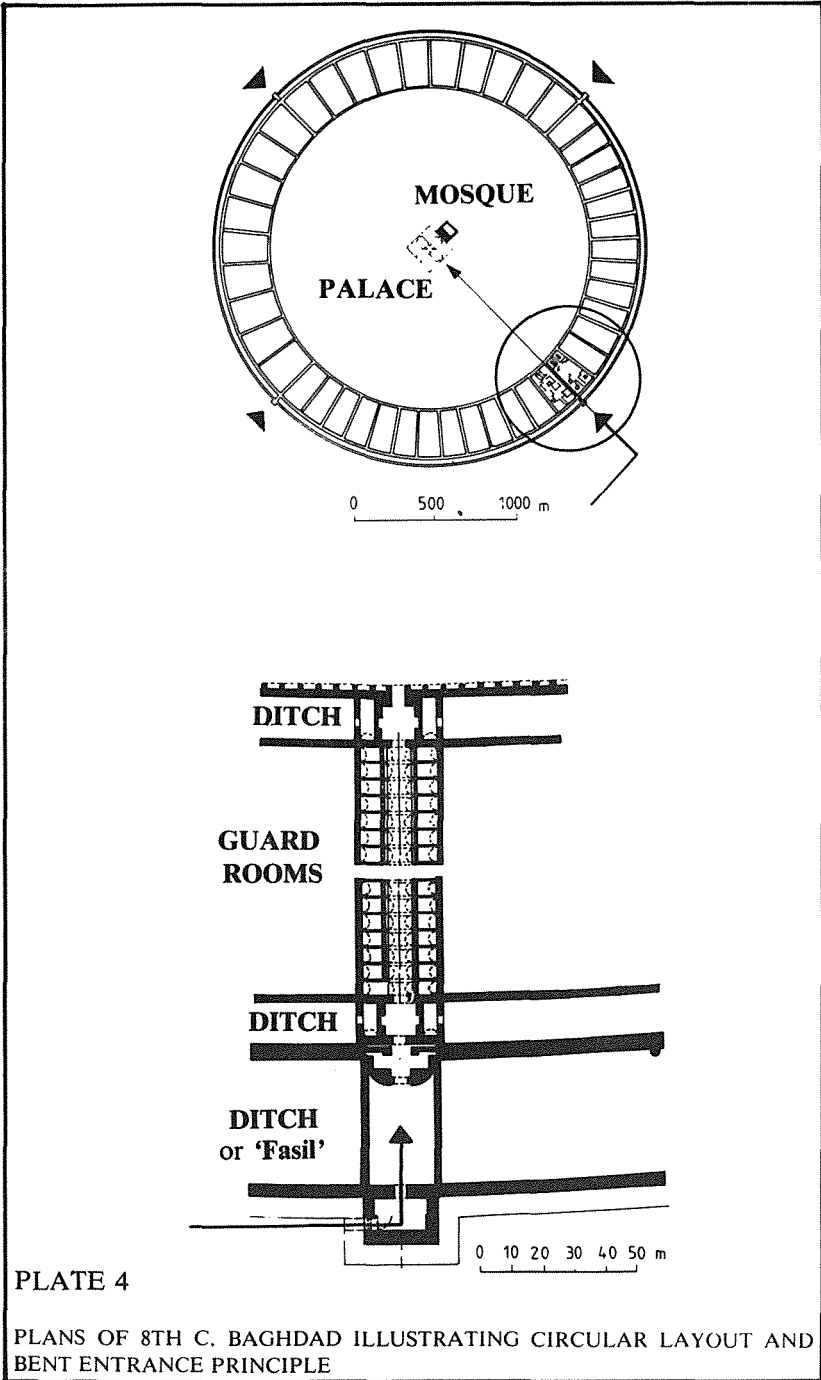
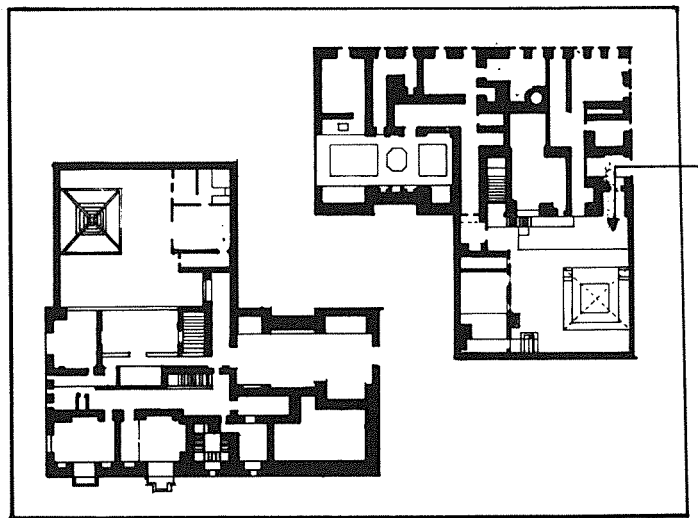
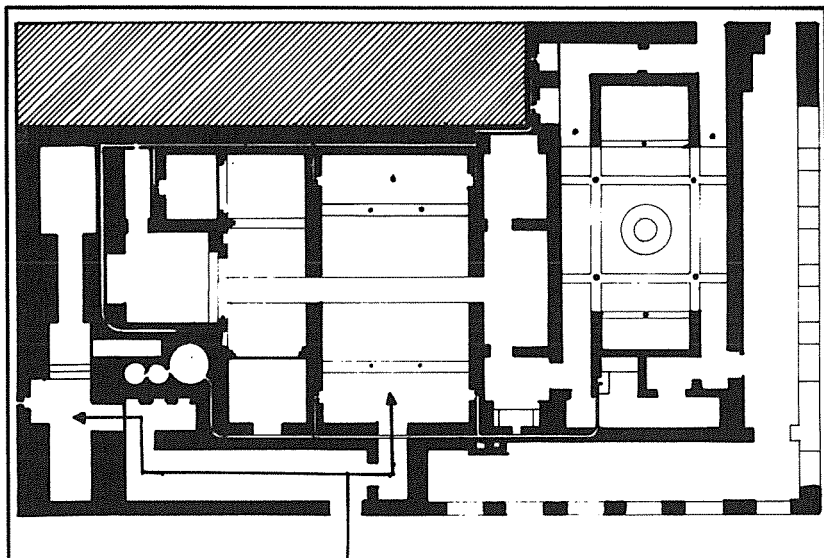


PLATE 4

PLANS OF 8TH C. BAGHDAD ILLUSTRATING CIRCULAR LAYOUT AND BENT ENTRANCE PRINCIPLE



## PLATE 5

PLANS OF OLD HOUSE IN CAIRO AND PART OF ALHAMBRA COMPLEX IN GRANADA – SPAIN BOTH ILLUSTRATING USE OF BENT ENTRANCE PRINCIPLE

symbolic value so that its positioning at the entrance point of the former Muslim stronghold could well have been the result of a political decision. The history of the chapel is interesting. Following its alleged 11th century foundation, the building seems to have remained the centre of great devotion high up to 1546 when it served as a Grammar school and became the centre of an issue that seems to have scandalized the island<sup>13</sup>. At this time a foreigner called Gesualdus formed an association with two Maltese priests and a school teacher and together these four people started spreading around doctrines which seem to have offended contemporary beliefs and morals. Among other things these 'heretics' underwent an illicit marriage ceremony for which the Maltese members were forced to do public penance and Gesualdus was publicly burnt at the stake in the main square of Mdina, this being the only recorded instance of the imposition of a death sentence for a crime against religion in Malta. It is interesting to discover that in 1575, the Church of S.Maria della Porta was still referred to as a venerated shrine by Monsignor Duzina in his pastoral visit report but after a plague outbreak in 1592, the chapel seems to have obtained a second name of S. Rocco, a titular painting of whom was placed above the main altar inside the chapel. After the earthquake of 1693 which destroyed the old Medieval Cathedral of Mdina, the Chapel of S.Rocco for two months seems to have served as convenient substitute – Mondion's replanning in the beginning of the next century involved its destruction and rebuilding in 1726<sup>14</sup> in the central part of Mdina opposite the Carmelite church. Historically the chapel of S.Maria is important as its presence near the main gate of Mdina at such an early date could be interpreted as an indication that at the time of the political collapse of Muslim rule, the planimetry of the main entrance area of Mdina was approximately that illustrated in the drawing. By implication, therefore, it would seem that the few available documented sources confirm the stylistically Muslim format of the entire planimetric arrangement although one must here mention that there is some evidence that some of the shops in the area were established in the fourteenth century within the framework of the Muslim layout. What does this mean in terms of our limited knowledge of the Muslim presence in Malta?

In his important contribution on Medieval Malta<sup>15</sup>, Anthony Luttrell draws a number of significant conclusions on Muslim Malta 870 – 1090, the most important being that (a) Muslim rule in Malta was politically associated with the Aghlabid rulers of Tunisia (b) there

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13. *Ibid.*, f.21.

14. *Ibid.*, f.24.

15. A.T. Luttrell, *Medieval Malta: Studies on Malta before the Knights* (London 1975), p.26.

was a Muslim governor or 'kaid' resident in Malta as well as a considerable number of respectable Muslim citizens (c) Muslim Malta had some strategic importance in the central Mediterranean (d) there were practically no indigenous Christian families left on the island after three centuries of Muslim rule (e) Malta remained Muslim – one source mention 'a Saracenis inhabitata' well into the 12th and possibly 13th centuries. If one accepts Luttrell's conclusions, it would be logical to assume that Malta retained a full Muslim character right to up 1200. What is significant in this respect is that if the Muslims introduced such sophisticated defence systems as that employed in the main entrance area of Mdina, the presence of such building activity must be essentially interpreted as sound evidence for the importance of Malta as a Muslim stronghold situated in the heart of the Mediterranean. When seen in the overall perspective of the few Muslim archaeological finds in Malta (the Muslim cemetery at Rabat, the mihrab at Tas-Silġ and the crude fortifications at S. Pawl Milqi), the elaborate defence of Mdina during Muslim rule is especially significant when one considers that it was carried out in the century following the building of the model town of Baghdad in 762, thus implying the importance attached by the Tunisian Aghlabids to Malta's strategic position relative to Sicily and North Africa.

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# Mediterranean Malta

Andrew P. Vella

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The epithet *Mare Mediterraneum* literally means “The Sea in the middle of the earth”. It is not known who first gave it that name. Most probably the author was inspired by the Greeks who considered the Middle Sea as the *Oekumene* because in antiquity it was the largest known body of water and because of its central position in the known world.

In the Old Testament the Mediterranean is emphatically termed the “Great Sea”, *Mare Magnum*. Greek poets and writers like Homer, Hesiod and Herodotus characterize it as “The Sea”. The Greeks later called it the “White Sea”, *Aspri Thalassa* (and it was similarly known to the Turks as “Ask Deniz”) to distinguish it from the Euxine or the Black Sea, *Mavri Thalassa* (to the Turks “Karr Deniz”).

Latin writers termed it the “Inner Sea”, *Mare Internum*, but the Romans later called it “Our Sea”, *Mare Nostrum*. For this reason it was known by the Arabs as the “Roman or Byzantine Sea”, *Bahr Rum*.

The geographers define the Mediterranean as “the whole expanse of waters rolling between the south of Europe, Asia Minor, and the north coast of Africa; extending from the Strait of Gibraltar on the west to the shores of Syria on the east; separated from the Red Sea by the Isthmus of Suez; the Strait of Gibraltar connects it with the Atlantic Ocean and the narrow channels of the Bosphorus and the Dardanelles unite it with the Black Sea”.

The Middle Sea is generally considered as the most important sea of the globe for geographical, cultural and historical reasons. Geographically it is placed by nature as a medium that unites the three continents of Europe, Asia and Africa, whilst at the same time it separates them like a barrier. Culturally it is the crossroad, the very heart of all civilizations. Dr. Samuel Johnson wrote to General Paoli saying: “On these shores were the four great empires of the world: the Assyrian, the Persian, the Greek, the Roman. All our religions, almost all our arts, almost all that which sets us above savages has come to us from the shores of this sea”. Historically it is the focus or the connecting link of all the great events which took place in ancient, medieval, modern and contemporary times.

Although in point of civilization the Mediterranean is not the oldest, as there were other civilized regions, for instance in

Mesopotamia, when our sea, especially the European part of it, was still primitive. What was peculiar to the Mediterranean was that only the peoples of this sea fostered communication and interchange among the advanced civilizations of the Nile Valley, the Syrian coast (including Palestine), Asia Minor (modern Turkey), Greece, etc. It was "Minos", wrote Thucydides (flourished about 400 B.C.) who, according to tradition, was the first king to organize a navy. He controlled the greater part of what is now called the Hellenic Sea; he ruled over the Cyclades, in most of which he founded the first colonies, and he improved sea communications, with the result that those who lived on the sea – coast were in a position to acquire wealth and live a more settled life. Indeed, on the strength of the new riches accumulated, some of the newly arrived peoples built walls for their cities. The weaker accepted the rule by the stronger, and those who won superior power brought the smaller cities under their control.

Next, it was the Phoenicians, who, after having colonized Carthage, extended their power in a great commercial empire which was eventually overthrown by their rivals, the Romans. These, in their turn, to the unifying factor of The Sea, added a network of roads running from the Atlantic Ocean to the Euphrates and from Caledonia, the Rhine and the Danube to the African desert.

But above these material, urban and commercial considerations, the Romans succeeded in transforming the world of antiquity which was polyglot, multi-racial, supra-national and polysectarian, into one great single community, thus creating a feeling among all the peoples dwelling around the Middle Sea that they are *all* participants of a common patrimony living under a universally recognized political system, sharing the same responsibilities and contributing, all of them, towards a common artistic, architectural, literary and intellectual heritage. In this heritage, the Graeco-Roman tradition of law and political thought, embodying the concepts of theocracy, divine kingship, aristocracy and democracy, became consolidated with the Judaeo – Christian – Islamic tradition of morality and social ethics.

The Mediterranean peoples who had always taken the lead among other nations, then pushed across the Atlantic to the New World and round the Cape of Good Hope to the Far East. "It was here for the first time," wrote Theobald Fisher, "that the traders of the opposite coasts and the numerous island stepping – stones, coupled with winds blowing gently for months at a time, deprived the sea of its terrors and gave birth to a hardy race of merchants... The Mediterranean was the school of almost all the medieval geographers and navigators, such as Toscanelli, Columbus, Vespucci, the Gabotti (Cabots) and others, who added a new world to the old, and brought Europe into touch

with the great Asiatic cradles of Culture.”

Throughout the ages, the Mediterranean has lost nothing of its importance. After all, today's big powers, Russia and America, owe their positions to their Mediterranean heritage. Even Soviet Communism is distinctively a European creation, with its roots in the Jewish background of Karl Marx, whilst America, as F. Schlegel put it, “is nothing else but an appendix (*anhang*) of Europe”, or perhaps one should rather say, in the somewhat more polite phrase of C.W.F. Hegel, “America is the resonance (*wiederhalt*) of European civilization”. As to its military importance, it is enough to repeat what Sir John Hamilton, Commander-in-Chief Allied Forces Mediterranean, said in 1967. To ask such a question is “like asking a film producer to talk about the importance of love to his box office receipts – he knows they would collapse without it”.

It seems safe to conclude that the world cannot breathe without the Mediterranean which is placed by nature both to unite and to interrupt the peaceful march of all nations.

### **The Position of Malta**

Because of its strategic position, Malta has been subjected from the earliest times to the twentieth century to a series of uninterrupted political and cultural changes. Each nation that dominated the middle sea became the mistress of Malta as if the island was the crown. Of these earliest peoples we have their great temples which are, according to C. Renfrew, “the world's most impressive prehistoric monuments ... earliest free-standing monuments of stone in the world.”

### **Conclusion**

From Roman times a “ship” had been designated as a symbol or medium to irradiate peace to other lands. Since Malta was described on ancient coins as *nn* reading *anun* and transmogrified later in *Melitayon*, meaning vessel; and since our sister island appears as *Gaylton*, meaning galley, may we not see the Pompeian symbol of this ship in Malta and Gozo?

Furthermore we have seen, geographically, Malta bisects the Mediterranean from North to South as also from East to West, while providing a stepping stone between Europe and Africa in the guise of a breeding ground where Latin and Semite may cross – fertilize culturally in respects other than those of language, religion and race. On the other hand, Malta is separated from other lands not only geographically but also politically. Within the framework of both

aspects the island could give a valid contribution towards containing the general pressures that, every now and then, arise in the Middle Sea. Malta could play the role of custodian of Mediterranean civilization and also "act as mediator". Surely, it could be regarded as a centre vitally and essentially involved in the dialogue between the Greco-Roman-Christian culture of the North and the Islamic culture of the South.



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# MANAGEMENT ACCOUNTING – AN APPLICATION TO MARKETING

**Joseph Micallef**

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Management and Financial Accountants define Management Accountancy as: 'The application of professional knowledge and skill in the preparation and presentation of accounting information in such a way as to assist management in the formulation of policies and in the planning and control of the operations of the undertaking.' The management accountant thus uses all accounting information, i.e. both costing and financial, to help in the corporate management and is directly involved in corporate planning, business finance, setting company objectives, laying down policy and procedures, and the appraisal of investment proposals.

The aim of this paper is to outline the work of the management accountant within the marketing department and by doing so give the student an insight of the use of several management accounting techniques. The Marketing department is one of the most difficult departments to run in any firm; this department has to be very flexible in the sense that it has to change constantly its responsibility and organisation to equip itself better to meet the needs of marketing in a dynamic economy. The lack of organisational stability in marketing as contrasted with production has been observed by accountants, but this appears to be inherent in the nature of marketing rather than in the qualities of the personnel involved. To maximise his service to marketing management, the accountant should study first the products and their markets, and then the marketing organisation, and the particular problems faced. Only when he has done this can he develop the appropriate information and control systems, and assist in the formulation of suitable strategies. Quantitative analyses directed to marketing management must encompass more than the limited area traditionally envisioned as marketing. Consequently, manufacturing and other cost implications must be conveyed to marketing management through analyses designed to provide an effective basis for planning and budgeting.

In establishing marketing plans, especially those of a long term nature the accountant is in the position to furnish special reports for the use of marketing management in arriving at decisions concerning alternative courses of action. For example; he can indicate the relative profitability of these alternatives such as plant location, warehouse location, sales strategies and also the profits resulting from the long – range profit plan, pointing out the existence of any adverse fac-

tors which may affect future profits. To do this the accountant makes extensive use of marginal costing techniques.

### **Cost Control**

The productive output of a firm is what the marketing man is attempting to market, and it follows that an understanding of production costs and problems is essential for anyone working explicitly towards the goal of customer satisfaction. Profit can only be achieved with safety if it is pre-planned, with cost and financial control as the means, and management accounting as the tool. Management accounting provides the means whereby information on the firm's activities may be obtained, processed, summarised, and presented in such a way that actual results may be compared to those previously established in the planning phase. The more often that variances can be extracted and examined, the finer is the degree of control obtained. The determining factor must be the length of time it takes in collecting, processing and presenting data to an acceptable standard of accuracy, which involves weighing up the use which will be made of such data and the cost of acquiring it in the necessary form. The use of computers has nowadays speeded up this process, in some cases at an even cheaper cost.

### **Financial statements**

The tasks of the control accountant are to establish, co-ordinate and administer, as integral part of management, an adequate plan for the control of all operations. Reports of performance relative to the plan must be prepared and interpreted, then communicated and compared with goals. The result is the degree of goal attainment achieved. The economic and social forces bearing upon the business, along with governmental influences must be interpreted, since these help to explain why actual results differ from desired results. The financial outcome in relation to profitability of sales is reflected in the Profit and Loss account, whilst the financial position shown in the Balance Sheet is a measure of the strength and stability available to support future marketing effort.

Since the major determinant of financial strength is the profit generated by marketing operations, it can readily be appreciated that marketing control and financial control are closely interlinked. The presentation of financial reports on the profitability of marketing activities is thus an important factor to consider. Such statements are able to serve two purposes:

- a) they are the principal product profit planning tools of top management; and
- b) they are the cost and profit control tools of product and marketing managers.

When budgeted year to date and variance figures are shown together, they can reveal the degree to which activities are progressing in accordance with plans, but certain drawbacks must not be overlooked such as:

- a) the cost figures may contain arbitrary allocations that could seriously distort them, thereby rendering the product profit figures incorrect.
- b) the cost figures will be composed of both controllable and uncontrollable costs, and a failure to distinguish them will make control impossible to achieve.
- c) on account of the interplay of fixed and variable costs, management may not be able to relate changes in costs to changes in volume. For these reasons it follows that static budgets and full cost allocations are not the ideal techniques for measuring performance and profitability; firms must break away from both traditional accounting techniques and forms of reporting and evolve their own systems.

### **Liquidity**

The transformation of stock into debtors and hence cash brings funds into the firm, and marketing management must remember the importance of liquidity. The aim should be to keep stocks moving quickly through the business, generating revenue, thereby increasing profit, working capital and liquidity – if operations are successfully managed. (The significance to the marketing manager of accounting distinctions between reserves, profits and cash is largely in the avoidance of overtrading and liquidity strain.)

Taking offensive action in a situation of poor liquidity is not the best way of managing a firm: accounting date (in the form of cash flow reports) can enable management to predict and control liquidity, thus preventing an undesirable strain on the cash position from developing. If liquidity is stretched, the marketing team must not solicit too many new orders for manufacture. The production expenses will be a further drain on the cash position that is needed to pay creditors for materials already purchased. The problem of balancing the level of sales with the financial resources available to the firm must be appreciated by both marketing management and the finance department, and co-operation developed between them. Cash budgets prepared by the accountant can be a great aid to the marketing manager in the planning and controlling policies adopted.

The financial viability of a firm's plans can be tested by studying the relationships between the income-generating and expense-incurring activities of the firm. This can be done by flow of funds analysis which shows the main sources of new funds entering the business and how these have been used. However, one must consider the time element in appraising business activities. Accounting periods are not based on the life cycle of products, and this latter division of time is, in many ways, more natural than calendar periods. This is

especially the case since it links marketing, production and financial plans on a unified base in relation to an acceptable rate of return on the capital invested.

### **Capital Structure**

The source of the firm's finance is of importance also – especially that relating to capital structure. Marketing management must appreciate that a high proportion of loan capital (high gearing) will aggravate the problem of a market recession. For this reason, involving the high interest payments required by suppliers of loan capital, top management may be very reluctant to experiment with new products or new markets, and the marketing team must understand their rationale.

Capital Gearing must be related to the degree of risk inherent in the firm's ability to generate profit. High gearing is therefore more appropriate for steady forms of business where profits are regular, though perhaps only moderately high. Firms engaged in insecure activities should remain lowgeared. Interest payment on loan capital is a fixed cost, and this brings us on to the consideration of leverage on marketing operations. "Operation leverage" is the extent to which fixed costs are used in operations, which explains why a small change in sales (through the fixed cost element) may lead to relatively large change in profits.

"Financial leverage" is a related concept, based on the return on shareholdings. The profit responsibility accorded to the marketing manager in marketing – oriented companies makes it imperative that he understands these matters. Financial leverage can be expressed as total debt to total assets, with short – term debt being included along with long – term debt, as this is a major source of finance – especially to smaller firms. By using debt finance the firm can conduct operations with assets in excess of equity. But this is only true to a point, as the equity provides the financial base on which the ability of the firm to incur debt is established.

The major disagreements over the choice of forms of financing are likely to reflect uncertainty about the future levels of the firm's sales. Such uncertainty, in turn, reflects the characteristics of the firm's environment – general business conditions, industry trends, quality and aggressiveness of management, etc. The use of leverage magnifies the impact on shareholder of changes in the rate of return on investment. When returns are high, leverage improves the shareholders' returns; and when returns are below the cost of debt financing, the returns to shareholders are obviously unfavourable.

The most important determinants of the firm's capital structure will therefore include the following factors:

- a) the growth rate of future sales;
- b) the stability of future sales;

- c) the competitive structure of the industry;
- d) the asset structure of the firm;
- e) attitudes of lenders towards the firm and the industry;
- f) the control position of owners and management and their attitudes towards risk.

### **Conclusion**

The management accountant must therefore aid the marketing manager by helping him to understand the way in which costs are built up and allocated to individual products, how budgets are arrived at, how best to control costs and how to make forward – planning accurate. All these functions are vital to the marketing manager as his success will be judged from the financial performance of the marketing effort.

Fedana il <sup>22</sup> Kitbu Santwalsfienas ni avyondh' n' q' n' m' b' o  
 n' f' a' s' a' n' i' l' l' i' a' n' d' i' n' i' h' y' o' m' i' f' u' o' m' i' g' l' i' a' r' i' n' u' j' c' a' c' h' i' b' i' r' i' .  
 i' l' l' i' m' i' n' d' i' n' o' n' i' p' i' a' l' i' m' i' t' a' t' i' t' e' h' e' l' l' e' m' . L' i' n' g' i' l' l' i' m' i' n' t' a' l' i' .  
 t' i' l' l' i' i' s' t' i' . J' a' c' o' b' a' u' t' e' m' g' e' n' u' i' t' J' o' s' e' p' h' i' m' u' n' i' m' e' l' l' a' n' q' .  
 d' e' q' u' a' n' a' t' u' s' e' s' t' J' o' s' e' p' h' i' s' q' u' i' v' o' c' a' b' a' t' . C' h' a' r' l' e' s' . I' m' .  
 m' a' i' s' e' r' e' g' n' a' n' i' v' i' t' i' t' i' s' i' p' a' r' e' a' i' l' l' i' e' l' l' a' f' i' l' i' u' d' e' t' a' .  
 i' e' d' e' r' i' l' l' i' g' n' a' m' a' p' e' r' m' i' t' t' e' r' e' i' l' l' i' i' e' r' u' m' m' a' r' i' t' i' e' .  
 J' a' c' . i' l' l' i' i' p' a' r' a' s' a' t' a' s' t' i' m' i' e' r' i' n' a' s' a' g' i' t' . S' i' d' e' l' i' t' h' e' l' l' i' .  
 m' a' g' g' i' o' r' i' m' . L' o' m' m' u' i' m' e' a' g' g' i' a' i' l' l' i' a' g' l' o' r' i' a' m' i' n' t' a' l' i' .  
 f' a' i' p' s' a' l' i' s' t' a' u' t' u' j' c' a' m' a' l' t' u' s' . d' e' i' c' e' a' . c' h' i' e' n' i' s' t' i' .  
 h' u' e' r' i' . g' a' d' d' e' . i' p' e' r' e' i' e' n' a' n' e' i' t' u' r' i' i' l' l' i' c' o' l' u' m' b' i' e' r' i' .  
 g' i' a' r' i' i' l' l' i' m' i' n' M' a' r' i' a' u' j' c' a' f' e' i' t' i' n' s' a' p' i' m' i' e' t' a' g' .  
 i' l' l' i' s' e' n' t' i' t' u' s' . i' e' l' i' p' a' s' . S' t' i' b' e' n' t' a' s' s' a' f' a' d' a' t' . m' a' i' n' .  
 q' u' i' e' r' i' l' l' o' d' a' f' a' . i' m' i' m' a' t' e' h' e' l' l' e' m' f' u' c' a' m' a' n' i' e' s' . I' p' s' .  
 s' i' c' h' i' e' n' u' i' o' n' c' o' n' s' u' l' t' a' t' i' l' l' i' f' i' o' a' c' h' i' e' n' i' s' t' a' i' s' t' a' .  
 m' . S' e' i' n' u' l' i' m' a' c' a' b' e' m' i' n' J' o' h' a' n' n' i' i' e' d' a' x' i' l' g' r' a' n' .  
 p' r' o' c' u' r' u' s' . m' i' n' i' s' t' e' r' i' . m' a' m' a' s' i' a' m' e' l' t' a' l' a' r' r' u' c' a' t' .  
 G' i' e' s' e' i' e' r' u' i' t' m' a' l' f' a' r' i' e' r' i' . F' a' s' s' a' r' u' a' d' a' f' i' v' i' r' a' a' r' .  
 m' h' a' b' i' e' s' e' . S' t' i' e' r' i' t' s' e' r' e' . b' i' c' i' e' t' . t' a' t' o' r' u' n' i' t' a' . S' i' l' c' h' i' .  
 o' i' a' i' n' t' a' l' l' e' a' r' i' e' s' t' . m' i' j' e' r' a' b' i' l' i' . i' n' d' i' c' a' n' a' l' l' a' t' t' .  
 l' i' h' a' m' e' l' . t' o' L' u' c' i' l' l' i' a' n' f' a' s' s' a' r' i' l' f' i' d' i' c' h' i' o' v' i' r' a' t' a' .  
 C' e' n' t' u' r' i' u' r' i' i' m' a' r' a' v' e' . f' i' n' g' l' e' i' s' m' o' r' n' i' a' c' a' r' r' u' e' r' t' i' .  
 f' a' i' l' t' a' d' d' a' l' a' n' e' . e' s' e' t' m' a' h' e' d' a' i' l' c' a' r' i' t' a' t' a' s' s' a' f' a' t' .  
 c' h' i' v' i' r' a' . i' e' a' f' a' v' u' r' t' a' M' a' r' i' a' S' a' n' c' t' i' . m' a' t' e' h' e' l' .  
 s' e' m' s' e' i' n' . S' t' i' b' e' n' t' a' r' i' e' . f' o' r' s' i' m' a' c' h' i' e' n' i' s' t' a' i' l' .  
 m' i' r' i' t' i' e' d' a' r' m' i' n' t' . S' a' r' a' n' . m' a' i' e' k' a' e' n' e' i' f' o' s' t' a' .

L' Inthalla t' i' h' i' e' l' l' e' . S' i' l' C' o' a' s' i' p' i' s' t' e' l' e' g' a' i' l' t' h' u' i' e' .  
 n' a' t' i' b' i' . b' i' e' g' e' n' a' t' i' f' i' l' i' e' m' I' n' d' i' b' i' e' l' e' m' . 340  
 t' a' n' t' i' n' e' l' a' m' i' t' i' g' u' e' n' a' n' a' m' l' u' S' y' o' n' . I' l' C' o' a' s' u' i' .  
 b' i' n' t' n' e' c' e' p' a' r' i' o' l' i' l' b' i' n' d' e' d' e' m' b' i' e' g' e' i' g' a' l' e' r' e' l' i' m' i' n' .  
 h' a' i' r' u' c' a' t' m' a' i' e' a' g' g' i' a' i' n' g' a' g' g' i' a' . A' l' l' o' . S' i' l' C' o' a' s' o' M' i' .  
 i' s' t' a' n' i' . o' N' i' g' r' a' n' d' e' i' n' t' e' i' p' s' i' s' l' o' m' n' i' g' e' t' e' m' p' o' . A' l' l' o' .  
 l' i' n' d' i' e' s' e' . i' l' i' n' t' i' e' l' l' a' u' i' f' u' i' e' m' e' t' h' e' m' p' r' o' n' t' i' .  
 b' i' e' g' e' i' n' e' t' i' t' u' l' e' s' i' e' d' e' i' t' i' t' h' o' . f' a' d' u' y' i' l' m' e' i' s' t' i' .  
 I' s' o' r' i' o' l' o' m' n' i' g' e' t' e' m' p' o' . m' e' n' t' i' b' i' e' g' e' t' a' t' h' e' i' d' u' y' .  
 f' a' n' t' i' t' i' o' e' s' i' g' . l' i' s' i' p' o' t' e' n' t' i' . A' l' l' o' . E' g' o' a' u' m' q' u' i' .  
 d' e' l' e' o' i' n' i' q' u' i' t' a' t' e' s' u' a' . u' t' t' r' a' t' i' p' i' e' t' .  
 T' . m' i' s' i' t' i' i' n' c' o' n' t' r' a' s' t' i' l' i' i' l' l' i' s' u' a' l' i' v' o' d' i' a' f' a' r' i' a'

Facsimile tal-Kitba ta' Ignazio Saverio Mifsud. Librerija Nazzjonali ta' Malta, Libr. MS. 48. Fuq: Parti minn p. 20 (vv. 35 - 45; pp. 194 - 195 infra), fejn Mifsud juza l-grafema h ghall-hoss tal-'h' ta' l'lum. Isfel: Parti minn p. 340 ta' l-istess MS. fejn Mifsud juza l-grafema h ghall-'h' ta' l'lum.

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# MALTI TAS-SEKLU TMINTAX

Joe Zammit Ciantar

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Ilsien mithaddet ilsien haj. U lsien haj jizviluppa skond il-htigijiet kollha taz-żmien tal-poplu li jużah. U f'dan l-izvilupp l-ilsien igarrab telfien u tinsija ta' lessiku, idjomi, qwieli u l-bqija, tibdil fonetiku, fonemiku, morfologiku, semantiku u sintattiku. Jibda jiehu u jagħmel tiegħu, kultant ukoll b'xi tibdil, vokabularju, espressjonijiet u modi ta' taħdit minn lingwi li b'xi mod ikunu fil-qrib tiegħu. Dan jista' jidher, meta hu possibli, fi studju komparattiv ta' eżempji ta' kitbiet minn żminijiet differenti, għad li dawn jistgħu jkunu aktar ta' bixra letterarja milli mera ta' taħdit rekordjat.

Il-Malti huwa lsien haj. Għax huwa lsien mithaddet, avolja minn ftit aktar minn kwart ta' miljun ruh fuq il-gzejjer Maltin (u komunitajiet oħra ta' Maltin imsiefra u llum issetiljati f'Tuneż, l-Awstralja, l-Amerika, il-Kanada u l-Ingilterra). Li kieku Malta kienet magħquda ma' l-art ta' Sqallija jew ma' l-Afrika ta' Fuq l-ilsien mithaddet fuqha x'aktarx li kien ikun djalett Taljan ( bħalma hu l-Isqalli) jew Libjan jew Tuneżin, skond ma' liema lingwa omm kien ikun marbut. Imma l-fatt li l-gzejjer huma maqtugħin għalihom u 'l bogħod sew miż-żewġ artijiet l-aktar qrib tagħna, għen biex il-Malti seta' jzomm ċerta distanza u jizviluppa għalih waħdu u jinħema u jsir dak li hu llum, ilsien għalih, fil-forġa taz-żmien, finnar ta' l-istorja li garrbu n-nies li jtkellmuh u jgħixu fuqhom.<sup>1</sup>

Hu u jikteb dwar in-nawfragju ta' San Pawl (ca.60w.K.) fl-Atti ta' l-Appostli, San Luqa jsejjaħ lin-nies tal-gżira *barbaroi*.<sup>2</sup> Ghalkemm il-gzejjer kien ilhom abitati, mghammra, għal aktar minn 5,000 sena,<sup>3</sup> x'ilsien kienu jithaddtu n-nies sa qabel l-1,000 q.K. ma

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1. Għal studju dwar razza u lsien (f'Malta) vide Ġ. Aquilina, "Race and Language" f'*Papers in Maltese Linguistics* (Malta, 1961), pp. 166 - 183.
  2. "Kelma li tffisser li l-Maltin la kienu Griegi u anqas Rumani," P. P. Saydon, *It-Testment il-Ġdid* (Malta, 1977), Atti ta' l-Appostli, 28, n. 2, p. 357. Qbl. ma' "... rende il-greco *barbaroi*, nel senso di gente che non parlava il greco, ossia che parlava una lingua straniera," Teodorico Ballarini *et al.*, *Paolo*, ed. Teodorico Ballarini (Milano, 1970), n. f' p. 307. Qbl. ukoll ma' "Ai Greci e ai barbari," f'Rumani, 1, 14, - " (tutti gli altri popoli), di *dotti* e di *ignoranti*," *Paolo*, p. 331; "sarò un barbaro per chi parla, e chi parla sarà un barbaro per me," f'Korintin, 14, 11; - "un idioma diventa *barbaro*, quando è parlato davanti a uno che non lo comprende: lo stesso effetto produce la glossolalia, se manca chi sia in grado d'interpretare," *Paolo*, p. 508; u "Dove non c'è ... *barbaro* ..." f'Kolossin, 3, 11.
  3. Vide tabella ta' dati f'T. Zammit, *The Copper Age Temples, Tarxien, Malta* (Malta, 1969), p. 6.

nistgħux ngħidu. Setgħu kienu jitekllmu xi forma ta' proto-Ħamitiku jew proto-Semitiku.<sup>4</sup>

Fi żmien San Pawl il-gżejjer kien ilhom taħt il-ħakma ta' l-imperu Ruman għal aktar minn 250 sena.<sup>5</sup> B'danakollu, skond l-aġġettiv *barbaroi*, in-nies li laqgħu lin-nawfragi la kienu Griegi u anqas Rumani. Wiehed jista' jikkonkludi li kienu ta' nisel il-Feniċi jew il-Kartaginizi li kienu kkolonizzaw il-gżejjer fis-sekli IX u VI q.K. rispettivament.<sup>6</sup> U jekk San Luqa għaraf li n-nies ma kienu u la Griegi u anqas Rumani, jista' jkun li wasal għal din il-konkluzjoni aktar mill-ilsien li kienu jitekllmu milli mil-lewn tal-gilda jew mill-istatura tagħhom; sakemm il-kelma *barbaroi* ma kenitx tfiggħer li n-nies kienu ta' provenjenza Afrikana, ġejjin mill-Afrika ta' Fuq, u allura jitekllmu l-Puniku. Fl-istorja tad-Dinja li kiteb bejn is-60 u t-30 q.K., Diodorus Siculus iġħid li Għawdex kien kolonja Punika.<sup>7</sup>

Milli jidher dak l-ilsien mithaddet madwar elfejn sena ilu baqa' jintuza, jaqdi lill-Maltin fil-ħajja tagħhom ta' kuljum, iġarrab u fl-istess ħin jissawwar fil-Malti li hu llum. U għax hu lsien ħaj ikollna naċċettaw li mal-ġirja taż-żmien, inbidel,<sup>8</sup> għadu u jibqa' jinbidel,<sup>9</sup> imma dejjem jaqdi lill-poplu li kuljum iriċ jikkomunika bih fil-bżonnijiet tiegħu fil-biċċa l-kbira ta' l-oqsma tal-ħajja.

It-tiftix għal eżempji ta' Malti ta' l-imġhoddi miktub li jista' jurina kif kien minn żmien għal żmien ġie li pprovdienla bħal musbieh f'passat ta' dlam kbir.

Minbarra l-qrubija u l-kuntatt tal-Maltin ma' kultura Latina/Taljana li jista' jkun li minn żmien il-ħakma Rumana ftit li xejn qatgħet,<sup>10</sup> u l-limitazzjonijiet ta' poplu zgħir fi gżira zgħira, il-Maltin

4. Ġ. Aquilina, *op. cit.*, p. 171.

5. "Ezerċtu Ruman haħab għal Malta, u għamel herba mill-gżejjer" fis-sena 257 q. K. "Imma kien fis-sena 218 q. K. li l-Konslu Ruman Titu Sempronju Longu haħaf lil Malta li kienet taħt il-Kartaginizi," *vide* A. P. Vella, *Storja ta' Malta*, Vol. I (Malta, 1974), p. 37.

6. "Malta fi Żmien il-Qedem (Feniċi u Kartaginizi)" *f'ibid.*, pp. 29 – 36.

7. *Vide* kwotazzjoni minn Ktieb V, 12 ta' Diodorus Siculus kif mogħtija f'Ġ. Aquilina, *op. cit.*, p. 44.

8. "... poiche sappiamo, che si sono perduti molti termini da un secolo a questa parte ..." G. P. F. Agius de Soldanis, *Della Lingua Punica (presentemente parlata dai Maltese)* (Ruma, 1750), p. 60.

9. B'harsa lejn il-gazzetti ta' kuljum wiehed malajr jintebah bil-vokabularju li qiegħed kontinwament iħabbat fuq il-bieb Malti u jinħass diehel ġmielu u jsib post mal-Malti stabbilit żmien ilu.

10. *Vide* aktar dwar dan l-argument f'O. Friggieri, *Storja tal-Letteratura Maltija*, Vol. I (Malta, 1979), pp. 85 – 87.



li kienu jridu jistudjaw kellhom jagħmlu dan permezz tat-Taljan. Barra minn hekk ir-rabta ma' Taljani u Sqallin jekk qatgħet kien biss għal żmien taħt id-dominazzjoni Għarbija (870 – 1090 w.K.).<sup>11</sup> U allura bħal trabbiet ċerta mentalità (u ma setax ikun mod ieħor) li nebbtet eghruq sodi, laħqet il-qofol tagħha lejn l-aħħar tas-seklu l-ieħor u kaxkret sa nofs is-seklu tagħna, li t-Taljan<sup>12</sup> (u t-Taljan biss) seta' jaqdina bħala l-lingwa tal-kultura, bħala l-lingwa li tista' tesprimi l-ħsieb Malti miktub. Qabel xejn għax il-vernakular, l-ilsien ta' bejn il-bdiewa tal-gżira, kien mitluq, ittraskurat, u l-Latin/Taljan, l-ilsien ta' bejn l-abitanti u l-ħakkiema-dominaturi, kien il-lingwa 'ufficjali'. Ukoll għax min trawwem f'kultura Taljana ma setax jaħseb mod ieħor, ma kiens jaf b'mod ieħor.

Għaldaqstant il-biċċa l-kbira tal-kitba tal-Maltin ta' qabilna, ipubblikata jew imħollija f'manuskritti, hi bit-Taljan. U kitba bil-Malti li teħodna qabel is-seklu XVIII hemm ftit wisq. Il-Malti kien użat minn uħud u mhux dejjem. U meta ntuża minn xi Malti li kien jaf l-iskola u għal xi raġuni jew oħra ħass li għandu jikteb bl-ilsien li tatu ommu.

L-għatx għal xi fdal li jista' jitfa' mqar xaqq dawl dwar il-Malti li kienu jitekellmu missirijietna u l-antenati tagħhom u s-sens ta' seħer fit-tiftix ta' dan l-imghoddi mudlam qabad lil għadd ġmielu ta' studjużi Maltin u stranjieri. Imma għad li nstabu xi kitbier interessanti, "għad irridu nixhtu dawl ġdid fuq bosta punti, xogħlijiet u kittieba Maltin li s'issa għad ma nafuomx kif imissna."<sup>13</sup> Hekk kiteb G. Cassar Pullicino fl-1962 u dan wara "siġħat ta' tiftix inqalleg il-karti qodma tal-manuskritti tal-Biblijoteka Rjali ta' Malta (bil-) ħsieb ewlieni ... li nżid, imqar farka waħda, ma' dak li ħaddieħor sab u kiteb qabli; li nwessa' l-għalqa tat-tiftix dwar il-bidu w l-ewwel żvilupp tal-letteratura tagħna bil-Malti."<sup>14</sup>

Sa meta kien qiegħed jikteb Cassar Pullicino l-egdem xogħol bil-

11. "Nafu żgur li fis-sena 869, il-flotta afrikana ta' l-Aglabiti ... ħatfet lil Malta. (Imma) ftit wara l-Bizantini rnexxielhom" jirbhu 'l Malta minn taħt idejn il-misilmin biex aktar wara, f'Awissu tas-sena 870, l-"Għarab regghu ħatfu l-gżira." Għalkemm il-Konti Ruġġieru niżel Malta fl-1090 il-"Qa'id u l-Għarab baqghu jaħkmu f'Malta," A. Vella, *op. cit.*, pp. 75 u 76. Ruġġieru II tabilhaqq ha 'l Malta fl-1127, *ibid.*, p. 76. Iżda xi Għarab baqghu hawn Malta. Tant hu hekk li l-ħagra ta' Mejmunna, ġebbla fuq qabar ta' tfajla Għarbija, teħodna għas-sena tal-mewt tagħha, l-1173; *ibid.*, pp. 80 u 87.

12. "It-Taljan issokta jinkiteb mil-letterati Maltin għal sekli shaħ ... (u) ... ingħata bidu għal tradizzjoni letterarja u storjografika li ħadet seħem kostantement u mill-qrib fl-ispiritwalità barranija ..." O. Friggieri, *op. cit.*, p. 86.

13. Ġ. Cassar Pullicino, *Kitba w Kittieba tal-Malti*, l-ewwel ktieb (Malta, 1962), p. xi.

14. *Ibid.*, p. ix.

Malti li konna nafu bih kien il-poeżija ta' G. F. Bonamico,<sup>15</sup> bħal "lehen ta' berqa waħedha fi żmien id-dlam,"<sup>16</sup> taqbila lill-Granmastru N. Cotoner għall-festa ta' l-Arblu ta' Mejju.<sup>17</sup> Fl-1968 faqqgħet sajjetta (biex inkomplu bil-metafora ta' Ġ. Aquilina), meta bil-pubblikazzjoni ta' *Peter Caxaro's Cantilena* sirna nafu b'*Cantilena*<sup>18</sup> li nkitbet fuq faċċata ta' reġistru nutarili minn id il-qassis-nutar Brandan de Caxario (imwieled Malta u għex l-Imdina) x'aktarx bejn l-1533 u l-1536.<sup>19</sup> Min-naħa tiegħu l-awtur "stqarr li l-Kantilena, kif sejhilha hu, kien kitibha qaribu Pietru Caxaru żmien twil qabel."<sup>20</sup> Jista' jkun li nkitbet qabel l-1485 meta l-imsemmi Pietru Caxaru kien digà mejjet.<sup>21</sup>

Il-Malti ta' din il-kantilena huwa arġajku, Malti "qadim għall-aħħar ... (li joqrob) jekk mhux wisq lejn l-Għarbi Klassiku, ta' l-anqas lejn l-Għarbi mitkellem f'artijiet bħat-Tuneżija."<sup>22</sup> Għalkemm żgħira, hija holqa li tqarribna lejn xi kwalità ta' Malti kien mitkellem ftit wara t-tluq ta' l-Gharab minn Malta. Wiehed jista' jaħseb li l-influwenza tar-Rumanz (naturalment Latin/Latin Baxx) fil-Malti mithaddet setgħet kienet tinħass sewwa.<sup>23</sup> Biss fil-poeżija ta' għoxrin vers ir-

15. Għal tagħrif dwar G. F. Bonamico (1639 – 1680) vide G. Wettinger u M. Fsadni, *L-Għanja ta' Pietru Caxaru (Poeżija bil-Malti Medjevali)* (Malta, 1983), n. 4, p. 12, u R. Mifsud Bonnici, *Dizzjunarju Bio-Bibliografiku Nazjonali* (Malta, 1960), p. 35.
16. Ġ. Aquilina, *Il-Mużja Maltija* (Malta, 1948), p. iii.
17. Il-poeżija kif kitibha De Soldanis fi *Nuova Scuola dell'Antica Lingua Punica Scoperta nel Moderno Parlare Maltese e Gozitano*, L.N.M., Libr. MS. 144, p. 108 hi miġjuba minn G. Wettinger u M. Fsadni, *Peter Caxaro's Cantilena* (Malta, 1968), p. 34.
18. Fl-Edizzjoni bl-Ingliż l-awturi, G. Wettinger u M. Fsadni dejjem irreferew għall-poeżija bil-kelma *cantilena* kif taħ Bradano de Caxario stess, vide *ibid.*, fit-titlu tal-kitieb u fit-test. Fl-edizzjoni bil-Malti (vide n. 15 *supra*) il-cantilena hija tradotta bil-kelma *ghanja* forsi għaliex fuq it-Taljan "Cantilena = canzone, canto," vide N. Zingarelli, *Vocabolario della Lingua Italiana*, (ed. 2 Greco-Milanese, 1922), *sub cantilena*.
19. Vide Reġistru R. 175 I, Arkivju tan-Nutara, Valletta – tan-nutar Brandano de Caxario, b'atti li saru bejn l-4 ta' Dicembru 1533 u s-26 ta' Mejju 1536.
20. G. Wettinger u M. Fsadni, *op. cit.*, (ed. bil-Malti), p. 16.
21. *Ibid.*, p. 26.
22. *Ibid.*, p. 46.
23. "Il-cantilena ta' Caxaro li hi s'issa l-egdem dokument bil-Malti, tissuggerixxi minn kmieni l-linja ġenerali li l-poeżija mbieghda taż-żminijiet ta' wara kellha ssegwi ... tiftaħ digà l-mogħdija għall-forma poetika Ewropeja, jew aħjar Taljana, tal-moviment modern bil-Malti." O. Friggieri, *op. cit.*, p. 87.

regolari<sup>24</sup> ta' Caxaro hemm biss kelma waħda Rumanza "vintura" (v. 17), imfissra 'rizq'<sup>25</sup> mill-awturi, u l-klejma Latina *et* (v. 19) għall-Malti 'u' li "aktarx lill-kittieb jew lill-poeta nnifsu ħarbitlu bil-Latin minflok bil-Malti bi żball."<sup>26</sup>

"Kien ilni s-snin bil-ħsieb li ngħaqqad antoloġija ta' proża Maltija ... biex nuri l-iżvilupp tal-proża fil-Malti mill-bidu tagħha mindu bdiet tinkiteb suret in-nies sa żminjietna."<sup>27</sup>

B'dan il-ghan f'moħħu, Ġużè Aquilina ppreżenta antoloġija ta' proża li tibda bid-djalogi ta' De Soldanis (1712 – 1770) u li jinsabu fil-manuskritt 144, fil-Librerija Nazzjonali ta' Malta, bl-isem *Nuova scuola dell'antica Lingua Punica scoperta nel moderno parlare Maltese Gozitano*. Minn dan l-isem, Cassar Pullicino jiddeċi<sup>28</sup> li x-xogħol kellu jkun it-tieni edizzjoni riveduta u miżjuda tal-grammatka ta' l-istudjuż Ghawdxì, stampata f'Ruma fl-1750. U allura d-djalogi nkitbu wara din id-data. Imma Cassar Pullicino, fiż-żmien li Aquilina qed jagħmel il-gabra tal-proża, kien digà kixef proża bil-Malti oħra aktar bikrija u li minnha ppubblika siltiet bi studju dwarhom.

Kienet proża voluminuża ta' priedki u panigierki. Fihom wiehed ma jistax ma jinnotax "l-istil oratorju, l-italjanizmi, kliem u għamliet ta' għejdut bil-Malti li llum mitlufa jew ngħiduhom mod ieħor, avverbji mibdula" u "l-istil ħaj u merfugh"<sup>29</sup> tal-predikatur.

Tgħid Aquilina halla din il-proża barra għax forsi ħaseb "illi l-priedki m'għandhomx jitqiesu bħala kitba letterarja"<sup>30</sup> Jew forsi għax s'issa għad qatt ma giet ippubblikata priedka shiħa jew silta sewwa minnhom?<sup>31</sup>

24. "L-armonija monosillabika ma toħroġx ċara għal kolloxx," *f'ibid.* Qbl. ukoll ma' kif mogħtija l-*cantilena* fiż-żewġ pubblikazzjonijiet ta' G. Wettinger u M. Fsadni, *op. cit.*, (edizzjonijiet bl-Ingliż u bil-Malti), it-test mogħti minn K. Vassallo, *Vatum Consortium* (Malta, 1968), pp. 585 – 586 u dik ta' D. Fenech o.s.a., *Wirt il-Muża* (Malta, 1977), pp. 13 – 14 u 16.

25. G. Wettinger u M. Fsadni, *op. cit.* (ed. bil-Malti), p. 54.

26. *Ibid.*, p. 55.

27. Ġ. Aquilina, *Antoloġija ta' Proża*, (2ed., Malta, 1982), p. iii.

28. Ġ. Cassar Pullicino, *op. cit.*, p. 60.

29. *Ibid.*, p. 27.

30. *Ibid.*, p. 26.

31. L-awtur preżenti kien hadem teżina fuq żewġ priedki shah – *Stil ta' Priedki ta' Ignazio Saverio Mifsud*, meta kien fil-kors għall-ghalliema fis-St. Michael's Teachers' Training College (1962 – 1964). Imma dan ix-xogħol qatt ma gie ppubblikat. Ġ. Cassar Pullicino, *op. cit.*, pp. 27 – 34 ippubblika siltiet minn sebgħa minn dawn il-priedki.

Hi liema hi r-raġuni u hi x'inhi, il-priedki nqabzu u, għax miktuba bejn 1739 u l-1746, f'ordni kronologika jiġu qabel id-djalogi ta' De Soldanis. U jekk mhux għall-valur letterarju tagħhom messhom għall-anqas issemmw minhabba li huma l-ewwel forma ta' proza Maltija miktuba li sirna nafu biha wara s-sejba tagħha minn Cassar Pullicino.

Il-priedki huma xogħol ta' Ignazio Saverio Mifsud (1722 – ?)<sup>32</sup> li minn meta kien għadu *chierico* ta' sbatax-il sena fl-1739 beda jip-priedka fuq il-pulpti ta' diversi knejjes f'Malta.<sup>33</sup> Tidher ftit ta' l-iskantament. Imma l-istess Mifsud kien beda jemmen li waqt li jingħad li l-poeta jitwield, l-oratur isir, hu garrab il-kuntrarju.<sup>34</sup>

Mifsud kien jikteb il-priedka (jew panigierku) li kien ikun mitlub jew ikkummissjonat jagħmel u wara jitlob lil hüh Gaetano għinu fl-intonazzjoni.<sup>35</sup> Imbagħad gabar il-priedki u għaqqadhom f'volum' bl-iskop li “consegnarle alla memoria dei posteri tali quali furono dalla penna uscite e in quel linguaggio col quale fur rappresentate.”<sup>36</sup>

De Soldanis u Mifsud, kienu kontemporanji u fil-fatt kienu jafu lil xulxin. Kienu hbieb u kitbu lil xulxin. U allura jista' jkun li De Soldanis kien jaf bil-priedki miktuba minn Mifsud u, bilfors, b'xi priedki oħra meta kiteb “conosco molti eccellenti Predicatori Maltesi, i quali volendo predicare il Vangelo di Cristo, formano e scrivono le prediche in nostra favella, ma dopo la lor morte per disgrazia degli (*sic*) posteri, ogni fatica non sarebbe possibile il leggerle, se non da chi le scrisse.”<sup>37</sup> Mifsud qiegħed iħalli l-priedki għal ta' warajh u De Soldanis qed iġhid li dawn, jew priedki bħalhom, huwa impossibli li jinqraw hliet minn min kitibhom, u għalhekk qiegħed jikteb il-grammatka u l-*abecedario*.<sup>38</sup> Għax ma kinux jeżistu regoli fissi ta' kif

32. Nistghu naslu għad-data tat-twelid ta' I.S.M. minn ittra li l-istess Mifsud kiteb fl-1756 lil zijuh fejn qallu li għandu 34 sena, L.N.M., Misc. MS. 250, p. 1. Ma nafux is-sena tal-mewt ta' Mifsud. Imma fl-1764 kien għadu qed jikteb il-*Biblioteca Maltese*.

Għal tagħrif dwar I.S.M. vide. Ġ. Cassar Pullicino, *op. cit.*, pp. 347 – 348.

33. Fil-L.N.M., Libr. MS. 48 hemm 35 priedka/panigierku, uħud minnhom b'tagħrif ta' meta u f'liema knisja saru.

34. “Io ebbi da sperimentare in mia persona tutt il contrario del comun colloquio ... e rappresentai parecchi Panigirici su i lergami che in vero fin di piccola età sentivo in me una conatural inclinazione di comparire da Panegerista e verificarsi in me d'esser più tosto nato orator che fatto.” *Ibid.*, p. v.

35. “Ascoltaste prima in casa e poi nella chiesa a che qui volte mi corregeste si nei periodi che nel tuono della voce per addattarla alla forza delle parole.” Silta mid-dedika li Mifsud kiteb lil hüh, Gaetano. *Ibid.*, p.i.

36. *Ibid.*, p. vi.

37. De Soldanis, *Della Lingua Punica ...*, p. 60.

38. *Ibid.* De Soldanis jista' qiegħed jirreferi għal-lista ta' kliem mogħtija fl-aħħar

ghandu jinkiteb il-Malti. U allura, nies bħal Mifsud, huma u jispellu u jiktbu l-vernakular għamlu użu mill-alfabett Taljan u kitbu bl-aktar mod fonetiku raġunat. U la bla regoli, ukoll l-ortografija ta' l-istess kelma kultant hija inkonsistenti.

B'danakollu kwazi tinqara kull kelma. Id-diffikultà tqum biss jew fejn il-kelma hija mqassra (u l-kitba ma tkunx ċara biżżejjed) jew fejn il-kitba hija daqsxejn ħoxna u kultant ittra ma tingħarafx biżżejjed, – il-linka ta' dawn iż-żminijiet kienet aċituża u saħansitra ħafna drabi 'ħarqet' il-karta.

Il-Malti tal-priedka riprodotta hawn taħt huwa l-Malti ta' madwar 250 sena ilu. Huwa aktar qarib tal-Malti tal-priedki ta', ngħidu aħna, għoxrin sena ilu milli lejn dak tal-priedki ta' llum. Huwa Malti ħafna eqreb lejn dak ta' żmienna milli lejn il-Malti tal-*Cantilena*.

Din il-priedka hija t-tieni waħda fil-Manuskritt (Librerija) nru. 48, waħda mill-35 (12 minnhom bit-Taljan) u li tinsab fuq il-paġni 17 – 32. Għazilt din it-tieni waħda u mhux l-ewwel waħda<sup>39</sup> li tidher inkomplita u għalkemm qiegħda quddiem u jista' jkun li Mifsud riedha hemm għax miktuba qabel, ma gġib ebda data, la ta' meta saret, jekk saret, u anqas ta' meta nkitbet. Filwaqt li l-priedka li qiegħed nirriproduċi hawn taħt saret fil-knisja ta' l-Imsida, "A di 8. Dicembre, giorno di Martedì, ad ore 9. dell'anno 1739" u jidher li Mifsud spiċċa jkittibha "die 1.<sup>a</sup> Mensis Novembris; anno Dni. 1739."

## Il-Kontenut tal-Priedka

Mifsud qiegħed jippriedka dwar id-domma tal-Madonna mwielda mingħajr ebda tebgħa – l-Immakulata Kuncizzjoni – it-twelid tal-Madonna mingħajr it-tebgħa tad-dnub originali, aktar minn mitt sena qabel l-istqarrija tad-domma proprja fl-1854 u d-dehra tal-Madonna lil Bernardette f' Lourdes fl-1858. U għalkemm Mifsud għadu kġierku ta' sbatax-il sena nistgħu ngħidu li l-argumenti li jgġib, il-mod kif jiżviluppa l-ħsieb ewlieni u l-eżempji u l-kwotazzjonijiet li jsemmi biex isaħħaħ l-argument ma jixhdux daqshekk ċokon.

Il-priedka hija mqassma fi speċi ta' 20 paragrafu, l-ewwel u t-tieni dedikati għad-daħla, mit-tielet sat-tlettax għall-ewwel parti u mill-

paġni ta' l-istess grammatka jew għad-*Damma tal-Kliem Kartaginis mscerred fel fomm tal Maltin u Għaucin*, L.N.M., Libr. MS. 143 (erba' volumi), dizżjunarju li baqa' mhux ippubblikat.

39. L-ewwel priedka ta' Mifsud igġib l-isem ta' "L'Amore divenuto Tiranno del Cuor di Maria, Panegerico in lode dei Dolori di Maria Semper Vergine Appassionata ai piedi della Croce ..." u qiegħda fuq paġni 3 – 11. Tispiċċa bil-frazi "Immela iec innies ... /p. 10/ ... ta' digna colla ..." /p. 11/. Dan juri li l-priedka m'hix kompleta. Fil-fatt il-paġni 12 – 16 ta' bejn din u l-priedka ta' wara, jiġifieri dik li se nirriproduċi hawn taħt, huma vojta.

erbatax sa l-aħħar għat-tieni parti.

Fid-dahla l-predikatur jibda bi kwotazzjoni bil-latin mill-Għanja ta' Salamun, 4, v. 7, "*Tota pulchra es, amica mea, et macula non est in te*" – teknika tar-retorika medjevali. Imbagħad, b'ċerta umiltà, iġhid li hu "kumpâs" ta' ftit hila quddiem il-kobor ta' dan il-misteru, biex jittratta l-argument tal-priedka ... "il-purità" li "wara Alla ma tistax tinħaseb". Jagħlaq id-dahla jistieden lill-fidili li qegħdin jismgħuh biex jiffavuruh bis-silenzju tagħhom u b'attenzjoni u ... jibda.

Fl-ewwel parti Mifsud bħal juri, b'ċertu skantament, kif Gesù fil-vangelu (fil-priedka ta' Mifsud "l-ingir") ma jfahhar qatt lil Marija. Hawnhekk jagħmel uzu minn għadd ta' mistoqsijiet retorici, tajba ħafna bħala parti minn stilistika ta' predikazzjoni wkoll ta' ftit snin ilu, aħseb u ara ta' żewġ sekli ilu.

Mill-priedka miktuba kif waslet għandna jidher li l-logika setgħet kienet effettiva ħafna fuq kongregazzjoni ta' ftit li xejn skola. Il-kwotazzjonijiet bil-Latin, kultant mingħajr Malti għalihom, jixhdu li Mifsud fittex sew għal provi li bihom saħħah l-argument li kien qiegħed jesponi. Wiehed jista' jahseb li, għalkemm fil-manuskritt ma jingħatax Malti hdejn il-Latin, waqt il-priedka Mifsud seta' fissru hu u jippriedka. Jidher li, għalkemm ta' sbatax-il sena, kien diġà qara ħafna, tgħallem ħafna, kien ippreparat. U dan jixhdu wkoll il-fatt li minn età żgħira kien imfittex biex jagħmel dawn il-priedki jew panigierki. B'dan il-Latin Mifsud qiegħed juri li għalkemm ta' età żgħira huwa superjuri għall-kongregazzjoni u jistabbilixxi ruhu bħala espert fil-materja, fl-argument. Fi stil li jipprova jikkonvinci dan kien meħtieġ.

F'paragrafu għaxra Mifsud jistqarr li jemmen li bil-logika tiegħu wassal li hadd mill-fidili ma jiddubita "jekk Marija kinitx kuncetta mingħajr dnub originali." Anki x-xitan, iġhid, li darba mistoqsi x'jahseb fuq Marija, "kostritt illi jgħid is-sewwa ... irrisponda għal tliet darbiet; *sine macula, sine macula, sine macula.*"

Imbagħad, fil-paragrafu ta' wara, il-kjierku jgħaddi biex jagħti lista ta' xhieda li stqarru twemmin f'dan il-misteru u jitlob lil predikaturi bħalu biex iheggu din id-devozzjoni lejn Maria Kuncetta mingħajr hti-ja – għax hekk kien jisthoqqilha la darba kella tkun omm Alla.

Qabel ma jibda t-tieni parti, Mifsud saħansitra jitlob li jingħata ffit zmien biex jistrieħ – haġa li fi tfuliti niftakar li kien għadha ssir imma llum ilha li nqatgħet.

It-tieni parti, b'paragrafu 14, tibda b'Mifsud jappella għas-sentiment tal-kongregazzjoni biex jingħata l-aġar, għajnuma ta' flus għall-knisja, il-knisja ta' l-Imsida dedikata lill-Immakulata Kuncizzjoni. "Ma jkunx ihobb verament lil Marija min ma jonorax il-festa tal-Kuncizzjoni b'xi aġar u b'xi devozzjoni," għax Marija "wisqa tiehu gost meta aħna nagħtu xi aġar." Mifsud iżid ihegġeg: "Ifthi ide-jkom billi turu rwieħkom b'xi aġar (għax) għall-bżonn kbir ta' din il-knisja jikkorrispondi ruhu l-wisq ta' l-aġar minn tagħkom."

Ir-repetizzjoni, il-binja ta' sentenzi b'inverzjonijiet għall-enfasi,

l-appell għas-sentiment, f'din il-parti huma elementi qawwija. Stilistikament dawn kienu konformi mas-sitwazzjoni.

F'paragrafu 17, Mifsud isemmi lil San Bonaventura bħala l-qaddis li xerred id-devozzjoni lejn Marija mwielda mingħajr dnu. Juri devozzjoni anki min ighid sempliċement *Ave* għax '*A*' t'fisser 'mingħajr' u '*ve*' 'dnub' u allura '*Ave*' t'fisser 'mingħajr dnu'. Hekk irraguna Mifsud.

Taqsejt lil min seta' jagħtini taġġrif dwar din it-tifsira. Kien hemm min tani tifsir iehor għall-kelma '*Ave*' imma hadd ma tani dan ta' Mifsud. Safejn nafu aħna '*Ave*' hija interjezzjoni, kelma bil-Latin, għall-Malti 'is-sliem għalik'.

Fil-fatt l-użu ta' din it-tifsira huwa marbut mad-devozzjoni ta' min ighid l-*Ave* Marija kuljum. U Mifsud jissokta billi jagħti eżempju, isahħaħ il-frott tad-devozzjoni bi storja; – l-istorja tal-Baruni Xellerat.

Fir-retorika medjevali l-"*exempla*" kienu fattur meħtieġ għad-digressjoni. L-użu ta' storja (jew stejjer) huwa parti importanti mill-priedka – "jekk il-kelma tqanqal, l-eżempju jkaxkar," ighid il-Malti. U allura l-importanza ta' storja fi priedka.

Hekk kif jispicċa l-istorja, Mifsud jerga' jdur għal lista oħra ta' nies li fahħru dan il-misteru f'Marija, li fahħru l-konċepiment bla tebgħa f'Marija, kif "appunt u sellmilha ... kif għa għedtilkom: *tota pulchra es Maria; et Macula non est in te.*"

### L-Alfabet ta' Mifsud

Il-Vokali *a, e, i, o, u* l-awtur jużahom bl-istess hoss li għandhom fit-Taljan, u bl-istess hoss li għandhom illum fil-Malti. Interessanti li magħhom tidher il-vokali *ie* kif nużawha illum, *vide iena imbierech* (v. 1) (fil-priedka).

Il-Konsonanti *b, d, f, g, l, m, n, p, r, s, t, v,* u *z* ukoll huma wżati bl-istess hoss li għandhom fit-Taljan. La bla regola ta' ortografija etimoloġika wiehed ma jiskantax meta jsib il-kitba ta' konsonanti ratba fejn suppost hemm konsonanti harxa, jew viċiversa; qbl. *calp* (v. 1) għal 'qalb', *pcerta* (v. 119) 'b'ċerta', *seuc* (v. 42) 'zewġ' u *dnup* (v. 53) 'dnub'.

Ċ/ċ Mifsud uża l-vokali 'e' jew 'i' wara 'c' biex ilehhen iċ-'ċ' Maltija ta' illum, bħal fit-Taljan. Imma xi kultant l-ittra 'c' (bla tikka) użaha għal dan l-istess hoss mingħajr l-għajnuna tal-vokali msemmija, qbl. *cheichna* (v. 4) 'ċekjna' u *inficcu* (v. 51) 'infittxu'/infiċċu/.

H/h Mifsud din l-ittra jużaha bħala grafema b'valuri fonemiċi diversi.

*h* (bis-sieq tal-lemin imtawla 'l isfel mil-linja immaginarja

tal-kitba) użaha għall-ħoss ta' H/h, qbl. *tahtu* (v. 11) 'tahtu', *hasabiesc* (v. 23) 'hasabiex' u *ruhi* (v. 29) 'ruhi'. Aktar lura fl-istess MS. Mifsud jikteb il-'h' (h b'rasha maqtugħa) bħalma jiktibha De Soldanis, (*vide facsimile*). *h* wżaha, bħal fit-Taljan, biex tħarrax il-ħoss ta' 'c' quddiem il-vokali 'e' u 'i', f'digraff, qbl. *chien* (v. 17) 'kien' u *chelmiet* (v. 17) 'kelmiet'. Imma qbl. ukoll *chburia* (v. 5) 'kburija' u *tiach* (v. 6) 'tiegħek', fejn l-'h' qiegħda biss biex ma tħallix il-possibilità li ċ-'c' tinqara 'ċ'.

F'din il-priedka ma jinsab ebda eżempju fejn l-'h' tintuża bejn il-'g' u waħda mill-vokali 'e/i' biex ma tħallix lill-istess 'g' titlehhen 'g'.

*h* għas-suffiss pronominali tat-tielet persuna maskil u femminil. Fil-każ tal-maskil il-konsonanti titlehhen 'h' u tinkiteb bħal hawn fuq.

Għall-każ tal-femminil qbl. *ionoraha* (v. 157) 'jonoraha' u *irrecitaha* (v. 308) 'jirrecitaha'.

*h* bħala 'gh', qbl. *tebha* (v. 81) 'tebgha', *hammar* (v. 54) 'ghammar' u *ihit* (v. 9) 'ighid'.

*h* bħala 'h', bħala għerq ta' kelma, qbl. *idhirlec* (v. 209) 'jidhirlek', *ideher* (v. 230) 'jidher'.

- J/j Għal dan il-ħoss Mifsud juża biss il-vokali 'i', qbl. *iena* (v. 1) 'jiena', *misteriu* (v. 30) 'misterju' u *lein* (v. 59) 'lejn'.
- K/k Għal dan il-ħoss, Mifsud juża 'c', qbl. *scont* (v. 13) 'skond' u *collu* (v. 14) 'kollu'; 'ch', qbl. *chif* (v. 3) 'kif' u *iedich* (v. 1) 'hedik'; u saħansitra l-ittra 'q' (bil-ħoss kif fit-Taljan), qbl. *inquatru* (v. 194) 'inkwadru'.
- Gl/Gn Dawn iż-żewġ għaqdiet konsonantali fit-Taljan jipproduċu l-hsejjes 'lj' u 'nj' rispettivament. U Mifsud jużahom ukoll fil-kitba tiegħu bil-Malti bl-istess skop. Qbl. *cuglium* (v. 156) 'kuljum', *iddigna* (v. 33) 'id-dinja' u *Spagna* (v. 185) 'Spanja'.
- Q/q Għall-ħoss tal-'q' ta' llum, Mifsud juża l-ittri 'c/ch'. Qbl. 'c' f'*imcazza* (v. 2) 'imqaddsa', *incas* (v. 58) 'inqas', *honcu* (v.287) 'għonqu' u *ioncos* (v. 295) 'jonqos'; Imma qbl. ukoll l-użu ta' 'ch' għal dan l-istess ħoss f'*ichis* (v. 5) 'iqis', *schira* (v. 42) 'fqira' u *chuddiemi* (v. 282) 'quddiemi'.
- W/w Il-vokali 'u' għal hafna snin intuzat biex taqdi għall-ħoss ta' 'w' (*vide* Xideu għal Xidew fil-*Cantilena*). Hekk ukoll għamel Mifsud. Qbl. *uara* (v. 3) 'wara' u *uisa* (v. 5) 'wisa'.
- X/x Bħalma fit-Taljan ma teżistix din l-ittra, hekk ukoll fl-



alfabett ta' Mifsud ma tezistix. Għall-hoss tagħha l-awtur dejjem dar fuq l-għaqda konsonantali 'sc', preċiżament bħal fit-Taljan, qbl. *aliesc* (v. 12) 'għaliex' u *biesc* (v. 21) 'biex'. Qbl. il-fdal ta' din l-ortografija f'xi kunjom bħal Scerri/Xerri, Ascjak/Axiak u Scicluna/Xikluna.

Ž/ž Għal dan il-hoss Mifsud gie li uża 's', qbl. *smien* (v. 34) 'zmien', *itesori* (v. 240) 'it-teżori', *isit* (v. 105) 'izid' u *ineshu* (v. 273) 'ineżżghu'.

Z/z Għalkemm din l-ittra gie li Mifsud użaha bil-hoss regolari tagħha fit-Taljan qbl. *imçazza* (v. 2) 'imqaddsa', gie li uża wkoll l-għaqda tal-hsejjes 'tio', ukoll bħal fit-Taljan għall-hoss tagħha, qbl. *iddispositioni* (v. 1) 'id-dispożizzjoni', *lat-tentioni* (v. 28) 'l-attenzjoni' u *Cuncettioni* (v. 194) 'Kunċezzjoni'.



Il-knisja tal-Kunċizzjoni li llum tagħmel mal-Parroċċa ta' I-Msida

## IL-PRIEDKA<sup>40</sup>

p. 17

*Panegirico In Idioma maltese<sup>41</sup> sopra l-Immacolata Concezione Di Maria Vergine Madre di Dio – Fatto nella chiesa dell'Imnsida<sup>42</sup> dedicato in onor della med:<sup>o</sup>Imm. Concez:<sup>e</sup> Adi 8. Decembre, giorno di Martedì, ad ore 9. dell'anno 1739. Dal chierico<sup>43</sup> Ig. Sav:<sup>o</sup> Mifsud Maltese*

### 40. *Dwar il-prezentazzjoni*

Fil-priedki jinsab għadd ġmielu ta' kwotazzjonijiet bil-Latin hafna minnu miktub imqassar. Uħud minn dawn jinsabu b'sinjal taħthom fil-MS. B'danakollu, hawnhekk qiegħed nipprezenta l-Latin kollu bil-korsiv biex jingharaf sew mill-kitba "stramba" tal-Malti. Biex stajt naqra l-Latin għenni hafna l-Kan. Joachim Schembri B.A., Lic. D., Lic.S.Script., lecturer tal-Latin u l-Filosofija fin-New Lyceum, l-Imnsida.

Radd ta' ħajr lis-sinjuri Mary Borg, Charles Briffa B.A., M.A., Alfred Ellul Galea B.A. u George Doublesin B.A., M.A., li għenuni hafna fit-tweqqi ta' dan l-istudju.

Fil-MS. hemm xi kliem maqtugh minn Mifsud stess. Dan jista' jixhet dawl dwar li l-awtur i) seta' bidel fehemtu hu u jikteb, ii) ha zball jew iii) inghata parir li jaqta' biex forsi anqas jirrepeti. Għal riproduzzjoni ta' xi kliem maqtugh fil-priedka u maqtugh ukoll hawnhekk, *vide* vv. 58, 284, 289 u 293.

L-użu ta' ittri kapitali u l-puntegġjatura huma irregolari hafna. Jiena rriproducejt fedelment dak li qrajt.

Minbarra fuq il-vokali ta' l-aħħar, bħal fi kliem bħal università, però, cioè, già u purità, Mifsud juża l-aċċent hafna drabi (għalkemm ukoll b'mod inkonsistenti) fuq il-kongunzjoni 'u' u l-klejma 'ma' meta din tintroduci n-negattiv. Dan l-aċċent, imma, wieħed jista' jarah ukoll fuq il-'ma' li llum niktub bl-apostrofu. Fil-waqt li l-apostrofu, Mifsud jużah biss bħal fit-Taljan għall-elizjoni.

Il-Malti tal-priedka huwa pprezentat b'versi numerati hamsa hamsa, min-numru 1 san-numru 332. Kull referenza li m'hix indikata mod iehor hija għall-versi ta' din il-prezentazzjoni.

41. Mill-MS. Mifsud għandu d-dedika, id-dahla lill-qarrej u tnaħ mill-35 priedka/panigierku miktuba bit-Taljan). Din l-informazzjoni, li bħalha jagħti qabel kull priedka, hija wkoll bit-Tal. Qbl. "*in idioma maltese*" ma' "*quam lingua melitae hic subicio*" ta' Brandano de Caxaro hu u jhejji 'l-qarrej għall-*Cantilena*, f'G. Wettinger u M. Fsadni, *op. cit.*, Ili ed., p. 47.
42. Din hija l-knisja tal-Kuncizzjoni li llum tagħmel mal-Parroċċa ta' l-Imnsida; – knisja żgħira li tissemma fil-viżta ta' Duzina fl-1575. Kienet tagħmel mal-Parroċċa ta' B'Kara imma saret l-ewwel knisja parrokkjali ta' l-Imnsida fl-1867. Aktar tagħrif fil-ktejjeb *Msida 1867 – 1967* (Malta, 1967).
43. *chierico*: għal kjiierku; wieħed li qiegħed jistudja għal qassis. E. Serracino In-glott, f'*op. cit.*, *sub voce*, iżid "Kulmin m'hux ordnat sacerdot iżda jilbes ta' abiti u jieħu xi sehem fil-funzjonijiet tal-knisja u fil-purċissjonijiet."

p. 19 *Tota Pulchra es Amica mea et macula non est in te*Il Cantica fil raba capitlu<sup>44</sup>

1. Chem bil calp iena imbierech iedich iddispositioni min t'alla, illi gialitini fedina il giurnata imcazza nitchellem fuc iedana il misteriu imcaddes tal Cuncettioni ta Maria: Imma chif cat icun possibili ò Maria; illi cumpas ta fehma tant cheichna icollu l'anmu ichis il uisa ul chburia ta iedana il gran misteriu imcaddes min 5

v. 1 **bil:** Il-prepozizzjoni 'bi' hawnhekk hija magħquda ma' l-artiklu li, m'bagħad, m'hux magħqud mal-kelma. B'danakollu innota wkoll *id-dispositioni*, fejn l-artiklu 'l' hu assimilat mal-konsonanti semxija 'd' u, saħansitra, magħqud mal-kelma. Din, u inkonsistenzi oħra, wieħed jista' jinnotahom bħal fil-każi li ġejjin: *bil l'isem* (v. 11), *filgħiuf* (v. 55), *fil għiuf* (v. 66), *fidigna* (v. 108), *blittiri* (v. 173), *al deep* (v. 275), u ... fil-kitba kollha ta' Miġsud. **iena imbierech:** għal 'jiena nbierək'. L-użu tal-vokali 'ie' l'dawn iż-żewġ kelmiet u hafna oħrajn fil-priedka juri li fi żmien l-awtur tinħass sewwa. M'hux hekk il-każ fil-*Cantilena* (ca. 1460) ta' Caxaro fejn l-awturi Wettinger u Esadni ma jaqrawx 'ie' anqas fil-kelma 'żmien' tal-vv. 7 u 14; *id., op. cit.*, p. 4. L-unika kelma li fiha l-istess awturi jaqraw 'ie' hija isem ta' post, "gariexem (24 ta' Nov., 1544)", *f'ibid.*, p. 60. Ta' min jinnota wkoll it-taħwida ta' l-'n' preformativa ma' 'm' f'*imbierech*.

**iedich:** 'dik'. Innota *iedan* (v. 77)/*iedana* (v. 2)(mask.), *edina* (v. 61) (fem.), bil-pl. *edaun* (v. 16)/*iedaun* (v. 181)/*iedauna* (v. 186), imbagħad *iedach* (v. 25)(mask.), *iedich (supra)/iedicha* (v. 128) (fem.) u l-pl. *iedauc* (v. 71). għal 'dan/din/dawn' u 'dak/dik/dawk'. Qbl. ma' 'hedawn' (Kant I, v. 153) u 'dana' (Kant I, v. 37) u

'dawn' (Kant I, v. 58) f'*Il-Gifen Tork*, imsejha protesi meta hemm iż-żieda ta' sillaba fil-bidu u paragoge meta ż-żieda ta' sillaba hi fit-tarf tal-kelma.

v. 4 **cumpas:** 'kumpas'. Fit-teżina li kont għamilt (*vide* n. 31 *supra*) kont għedt li l-kelma ma tingħarafx aħjar minn *cū* (f'tarf ta' vers) u *pas* (fil-bidu ta' iehor), allura *cumpas* u ma tajt, għax ma kont sibt, ebda. spjegazzjoni għall-kelma li fil-fatt ma jagħtiha ebda dizzjunarju Malti. Il-kelma ġejja mid-djalett Tuneżin fejn 'ikambas' (fisser "ifittex biex isib hila") u l-'kumbās' huwa "min ifakkar hafna, iħammem, isib soluzzjoni li ma jaraha hadd." Għal dan it-tifsir naf *ħajj lis-sur Shadli Bouzaida*, Tuneżin, li bħalissa qiegħed iġhallem l-Għarbi fil-Liċeo tal-Bniet, il-Blata-l-Bajda. Interessanti l-bidla tal-'b' originali f'-'p' li fil-Malti dahlet mill-Isq(ali) u t-Tal. u giet li fi kliem Rumanz Għarabizzat tinbidel f'-'b'; qbl. 'bandla' u 'ballun' minn 'pendolo' u 'pallone'. Fil-każ tagħna gara l-kontra, kelma Semitika giet Rumanzizzata fil-każ tal-'b' li saret 'p'. **anmu:** mit-Tal. 'animo' għal 'almu' ta' llum. Għadha ma saritx il-bidla bejn iż-żewġ konsonanti likwidji 'n' u 'l'.

v. 5 **chburia:** 'kburija'. Kienet toqgħod aħjar il-kelma 'kobor'.

tiach? *Quis; ò Benedicta*, isimu il chelmiet illi biom actar icconfondini iedac il caddis San Bernard. *Quis; ò Benedicta longitudinem, latitudinem, profunditatemque miraculorum tuorum investigare queat; nihil est*; issocia l'istess caddis, billi iht. *Quod tantum me terreat, sicut de Beata Virgine sermonem habere;*

2. Iservini però billi insemnich, ò Maria, bil l'isem ta Om min t'Alla, aliesc iedana illisem irrachiudi tahtu qualsisia chburia, illi tista tinhata utinhasep uara Alla, scont ma ihallimni bil herf tihu collu, il Caddis Sant'Anselmu, billi iht: *Hoc solum; quod Mater Dei es; excedit omnem altitudinem; quae post Deum dici vel cogitari potest.* Ma però musc cuntent iedana il Caddis bedaun il chelmiet; imma issocia il cuddiem billi iht; illi chien iscrach illi Maria chienet tcun pura bedich il purità; illi acbar minna uara alla ma tistasc tinhasep. *Decens erat, ut ea puritate niteret; qua sub Deo maior intelligi nequit.* chelmiet verament uisca à propositu at discors min tihi; mentri iena nillesti ruhi biesc nurilcom illi Maria Santissima chienet Cuncetta min har dnu; aliesc chella tcun om

- vv. 6      **icconfondini**: 'jikkonfondini, iħawwadni'. Wiehed mill-ħafna verbi. Tal. moghtija bixra Maltija u li 'niltaqghu magghom fil-kitba ta' Mifsud.
- v. 11      **iservini**: 'jaqđini'.
- v. 12      **irrachiudi**: 'jinkludi fil', mit-Tal. "racchiudere – serrare dentro".
- qualsisia**: 'kwalsisija, kwalunkwe, kull xorta ta'...'; qbl. ma' vv. 139 u 143.
- v. 13      **utinhasep**: 'u tinhaseb' mill-verb 'NHaSeB' Forma VII, rari fil-Malti ta' llum imma moghti minn M. A. Vassalli, *Ktyb yl Klym Malti* (Ruma, 1796), *sub voce*.
- v. 16      **ma però**: tewtologija; *ma* (Rumanza) għal 'izda' jew 'imma' (mqassra f' "ma") (Semitika) u *però* (Rumanza) li wkoll tifsir 'izda'. Qbl. dan it-tahlit ta' kelma Rumanza wżata hdejn kelma Semitika bl-istess tifsira f' dawn l-eżempji: "Kredu (R) jiena nemmen (S)"; "emmini (S) u kkedini (R)";
- "reghextek (S) u offendejtek (R)" u "ħallas id-dieċmi (R) jew l-egħxur (S)".
- v. 20      **verament uisca à propositu**: Italjanizmu għal 'tasew tajba'.
- uisca**: 'wisqa' flok 'wisq'; mill-Għarbi "tagħbija". Fl-Għarbi, is-suffiss '-an' jibdel kelma fi stat akkuzattiv u ħafna nomi jsiru avverbji billi jitqiegħdu fl-akkuzattiv. Qbl. għalhekk mal-Malti 'ghatx + an = ghatxan', 'xorob + an = xurban'. Ħafna drabi, imma, l-'n' finali taqa' fiddjaletti u hekk ġara fil-każ ta' 'wisqan' li saret 'wisqa' sa fi żmien Mifsud u llum 'wisq'.
- vv.22–21      **at discors min tihi**: 'għaddiskors (minn) tiegħi'. Ta' min jinnota l-klejma *min* 'minn' li sa llum għadha ta' spiss tintuża aktar biex kultant "timla", milli biex tispjega aħjar.
- v. 21      **nurilcom**: 'nurilkom'; illum 'nurikom'. Jidher il-fdal tal-prepożizzjoni 'lil' imħakna bejn il-verb 'nuri' u l-pronom meħmuż 'kom' – 'nuri + l + kom'.

alla; iedana icun il pont ta Discors min tihi; hasabiesc imbahat ahna nisthu actar ferhanin nitchelmu ma Maria billi /p.20/ in-  
 eidula iedach illi halla mictup filcotba tihu l'Idiota: cioè *Tota* 25  
*pulchra es in tua Conceptione ad hoc solum es effecta, ut esses*  
*templum Dei Altissimi*. Mentri immela iena nillesti ruhi; Intom  
 favuruni bi silentiu u b'lattentioni, ù Nibda

P.a P.te

3. Fedana il Bidu tant sabih iena nicconfondi ruhi, mita nif-  
 tacar illi andi nidiscorsi fuc misteriu uisca chibir illi minnu uisca 30

- v. 23 **hasabiesc:** 'hasabiex'; kelma mibnija minn 'hatta', 'bi' u 'xi'. Aktarx li s-sens Malti b'din il-kelma kif uzata minn Mifsud huwa differenti minn dak fid-djalett Tunezin fejn ghadha tintuza bhal fl-eżempju: "m'ghandux flus hattabiex jiekol" = "m'ghandux flus anqas biex jiekol". Fil-priedka s-sens huwa ugwali ghal dak ta' 'sabiex' ta' llum. Tghid hemm it-tewtologija ta' ha/sa, it-tnejn part icelli awziljari li jistghu jghinu fil-formazzjoni tal-futur fil-Malti? (vide "The Future Tense in the Maltese Language" f'*Hyphen*, Vol. III, Nru. 5, Malta, 1982, pp. 218 - 228). Qbl. ukoll ma' 'ghal + biex' uzata wkoll fil-Malti ta' llum; f'dan il-każ qbl. 'habiex' = 'sabiex' = 'ghalbiex'.
- v. 25 **Idiota:** Raimondo Giordano, Franciż, kanonku fl-Ordni Agostinjan. Ippubblika *Contemplationes de Meserabili Cursu Vitae Praesentis* f'hames partijiet u kontemplazzjonijiet ohra taht in-*nome-de-plume* Idiota. Aktar taghrif dwaru fl-*Enciclopedia Cattolica* (Vatikan, 1953), Vol. X, kolonna 1501. Mifsud jaghmel referenza ghalih ta' spiss imma dejjem bl-isem *Idiota*, isem li, bit-tifsira tieghu fil-Malti, jistona mhux fiit speċjalment meta jissem-
- ma waqt priedka.
- v. 28 **favuruni:** mit-Tal. 'favorire' ghal 'iffavuruni'. Kif jista' jidher f'każi bhal dan, bl-ewwel konsonanti ghadha m'hix irduppjata meta l-verb huwa kkonjugat, il-verb ghadu qiegħed jithaddem kwazi bhal fit-Tal.
- v. 29 **nicconfondi ruhi:** 'nithawwad'.
- v. 30 **niddiscorsi:** mit-Tal. "discorrere - parlare, ragionare con certa ampiezza intorno a qualche cosa". Qbl. ma' *niddiscorria* (v. 62), *niddiscorri* (v. 76), *iddiscorri* (v. 83) u *niddiscorrua* (v. 138), għall-Malti 'nirraguna fit-tul dwar ...'
- chibir:** 'kbir' li magħha qbl. *chibira* (vv. 44 u 46), ghal 'kbira'. Il-vokali 'i' ta' bejn il-hsejjes 'ch' u 'b' illum ma tinkitibx u anqas titlehhen. Hija xhieda ta' aktar qrubija lejn l-original Gharbi fejn ma ssirx l-għaqda fonologika taż-żewġ konsonanti tal-bidu 'k' u 'b' bhal fil-Malti ta' llum. Qbl. "bilata (ghal 'blata') ta xicora (ghal 'xkora')" u "midaura (ghal 'mdawra)" u "idar il kibire, domus: 9. iii. 1487" f'G. Wettinger, "Some Maltese Medieval Place-Names of Archaeological Interest" f'*Atti del Colloquio Internazionale di Archeologia Medievale* (Palermo, 1974), pp. 31 u 37 rispettivament.

limitat itchellem l'Ingir min tallum; billi ihit; *Iacob autem genuit Ioseph, virum Maria, de qua natus est Iesus; qui vocatur Christus;* Imma ibsugnani inhit isseua, illi Alla fil bidu ta iedin iddigna mà permettiesc illi icun maruf iedac; illi issa uara tant smien inaraf; biescl ihalli maggiorment l'ommu imcazza, illi al gloria min tahha phal Iben uisca mahbub deiem chien iffittesc huniri godda; però iena nemmen illi culumchien giarà, illi min Maria, uisca ffit insap mictup fli scrittura; ù l'istes Illiben tahha chat mà inheic illodaha; imma tchellem fuca ma nies: U forsi chienu ioncsulu lodi illi biom chien ista ifahhara? Scinu li mà calc min Giuvanni iedac il gran precursur min tihu? mà marsc iamel ta l'avvucat biesc iservih mal farisei? Fahhar uahda fchira armla biesc offriet seuc bicciet tal munita lil chnisia u halla uiehet miserabili publican all'att li hamel

v. 31 **Ingir:** 'Ingir', mill-Gharbi (ingil); illu m 'vangelu' hadet postha. Ta' min jinnota l-bidla bejn iż-żewġ konsonanti likwidi 'l' originali l'r', bidla li sehhet l'numru ta' kliem Malti kemm Semitiku kif ukoll Rumanz; qbl. 'artal' minn 'altar' (R), 'tamal' minn 'tamar' (S), 'buli' minn 'buri' (R) u 'xlokk' minn 'xerk' (S). Interessanti wkoll il-fatt kif Mifsud qatt ma jagħmel użu mill-kelma Rumanza 'vangelu' li illum lilha biss nużaw. M. A. Vassalli, *op. cit.* 'ingil' biss jagħti. Il-kelma 'vangelu' tidher għall-ewwel darba f'S. Mamo, *English-Maltese Dictionary* (Malta, 1885), *sub* 'gospel'. (Kemmi hemmi affinità bejn iż-żewġ kelmiet, dik Rumanza u dik Semitika ... fejn il-konsonanti n-g-l huma komuni ... qbl. iNGiL ma' vaNGeLu?)

v. 33 **ibsugnani:** 'jehtiegli, għandi bżonn'.

v. 35 **biescl:** ma tistax tinqara ahjar. Aqra 'biex ihalli/biex igħolli'

v. 37 **culumchien:** Qabel xejn ta' min jinnota l-kitba fonetika preċiża għall-'kullumkien' fit-taħdit ta' illum. Għal

kullimkien'. Ta' interess hija l-għaqda taz-żewġ kelmiet 'kull' u 'mkien', għaqda li Mifsud jirrepeti fi kliem simili bħal *cuglium* (v. 156) għal 'kuljum', *culma* (v. 228) 'kulma', *kulhat* (v. 301) 'kulhadd' u *culleila* (v. 276) 'kullejla' li sa illum, aktarx għax il-kelma 'lejla' hija disillabika u l-għaqda ssir bejn 'kull' u kelma oħra imma monosillaba, hadd qatt ma għaqqadha.

v. 38 **illodaha:** flok 'fahharha'; mit-Tal. 'lodare'; qbl. ma' *loda* (v. 45), *lodi* (v. 39) u ma' *fahharha* (v. 40) u *fahharha* (v. 167).

v. 43 **miserabili:** 'mizerabili' għal 'mizerabili'; aktar qrib l-Isq. 'miserabili' li mit-Tal. 'miserabile'; kelma sdrucċjola u li fil-Malti, skond għibda naturali, trid l-aċċent fuq is-sillaba ta' l-ahhar jew fuq dik ta' qabilha, (*vide* Ġ. Aquilina, "Stress", *l'Id.*, *The Structure of Maltese*, Malta, 1959, pp. 68–73 u 135–136), twaqqa' l-vokali tan-nofs u ssir 'mizerabbli'; qbl. ma' *Spiritu* (vv. 110 u 330) illum 'Spiritu', *virgini* (v. 170) illum 'vergni', *blittiri* (v. 173) illum 'bl-ittri', *miraculu* (vv. 265 u 267) illum

tà l'umiltà, fahhar il fidi chibira ta Centuriun ù mà rasc frigleih mormia convertita il Maddalena; cabel mà loda il carità tahha 45 tant chibira; ù à favur ta Maria Santissima mà t'chellem scein. U Aliesc iedana? forsi mà chiensc iaf il meriti chbar min t'Ommu? mà chiensc ihobba? /p. 21/ mà chiensc istmaha? n'assicuracom illi ma andiniesc aliesc nidubitau; Immela aliesc tant ftit tchellem fil'Ingir; u tant ftit halla illi l'ohrain itcheltu? mausc al haga 50 ohra hlief biesc igalinna inficcu, ù nispeculau; Immela iech inu ech bragiuni uisca cbira iena het, illi Maria Santissima chienet Cuncetta min har dnup original; aliesc chella tcun Om Alla; U chif lè iech l'Istess Bin Alla hammar mausc bis fi ruh, immà ucol filgiuf imchaddes; min t'ahha U scont mà ihit li Spiritu Santu; illi 55 *in Malevolam animam non intrabit Sapientia, neque habitabit in Corpore subdito peccatis.* illi fruh mishuta mà ltholsc Gesù liebes bedina illipsa min ta Biniedem; ù incas mà ihammar figisem suggett lein idnup. Ruh mishuta, ù gisem suggett lein idnup uà (Scont mà ifem l'Angelicu Duttur) qualsisia Biniedem illi handu idnup 60 bis venial ù ecda icun indign illi iati l'amara lil Gesù liebes bedina

- 'miraklu', *nobili* (v. 271) illum 'nobbli', *ordini* (v. 297) illum 'ordni', *pulpiti* (v. 325) illum 'pulpti' u *capitulu* (v. 329) illum 'kapitlu'.  
Ma' dawn qbl. il-kelma *priet-chi* (v. 324) 'priedki' fejn ghal Mifsud digà waqghet il-vokali li dwarha qeghdin nitkellmu.
- v. 51 **igalinna**: 'igeghelna' jew 'igiegghel linna'. Fil-Malti mitkellem ta' llum 'linna' haf-na drabi nlehhnuha /linna/.
- inficcu, u nispeculau** : 'infittxu u nispekulaw', ta' l-ahhar mit-Tal. 'speculare' "guardare per esplorare"; tewtologija f'infittxu' (S) u 'nispekulaw' (R).
- v 65 **cbira**: 'kbira'; l-awtur kiteb 'b' fuq 'h' jew viceversa, flok *chbira* jew *chibira* – qbl. ma' vv. 30, 44 u 46. Bl-izball f'din il-kelma Mifsud jista' qiegghed jaghtina hjiel li l-kelma kienet digà tlehhhen bhalma tlehhhen illum, i.e. 'kbira' u li l-vokali 'i' msem-mija fin-nota fuq v. 30 *supra* kienet tinkiteb aktar
- b'raguni (forsi wkoll etimologika) milli għax kienet tlehhhen tassew.
- vv.52-53 **chienet cuncetta**: 'kienet koncepita', ta' l-ahhar mit-Tal. 'concepire'.
- v. 61 **u ecda icun**: 'u hekda jkun' ghal 'u hekk ikun'.  
**ecda**: 'hekda'; kelma li m'ghandhiex tintuza llum u la fit-tahdit u anqas fil-kitba, biss fit-talba "Il-Missierna", fejn "... ikun li trid Int kif fis-sema hekda fl-art" fejn it-tifsir hu ghal 'kif fis-sema hekk ukoll fl-art'. Fl-1963, is-sur Joe Zammit Mangion kien tani din l-informazzjoni: "Fid-djalett ta' Benghazi jghidu *hadakka*. Fil-Malti saret *hadka* li b'metatesi saret *hekda*". Eżempji ohra ta' metatesi nsibuhom fi kliem bhal 'nofs' minn 'nos' u (fit-tahdit) /nikpi/ minn 'nibki' u /nihtlu/ minn 'nidhlu'. Il-kelma *ecda* hija wzata ta' spiss minn Mifsud, qbl. ma' vv. 74, 80, 92, 233, 250, 262, 286 u 329 fejn wiehed jista' jaqra tifsir differenti

illipsa ta Biniedem tant fruhu, chem fi gismu. Issa lena nidiscorria ech; ua altru la tabilhac illi idnup original iamel irruh mishuta; billi iamila hadu t'Alla. Idnup però Venial mà iamiliesc mishuta. Immela iech min Maria iescludi ruhu idnup venial aliesc fi ruh ù fil giuf imcaddes min t'ahha hammar Gesù liebes bedin illipsa ta biniedem; Actar andu iescludi ruhu idnup Original; ù bedana il mot ahna actar nistuhu inheidula iedac illi em mictup fil cantica; cioè: *Tota pulchra es amica mea, et macula non est in te.* 65

4. U ua tabilhac illi l'Angelicu Duttur ihit, illi iocodu uisca seua f'Maria Santissima iedauc il chelmiet imsemmin fil cantica; aliesc chienet min har dnup attual /p. 22/ tant meiet chem venial. Immela lech Maria icolla sci tebha imchar cheichna ta dnup venial allura iedauc il chelmiet mà icunusc istuhu iocodula seua; Ecda ib-sugnana inheidu scont il fehma ta l'Angelicu Duttur minni ftit cabel imsemmi; Issa iena nidiscorri ech. Iech immela biesc tiperfe-tiona iedan il gimiel: *Tota pulchra es*; emma bsogn; illi innelhu min Maria i tebha ucol ta dnup bis venial min ista ihit illi iedich ittebha tant cherha ta dnup original tista tcun cumpagnata mà iedana il-gimiel ecda chbir bcertu mot illi nistuhu inheidula deiem colla sabiha ù min har tebha? O Insara iedana iddiscors mausc tihi; im-ma ta iedac il gran Duttur Caterinu; iedac illi cal; illi Alla chien illi gahal iddiscorri bedan il mot lil Caddis San Tumas; illi fedac is-

kultant.

E. Serracino Inglott, *f'op. cit., sub hekda* jghid li l-kelma hija "ghamla enf(atika) ta' 'hekk'; mill-Gharbi . . ." u jikkwota lil Beaussier M., *Dictionnaire Pratique Arabe-Français* (Alger, 1887), li jnissel il-kelma minn 'he' + 'keda'.

v. 73

iz-zjieda taghhom fl-Alfabetta ta' l-Ghaqda (tal-Kittieba tal-Malti). Mifsud ma juza ebda wahda minn dawn il-konsonanti.

**imchar:** ghal 'imqar, ukoll, anki'. Stramba l-prezenza ta' l-ittra 'h'; ic-'c' quddiem il-vokali 'a' ma kellhiex bzonna biex titlehhen 'k'. 'Imqar' hija kelma oħra li ghadha tintuza min-nies tan-Nadur, Ghawdex, b'dan l-istess sens ta' 'ukoll, anki'.

v. 63

**ua altru la tabilhac:** 'huwa altru la tassew'. Il-kelma 'tabilhaqq' ghadha tintuza b'dan l-istess sens fin-Nadur, Ghawdex. Qbl. ma' *mausc immela tabilhac* (v. 200).

v. 77

**emma:** ghal 'hemma'; paragoge, 'hemm' + 'a'. Qbl. man-nota fuq *iedich* f'v. 1.

v. 65

**iescludi:** 'jeskludi' ghal 'ihalli barra', mit-Tal. 'escludere'.

v. 79

**cumpagnata:** 'kumpanjata' ghal 'akkumpanjata'. Dan hu verb iehor fejn jidher ċar li għadu fi stat aktar qrib l-original 'compagnato' (minn 'compagnare'). Qbl. ma' *favuruni* (v. 28). Qbl. ukoll ma' vv. 128. 131 u 135.

v. 71

**imsemmin:** ghal 'imsemmin'. Hawnhekk ghandna każ fejn tidher bl-aktar mod ċar il-htiega tal-grafemi 'j' u 'w' b'gustifikazzjoni fonetika ghal dak li kien intqal dwar



mien illi iedan il Caddis icun iffatiga ruhu fsci haga; ideher fatigat  
actar fedan isciohol; cioè illi mentri ua icun itchellem mi dnuq 85  
venial; iddiscorsi tihu colla ispiedu fuq l'original; *Vere*; isimuhu il  
chelmiet ta Caterinu *Vere fecit Deus loqui hunc Sanctum ut quasi  
abino agens, hoc magis ageret; idest de peccato veniali loquens  
concluderet de originali*;

5. Attenti però ò Divoti ta Maria: Chif Alla mausc al fini ihor 90  
halac l'iscemsc, hliief à dia min ta digna, ù iech mà chiensc illi à  
dia; mà chiensc iahlaca ecda mausc al fini ihor Alla halac lil Maria  
Santissima hliief aliesc chienet già eletta all'Om min tihu; talmenti  
che Iech Illiben t'Alla mà chellusc ituielet bedin illipsa tà bniudem  
mn'Om; incas ma chienet tituielet fidigna Maria Vergini; aliesc 95  
mà chienetc al fini /p. 23/ ihor mahluca mn'Alla; hliief biesc tcun  
Om ta Liben min tihu. Già smaitu issa illi Maria Santissima  
tuideldet fidigna aliesc chella tcun Om Alla, imma isimhu lil Giuan-  
ni Bacconiu illi igi icunfirma iddiscors tihi billi ihit; illi; Alla vera-  
ment halac lil Maria aliesc chienet già eletta al om ta Liben tihu; 100  
*Eius conceptionem*: Attenti Insara isimhu il chelmiet tà Giuanni.  
*Eius conceptionem praedestinata ad filii sui unigeniti tem-  
poralem originem veraciter ordinavit*. Immela il fini illi Maria  
tuideldet fidigna chien, scont il herf ta Giuanni; aliesc chella tcun  
Om Alla. Imma iedan mau scein hdein iedac illi isit l'Idiota billi 105  
ihit; illi iedan uihet bis chien il fini; *Ad hoc solum effecta; ut  
templum esses Dei Altissimi*: Billi Maria Santissima chienet  
mahluca fidigna scont ma ihallem Giuanni alies (*sic*) chella tcun  
Om Alla. U billi scont il fehma ta l'Idiota iedan uihet bis chien il

v. 85 **ispiedu**: 'jispiedu' ghal  
'jispic'aw'. Qbl. ma' *spedut*  
(v. 332). Minn 'spieda'  
moghti minn Agius De  
Soldanis imma mbaghad  
imholli barra minn hafna  
lessikografi. Moghti minn E.  
Serracino Inglott *f'op. cit.*  
*sub voce* fejn imfisser  
'spic'ca' u mqabbel ma'  
'Tombi tombi u spidiet ...'  
frazi li jghid f'eghluq ta' stor-  
ja, min ikun jirakkuntaha  
lit-tfal; (... 'Il-hrafa waqghet  
u spic'cat'). Rari ghadha  
kelma li tinstema' llum.

vv.90-93 **Sabiha t-tixbiha fl-argument  
tal-priedka**. 'Alla halaq ix-  
xemx biex taghti d-dija,  
hekk ukoll halaq lil Marija  
biex tkun Omm Alla.'

**mausc**: ghal 'ma hux'.  
Xhieda li z-zewg kelmiet  
kienu jinqraw magh'zula  
minn xulxin. Qbl. ma' *maisc*  
(v. 128) ghal 'ma hix'. Illum  
iz-zewg kazi aktarx jinqraw  
b'elizzjoni i.e. 'm'hux' u  
'm'hix'. Qbl. ma' v. 16.  
**eletta**: ghal 'magh'zula'.

v. 93 **talmenti che**: ghal 'hekk li',  
Italjanizmu.

v. 106 **uihet ... il fini**: ta' min jin-  
nota li l-kelma 'fini' hija  
mehuda fil-maskil. Hekk  
ukoll fil-vv. 110, 157 u 212.

v. 108 **alies**: ma tistax tkun hliief  
ghal 'ghaliex', jigifieri bl-ittra  
'c' mhollija barra bi zball,  
qbl. ma' *aliesc* (v. 11).

fini ta tuelida ta Maria; igi l'Ispiritu Santu igbet il conseguenza; il- 110  
li ia chienet colla sabiha; u min har ebda tebha; *Tota pulchra es  
amica mea; et macula non est in te.*

6. Il Purità immela f'Maria Santissima chella tilhac f'certu loc  
uisca chibir: chif ben taiep actar min qualsivoglia ihor iheidu il  
Caddis Sant'Anselmu m'inni fil bidu imsemmi. Iedich Isceiba; 115  
ihit iedan il Caddis; illi Il Missier Alla chien iahsep illi iatiha b'cer-  
tu mot lil Liben min tihu; illi l'istess Illiben tihu icun bin Alla, ù  
bin Maria, ù illi iedich, illi l'istess Illiben t'Alla chien hada all'Om  
min tihu chien iscrac, illi tcun pura pcerta purità tant chbira; illi  
uara Al- /p. 24/ la acbar minna mà tistacs tinhasep. *Decens erat:* 120  
il chelmiet tal Caddis: *ut ea puritate, qua sub Deo maior nequit in-  
telligi Virgo illa niteret, cui Deus Pater unicum sibi filium ita dare  
disponebat; ut idem esset Dei et Virginis filius, et quam ipse filius  
substantialiter facere sibi Matrem eligebat.*

7. Purità illi acbar minna uara Alla mà tistasc tinhasep 125  
tistrachila lil Maria scont il chelmiet tal Caddis Sant'Anselmu. Im-  
mela Alla ben taiep rà; illi il purità; illi acbar minna uara Alla mà  
tistasc tinhasep, maisc iedica illi chienet darba cumpagnata ma sci  
tebha ta dnuq tant attual chem original; ù imbahat chienet  
purificata aliesc tinhata uahda acbar min iedina uara Alla; Imma 130  
ia ben taiep iedica illi cat ma chienet cumpagnata mà dnuq ù là at-  
tual; ù incas original. Iech Immela lil Maria Santissima tistrachila  
iedich il purità illi uara Alla ma tistasc tinhasep ohra acbar minna;  
mà tistrachiliesc purità ohra; hlief iedich il purità; illi cat mà  
chienet cumpagnata mà dnuq Original. Immela già ahna issa 135  
raina illi Maria Santissima ia Cuncetta min har dnuq original;  
mentri scont il herf tà Anselmu tistrachila iedin il purità.

8. Imma ò Insara nidiscorrúa ech; Iech scont il herf ta  
l'Angelicu Duttur; f'Maria Santissima chella tidher qualsisia  
perfettioni; illi tista tinhata; *In Beata Virgine debuit apparere hoc* 140  
*Illud, quod perfectionis fuit;* Iech chella sci tebha ta dnuq par-  
ticularment ta dnuq original; illi igip mihi tant bisa, ù cruhia, chif

- v. 110 **tuelida:** 'twelidha'; illum aktar 'it-twelid taghha'. qilhiex'. Qbl. ma' vv. 134 u 137.
- v. 114 **qualsivoglia:** qbl. dan l-Italjanizmu ma' *qualsisia* (v. 12). v. 142 **chruhia:** 'kruhija', "moghti minn (G.B) Falz(on) (*Dizionario Maltese-Italiano-Inglese*, Malta, 1882) biss wara A(gius) de S(oldanis) (*Damma ...*) iżda għadu jinghad ukoll bhala altern(ativ) ta' 'kruha'," f'E. Ser-racino Inglott, *op. cit. sub kruhija.* - Qbl. ma' *chburia* (v. 5).
- v. 127 **ben taiep rà:** qbl. ma' vv. 148, 155, 183, 261 u 266.
- v. 130 **purificata:** ghal 'imsoffija'. Verb iehor aktar qrib it-Tal. 'purificare'.
- v. 132 **tistrachiliesc:** illum 'tixir-

conna nishu (*sic*) inhei- /p. 25/ du illi tista f'Maria tidher qualsisia perfettioni?

9. Immela già taraù illi cul tebha ta dnuq tant original, chem 145  
 attual Allia nehha min Maria. *Hoc vaerum tam Originalis; quam actualis culpae in ea Dominus delevit.* U iedin il Gratia mà chienet lil hat cunessa; hlief bis lil Maria; Chif ben taieq igi ianimani il Caddis S. Ivu billi ihit; Illi Iech Maria mà chelliesc id-nup original; andna inheidu; illia ia uahada chienet b'gratia uisca 150  
 speciali preservata aliesc chienet già eletta all'Om ta l'Iben min t'Alla. *Si dicatur quod Beata Virgo non habuit peccatum originale; dicendum est; quod ipsa sola speciali gratia praeventa fuit, et preservata; eo quod fuit praevisa esse Mater et Domus Dei,* Min iedaun il chelmiet ta Ivu taraù ben taieq illi Maria 155  
 chienet Cuncetta min har dnuq original aliesc chella tcun Om Alla; ù al dan il fini chien cuglium ionoraha l'Iscof Fulbertu be-daun il chelmiet: *Ave Maria Electa; et Insignis inter filias, quae Immaculata semper extitisti ab exordio tuae Conceptionis; qae paritura eras Creatorem totius Sanctitatis.* U chif mà chelliesc 160  
 tcun Cuncetta min har dnuq original iech schiut iheidu illi Maria actar t'elegi, illi tcun geua il chih tà l'Infern, anchella icolla itebha ta dnuq original. *Beata Virgo potius eligisset esse in Inferno, quam offensam Dei incurrere per peccatum originale.*

10. Issa ò Insara mà nemmenc illi insap sci uihet; ò sci uahda 165  
 mincom illi iddubita; iech Maria chienec cuncetta min har dnuq original; Iech l'istess Scitan hadu chbir ta Maria lahad fahhara billi Cal illi ia Cuncetta min har dnuq original; mentri chien mistocsi min certu Caddis; ù costrit illi ihit isseua; sci idhirlu /p. 26/ mil Cuncettioni ta Maria Virgini; *Quid sentis de Conceptione Beatae Virginis?* Risponda al tliet darbiet illi ia min har ebda tebha; *Sine macula, sine macula, sine macula;*

11. Immela ictbu fil clup min tacom blittiri, imma illi icunu ta

- |        |   |   |
|--------|---|---|
| v. 143 | <b>nishu:</b> żgur ghal <i>nisthu</i> ; qbl. ma' <i>nistuhu</i> (v. 68), ghal 'nistghu'.  | ghal 'illi hija'.   |
| v. 146 | <b>Allia:</b> ma tinqarax aħjar; 'Alla'.  | v. 151 <b>preservata:</b> illum aktarx 'ip-preservata', mit-Tal. 'preservare'.  |
| v. 148 | <b>cunessa:</b> 'kuncessa', mit-Tal. 'concedere'; ghal 'moghtija'.<br><b>hlief bis:</b> tewtologija; iż-żewġ kelmiet 'hlief' u 'biss' ifissru l-istess. | v. 162 <b>t'eligi:</b> 'teligi, tagħzel'; mit-Tal. 'eleggere'. Qbl. ma' <i>elleta</i> (v. 93).<br><b>anchella:</b> ghal 'inkella', mill-Għarbi, vide E. Serracino Inglott, <i>op. cit. sub inkella</i> ; qbl. ma' v. 264. |
| v. 149 | <b>ianimani:</b> ghal 'inebbahni, jilluminani'; mit-Tal. 'animare'.   | v. 169 <b>costrit:</b> 'kostrett', mit-Tal. 'costretto' minn 'costringere'; ghal 'imġieghel'; qbl. ma' v. 290.  |
| v. 150 | <b>illia ia:</b> ma jinqarax aħjar;   | v. 173 <b>ta deep:</b> 'tad-deheb'.   |

deep; illi *Quaeret peccatum illius, et non invenietur* illi Iech inficcu  
 sci dnuq f'Maria ma insapsc; aliesc min iffittesc sci dnuq f'Maria 175  
 iffittesc sci tebha fi scemsc. Aliesc *talīs fuit puritas Mariae* (cal  
 l'Angelicu Duttur San Tumas) *quae a peccato originali et actuali*  
*immunis fuit*. U chif lè iech l'istess Maria rivelat lil Sta Brigida; illi  
 ia chienet Cuncetta min har dnuq original; *Veritas est; quod Ego*  
*concepta fui sine peccato originali;* 180

12. Sci theidu issa ò Insara, uara li smaitu iedaun il chelmiet  
 mahrugin min iedac il fom tant helu ta Maria? sci tistenneu li ma  
 tunurausc iedan il pont immaculat min t'Ahha; Chif ben taiep  
 amlu l'università tà Parigi; tà Colonia; tà Magonza, tà Vienna, tà  
 Valenza, tà Evora, tà Coimbra; ù iedich tà Spagna; ùl Chneies 185  
 Catedrali tà Siviglia ù Barcelona; ù mà serveusc iedauna, imma  
 ucol i Regni tà Polonia; tà Napoli, tà Sardignia; ù iedauc tà Por-  
 tugal; iedauna colla hadu al Protettrici min t'Ahhom lil Maria San-  
 tissima billi ionorau, ù iddifendu l'Immaculata Cuncettioni t'Ahha.  
 Immela intom ò Predicaturi haggigu fil clup tà Divoti ta Maria 190  
 iedan il misteriu imcaddes tal Cuncettioni t'Ahha. Intom ò Dutturi  
 bil provi tacom uru li Digna Maria Cuncetta min har dnuq Original;  
 U Intom ò Insara la tahalusc (*sic*) illi idiar tacom mà icunusc im-  
 hamrin bsci inquatru tal Cuncettioni ta Maria; /p. 27/ U Iech tridu  
 sci gratia min handa ftacru fedac illi halla mictup Bernardinu 195  
 Bustiu; illi min isctiech icollu sci gratia min hant Maria itlobiela  
 all'Imhabba tal Cuncettioni t'ahha; *Si Quis*; il chelmiet ta Bernar-  
 dinu: *Si Quis gratiam quampiam à B.V. Obtinere desiderat; eam*  
*per Immaculatae ipsius Conceptionis reverentiam efflagitet;*

13. Schi theit issa ò Nisrani; ò Nisrania; mausc imela tabilhac illi 200  
 Maria Santissima chienet Cuncetta min har idnuq Original, aliesc  
 chella tcun Om Alla? Illi ia chienet Cuncetta min har dnuq original  
 iarga iheidu darbohra il Caddis San Tumas; billi ihit, illi Maria  
 chella tant purità illi mà andiesc ù la idnuq attual, ù la l'original;

v. 178 **revelat:** ghal 'irrevelat',  
 aktar qrib it-Tal. 'rivelato'  
 minn 'rivelare'.

v. 182 **sci tistenneu:** illum  
 'x'tistennew'; qbl. ma' *sci*  
*idhirlec* (v. 209) ghal  
 'x'jidhirlek' ta' llum.

v. 186 **ma' serveusc iedauna:** ghal  
 'dawn ma kinux bizzejjed'.

v. 190 **haggigu:** ghal 'heggu' ta'  
 llum (u mhux 'haggu' minn  
 'haggeg' li E. Serracino In-  
 glott, *op. cit.*, *sub haggeg*,  
 jagħzel sewwa minn  
*heggeg*). Verb tat-II Forma

v. 193

bl-gherq H-GG-G, imma meta  
 kkonjugat mhux dejjem  
 izomm l'erba' radikali, i.e.  
 meta t-tliet konsonanti GGĠ  
 jġu jmissu ma' xulxin.  
 Jidher li fi żmien Mifsud  
 kienet ghadha titlehhen  
 vokali bejn iz-zewg radikali  
 tan-nofs u l-ahhar wahda u  
 allura aktar qrib ta' l-Gharbi.

**tahalusc:** ma tinqarax ahjar,  
 tista' tinqara 'tahlux' imma  
 ahjar 'thallux', qbl. 'la  
 thallux illi d-djar minn  
 tagħkom ma jkunux im-  
 ghammin ...'

*Tantum puritatem habuit Beata Virgo; ut ab actuali; et originali peccato fuerit Immunis;* U l'istess Caddis San Tumas issocca billi ihit illi ia Cuncetta min har idnup Original aliesc chella tcun Om Alla; *Virgo non esset Idonea Mater Dei, si aliquando peccasset;* Sci Idhirfec immela ò Nisrani, sci theit inti ò Nisrania già issa raitu illi Maria ia min har ebda tebha ta dnup Original aliesc chella tcun Om Alla; Immela inheidula il col ferhanin iedac illi calla l'Idiota; Illi ia colla sabiha fil Cuncettioni t'ahha; ù li mà chienec mahluca al fini ihor, hliief biesc tcun Om ta l'Ibem (sic) t'Alla. *Tota pulchra es in tua Conceptione, ad hoc solum es effecta; ut templum esses Dei Altissimi.* Atuni issa ftit smien biesc nistrih. 215

Sda Parte

14. Ilmenta darba Gesù mil populu tihu aliesc ma chiensc igiblu iedauc l'unuri; illi imissuh; ù chièn ihedilom; in- /p. 28/ tom issehuli Signur ù Missier; ù verament iena; Imma feinom iedauc l'unuri illi hantcom iggibu lil uihet Missier; ù lil uihet Signur? *Filius honorat patrem; et Servus Dominum suum. Si ergo Pater ego sum, ubi est honor meus? et Si Dominus ego sum ubi est timor meus;* L'Istess tista thedilcom Maria Santissima Intom issehuli Om; imma feinu iedac l'unur illi hantcom iggibu lil l'Om; *Si Ego Domina; ubi est honor meus?* Ficcu Immela ò Insara Divoti illi thunurau lil Maria Santissima billi tatu sci lagar lil iediñ il Chnisia 225

v. 215 **Atuni issa ftit smien biesc nistrih:** 'Aghituni issa ftit zmien biex nistrih', sentenza li tikxef sahanisitra l-mod tattaqsim tal-priedka. Fil-fatt din tigi precizament qabel tibda t-tieni parti. Niftakar sewwa din id-drawwa kienet ghadha h'ajja madwar 25 sena ilu. Il-predikatur kien, wara l-introduzzjoni, jieqaf u sahanisitra joqghod bil-qieghda ghal ftit tal-hin.

v. 217 **imissuh:** ghal 'imissu lilu' ghas-sens 'tieghu bi dritt'.

v. 218 **issehuli:** ghal 'issejhuli'. Mif-sud m'hux qieghed jikteb *issehuli* (minghajr il-vokali 'i' precizament wara l-'e' ghad-dittong 'ej' ta' llum) bi zball. Hawnhekk ghandna l-konjugazzjoni tal-verb SieH (Forma I), illum rari jintuza fil-Malti ghax floku nużaw it-II Forma, SeJJaH. Qbl. ma' l-ezempji *sih* (v. 281) (ghal

'sejjah') u *sehilhom* (v. 283) (ghal 'sejhilhom') – iż-zewg ghamliet huma fl-imperattiv. Imma mbaghad, fil-passat, qbl. *seiahlu* (v. 287) sewwa sew ghal 'sejjahlu' kif tinghad ukoll illum. Qbl. ma' "Qed nisma" naghga ssieh 'l uliedha" fis-sunett "Marsax-lokk" ta' Ġużè Muscat Az-zopardi.

v. 225 **lagar:** Qabel xejn ta' min iqbl. ma' *lagar* (f'vv. 234, 236, 241 u 244) u *lagiar* (v. 243). Din ta' l-ahhar turina li l-kelma x'aktarx kienet tin-qara 'lagar' u mhux 'lagar'; ghal 'l-agar'. Fil-fatt il-kelma, fit-test tal-priedka tidher dejjem maghquda ma' l-artiklu ukoll meta m'hemmx bżonn, bhal fil-vv. 225, 234, 236, 241 u 243. Ghalhekk qbl. ma' kliem iehor li fil-Malti ta' llum jinsab bl-'l' ta' l-artiklu bhala parti integrali minnu, bl-artiklu agglutinat

dedicata lil Immacolata Cuncettioni t'Ahha; Iech Intom verament thobbu; Aliesc min handu f'calbu l'imhabba ta Maria handu ucol fl'istessu smien ideih miftuha biesc iatiha culma handu all'Imhabba illi igibila; Aliesc scont ma ihit li Spiritu Santu: illi min Ihop iech all'Imhabba iati lil min ihob cullna (*sic*) handu ideher illi donnu 230 ma tah scain; *Si dederit omnem Substantiam Domus suae prae dilectione; quasi nihil despiciet eam.*

15. Ecda Immela iech intom verament thobbu lil Maria ifthu ideicom billi tamlula sci lagar; aliesc scont ma ihit Anselmu; mà icunsc ihob verament lil Maria min mà ionorasc il festa tal Cuncettioni; bsci lagar, ù bsi divotioni; *Non videtur Verus amator Virginis, qui diem Conceptionem eius colere recusat;*

16. U Ua tabilhac illi Maria Santissima ma handiesc bsogn ta iedan il ftit illi ahna handa (*sic*); aliesc fidehia chif ihit San Pietru Damianu; uma itesori colla *in manibus Mariae sunt Thesauri*; Imma Maria tihu uisca gost mina (*sic*) ahna natu sci lagar lil sci Chnisia dedicata lil Immacolata Cuncettioni t'Ahha; Immela ifthu ideicom billi /p. 29/ turu ruiehcom bsci lagiar; talmenti che al bsogn chbir ta iedin il Chnisia icorrispondi ruhu il Uisc ta lagar min tacom. 245

17. haggieg fil Clup ta l'Insara Il Caddis San Bonaventura Iedich Iddivotioni tant chbira ta l'Ave Maria lein il Cuncettioni ta Maria Santissima hallem Iedan il Caddis illi Ave Maria; ù l'istess

mal-kelma; qbl. ma' L + IE - B - R = labra (S), L + IE - Z - R = lizar (S); L + IE - F - GH = lifgha (S), L + JaTiM = ltim (S), L + JaSiR = lsir (S), L + isca (Sq.) = lixka (R) u L + inga (Sq.) = linka (R); kliem li allura meta jiehdu l-artiklu jsiru ... il-labra, il-lizar, il-lifgha, l-iltim, l-ilsir, il-linka u l-lixka rispettivament. Ta' min iqbl. mal-kaz *aringa/laringa* (fil-Malti ta' *ħum*) fejn donnha t-tendenza hi li l-kelma 'arancia' se tigbed l-'l' ta' l-artiklu maghha wkoll. Il-kelma, li De Soldanis ighati fid-*Damma* ... bhala 'agar' tfisser: "ħlas mogħti lil had-diem bl-imqietgha ta' gurnata xogħol; jew, flus jew ħaġ'ohra mogħtija b'karità jew ħniena lil min m'ghandux," *vide* E. Serracino In-glott, *op. cit.*, *sub* agar. Fit-test, imma, għandha tfisser "għajjnuna ta' flus (jew forsi

wkoll ħaġ'ohra) lill-knisja tal-Kuncizzjoni." Il-verb użat qabel *lagar* huwa *tatu* għal 'tagħtu', qbl. ma' *tamlu* (la sci) *lagar* (v. 241) u *uru* (ruiehcom bsci) *lagiar* (v. 243).

iedin il Chnisia: il-knisja tal-Kuncizzjoni - *vide* n. 42 *supra*.

- v. 228 fl'istessu: għal 'fl-istess'; aktar qrib l-Isq. 'stessu' mit-Tal. 'stesso'.
- v. 230 cullna: għal 'kulma'; qbl. ma' v. 228 u ma' n. fuq *culum-chien* (v. 37).
- V. 239 handa: għal 'għandna'; ma tinqarax aħjar.
- v. 241 mina: għal 'mita' (żball tal-pinna?); ma tinqarax aħjar fis-sentenza "Imma Marija tieħu wisq gost *meta* ahna nagħtu xi agar ..."

iech chiechuna theit; min har dnuq ò Maria;- Aliesc *À* gi fieri min har; u *vè* dnuq, ù ecda Ave igi fieri min har dnuq. hallima tant 250 iedin Iddivotioni lein iedan il misteriu imcaddes tà Maria, illi fi smienu mà chiensc insap nistrani, anchella nistrania illi chienet thalli thaddi sci giurnata illi ma chienec theit iedin l'ave Maria; U chienet fdivotioni uisca chbira: ù min chien al unur tal Cuncet-tioni ta Maria irrecita iedin iddevotioni; ma chiensc icun liberat 255 bis mil guieh, pesta, guerra; terremoti, ù min qualsivoglia tormen-ti, ù puieni; immà ucol mil hiden ta Scitan hadu tant chbir musc bis ta Maria Santissima immà ucol ta l'insara veri divoti min tahha.

18. Iech Iddutturi ta Ligi isthu, ù ihmaru; mita itchelm u min 260 hair sci pas, u sci test min ta Ligi; chif ben taieq tallem l'istess illigi: billi theit illi *Erubescunt quando siam Loquentur*; Ecda iena icolli nisthi mita ni proponilcom ù inhedilcom sci propositioni ù mà niprovaieicomsc p'sci test; psci pass; ù bsci esempiu, anchella bsci miraculu. Etilcom iena illi min irrecita iedich iddivotioni tant 265 chbira ta l'ave Maria icun liberat ucol mil liden ta Scitan; chif ben taieq tarau issa f'miraculu, illi hamlet Maria Santissima lil uihet illi liberatu al iedin Iddivotioni li chellu lein l'Immaculata Con-cet-tioni min t'Ahha /p. 30/

19. Chien Baruni f'certu Belt certu Cavalier illi tant mà chien 270 nobili actar chien scleratu ù midnep; ù chien iamel attioni ta Ragel lactar vili ta digna; mentri iedana il Baruni musc bis chien ihalli; imma ucol, chien irit, illi issefturi tihu isirchu ù ineschu cul min chien ihaddi min iedich il Belt; haga taiba però chellu iedan il Cavalier; illi mà chiensc ihalli al deep ta digna colla, illi issellem 275 culleila lil Maria Santissima bl'Ave Maria: Giarà giurnata illi mentri chien haddei min iedich il Belt certu Raep; dich issiha iedauch Issefturi tal Baruni cabdu fih biesc iarau isibulusc sci

- v. 249 **iech chiechuna:** ghal 'jekk kieku'. F'dan il-każ ghandna i) forma arkajka ta' 'kieku' u ktar qrib il-forma "mibnija minn 'kien ikun', hekk: 'KIEN - iKUN', " minn fejn inissel il-kelma E. Serracino Ingloft, *op. cit., sub kieku*; ii) tewtologija bil-*iech* (ghal 'jekk') u l-*chiechuna* (ghal 'kieku').
- v. 261 **sci pas, u sci test:** 'xi pass u xi test'; qbl. ma' vv. 264 u 265.
- vv.265 - **min irrecita ... icun:** 'min jirreçta ... jkun'; ta' min jin-nota l-prezenza tal-vokali 'i' bejn l-ittri 'c' u 't' li illum tit-waqqa' fil-Malti (*vide n. fuq miserabili* (v. 43).
- v. 255 **liberat:** ghal 'illiberat'; aktar qrib it-Tal. 'liberato' minn 'liberare'.
- v. 277 **Raep:** ghal 'raheb'. Jidher li fi żmien Mifsud kien diġa gheb il-hoss ta' l-'h' mlehħna fin-nofs; qbl. ma' /wied ir-ra:p/ ghal 'Wied ir-Raheb', isem ta' wied f'Għawdex; kelma arkajka ghal 'patri'.
- v. 256 **guieh:** 'gwieh'; nom plural ta' 'guh'; qbl. mal-qawl "Sal-

iohdulu; l'imseichen Raep talbilom gratia illi iohduh chuddiem il Siah tahhom aliesc chellu ichelmu fuc l'interessi tihu; Iddeuh 280 chuddiem il Baruni. chif uasal chuddiemu; callu sih isefturi ù in-nies ta dar tiac colla aun chuddiem; aliesc iedana innegotiu impurtac uisc: Il Baruni sehilom; uara li geu risponda I Raep; callu lil Cavalier; iedaun uma innies colla ta dar tiac? risponda il Baruni callu daun uma; raga tchellem Irraep billi callu ~~ih~~ ioncos uihet; il- 285 li ù il Camrier tiach; handec ragiun risponda il Baruni; ecda dicment seiahlu; iedana il Camrier uara li gie beda ihauec honcu; ù mil gesti tihu chien ideher li donnu chien migginun; Allora Irraep cmandah mil parti t'Alla; illi ihit ~~mil parti t'Alla~~ min ua; Il Camrier custrit mil pracett li amillu risponda; Iena mà Iniesc 290 bniedem chif nidher immà l'Istess Scitan ta l'Infern; allora risponda Irraep; billi callu; heidili aliesc inti chihet titrattieni ruhec ~~aun geua~~ fedin Iddar /p. 31/ Issignur? allora risponda Idemoniu ù callu Iena tratteneit ruhi auna geua; ù al erbatasc il sena iena pcait inservi lil iedana il Cavalier biesc nara iech 295 bl'astutii tihì conc nista ingelu al giurnata bis ihalli li maiheic l'Ave Maria; aliesc iech iena cont ingalu ihallia chelli Ordini mn'Alla illi dicment nufgah, ù nihdu fl'abbissi ta l'Infern. Allora Irraep precettah illi iohroc min iedich iddar, ù mà icollusc isiiet l'ardir, illi ierssac ù ittanta li Divoti tà Maria; Uara li Demoniu 300

- v. 280 **Sieh jew Siah:** ma tinqarax ahjar; l-ittri 's', 'i' u 'h' jingharfu sewwa. Id-dubju qieghed bejn l-'e' u l-'a'. Żgur li m'hix 'sinjur' kif qara Ġ. Cassar Pullicino f'*op. cit.*, p. 29. Ma hemm ebda sinjal li juri li l-kelma hija mqassra. Tghid hija xi nom minn SieH, il-verb ta' v. 218! F'dan il-każ toqghod sew ghat-tifsir ta' 'sid' u, naturalment, ta' 'sinjur', u żgur li xi haġa hekk trid tfisser; qbl. ma' "*Issefturi ... l'imseichen Raep talbilom ... iohduh chuddiem il Si(?)h tahhom*".
- v. 280 **Iddeuh:** ghal 'iddewh', illum aktar 'ghaddewh'; minn 'ghaddewh min id ghal id'. Il-kelma 'iddew' kif migjuba minn E. Serracino Inglott f'*op. cit.*, *sub voce*, hija mfissra bhala interjezzjoni invarjabbli "Immela! Deh! Jahasra!", tifsir li m'ghandu x'jaqsam xejn ma' dak tal-kelma ta' Mifsud; qbl. "*Iddeuh chuddiem il Baruni*".
- v. 283 **risponda:** 'irrisponda'.
- vv.286 – **ecda dicment seiahlu:** ghal 287 'hekk minnufih sejjahlu'.
- v. 289 **cmandah:** 'ikkmandah'; qbl. ma' *precettah* (v. 299).
- v. 292 **titrattieni ruhec:** ghal 'toqghod, tghix'; qbl. ma' v. 294.
- vv.295 – **biesc nara iech bl'astutii tihì conc nista ingelu:** fejn il-296 kelma *astutii* qieghda ghall-Malti 'astuzzi'; aktar qrib it-Tal. 'astuzii' – pl. ta' 'astuzia' "hazen, hżunija". Interessanti l-preżenza taż-żewġ vokali 'ii' ghad-dittong 'ji'; qbl. ma' *isiiet* (v. 299) u *oratorii* (v. 326).



mar min cuddiemom culhat cahat alcupteih; ù uisseuhair l'Alla illi permez ta Maria cunceda tant gratii li Divoti t'Ahha; U iedac' il Cavalier actar min qualsivoglia ihor bacà stoordut ù cunfus b'tant gratii illi chien ircievi min Maria Santissima bid-del il haia tihu mi dnubiet immhoddin; ù sar actar Divot ta Maria 305 Santissima

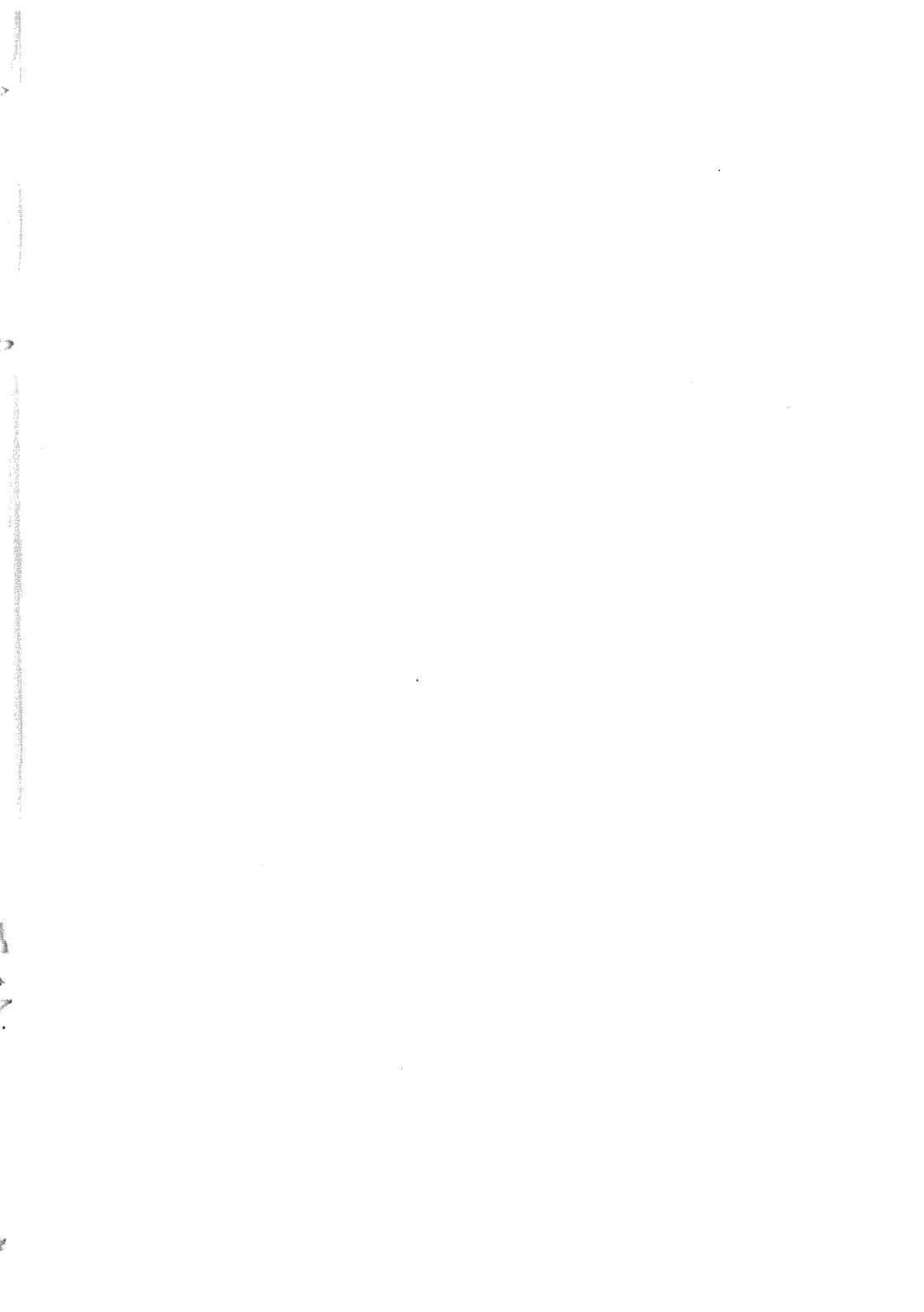
20. Eccu immela già raitu f'chem divotioni chbira ia l'Ave Maria illi min irrecitaha all'unur tal Cuncettioni t'Ahha icun liberat min l'Idein ta Scitan hadu chbir ta l'Insara.Chunu immela divoti ta iedana il misteriu imcaddes min t'ahha; billi tiddefen- 310 duh; phal mà amlu Il Carmelitani, il Benedittini; Celestini; Agustiani; Franciscani, u tant'ohrain; iedauna colla chitbu à favur ù al unur tal Cuncettioni ta Maria; illi Iddivotioni t'ahha chienet imhegiga mil Caddisin Ambrogiu, Uistin, Glormu, Gregoriu; Tumas, Bonaventura; Vincenzu ferreriu, ù Bernardinu; ù sci- /p. 315 32/ nu li mà amlusc all'Imhabba tal Cuncettioni l'Iscof fulbertu; Zaccaria; Alfonsu; ù Pietru Natali; ùl Cardinali Pietru dù Plot; Ximenes, Quignones, ù Fischier; U chem dicriet à favur tal Cuncettioni hargu mil fom tal Papa Adrianu; ù mà serviesc iedana imma ucol mil fom ta Clementi, Paulu, Gregoriu, Sistu, 320 Alessandru, Nicola, Giuliu; ù tant ohrain veri Successuri ta Pietru; Macom immela nidiscorria ò Bliet ta Napoli; Venetia, Parigi, Calonia, Lucca, Catania; ù Ruma; chem cotop inhatau fli stampi al unur tal Cuncettioni ta Maria? Chem Prietchi incalu fedauc il pulpiti tacom tant famusi? Chem Chneies; chem 325 Oratorii; chem fratellanzi sarù bedan ittitlu tal Cuncettioni ta Maria? Chem predicaturi; ù hurrief nefcu il granet tal haia

- v. 301 **al cuptejh:** 'ghal kuptejh' illum 'gharkubbtejh'. Interessanti kif Mifsud jifred sew fil-hoss kif ukoll fil-kitba bejn 'ghal' u 'rkupptejn/rkubbtejn'. Fil-fatt il-kelma ta' llum 'gharkubbtejh' hija komposta minn dawn iż-żewġ kelmiet (ghal + rkubbtejn) magħquda mal-pronom '-h'. E. Serracino Inglott f'*op. cit.*, jagħti 'BB' *sub gharkubbtejn* u 'PP' *sub rkoppa* fejn nissel mill-Isq. 'richippa' li D'Aleppo jnissel mill-Gharbi 'rikba' jew 'rokba'. Ta' min jinnota wkoll li l-konsonanti 'r' Mifsud anqas iħossha. Sirt naf dan l-aħħar li xi nies illum għadhom ileħħnu l-kelma preċiżament kif aktarx kien ileħħinha Mifsud /alkup-
- v. 302 **cunceda:** ghal 'ikkonċeda', mit-Tal. 'concedere'; ghal 'ħalla, ippermetta, ta permess'.
- v. 305 **midnubiet immhoddin:** ghal 'mid-dnubiet imghoddija'. Qb. ma' *insemmin* (v. 71).
- v. 323 **cotop:** 'kotob' u allura ghal 'kotba'. Il-kelma li uza Mifsud jagħtiha De Soldanis fid-*Damma* ... u E. Serracino Inglott f'*op. cit.*, *sub voce*, fejn "ma għadhiex kelma tingħad iżda għandha sura ta' pl. tal-pl."  
**inhatau fli stampi:** ghal 'gweg stampati'?
- v. 324 **incalu:** ghal 'intqalu'.

tahhom bill iccomponu Lodi; unuri; ù provi illi biom ipprovau  
 Maria Cuncetta min har ebda tebha ta dnup original; ecda chif  
 appuntu selmila li Spiritu Santu fil raba capitulu tal Cantica billi 330  
 calla chif già hettilcom; *tota pulchra es Maria; et Macula non est  
 in te.* *Spedut.*

*Finis Opus Coronat  
 Die 1<sup>a</sup> Mensis Novembris; anno Domini 1739*

v. 328     **iccomponu:** illum aktar 'ik-  
 komponew'. Qbl. ma' RaDD  
 = raddu/raddew ecċ. fit-  
 tahdit.



# The good sense of a Mid-Med Cheque Book

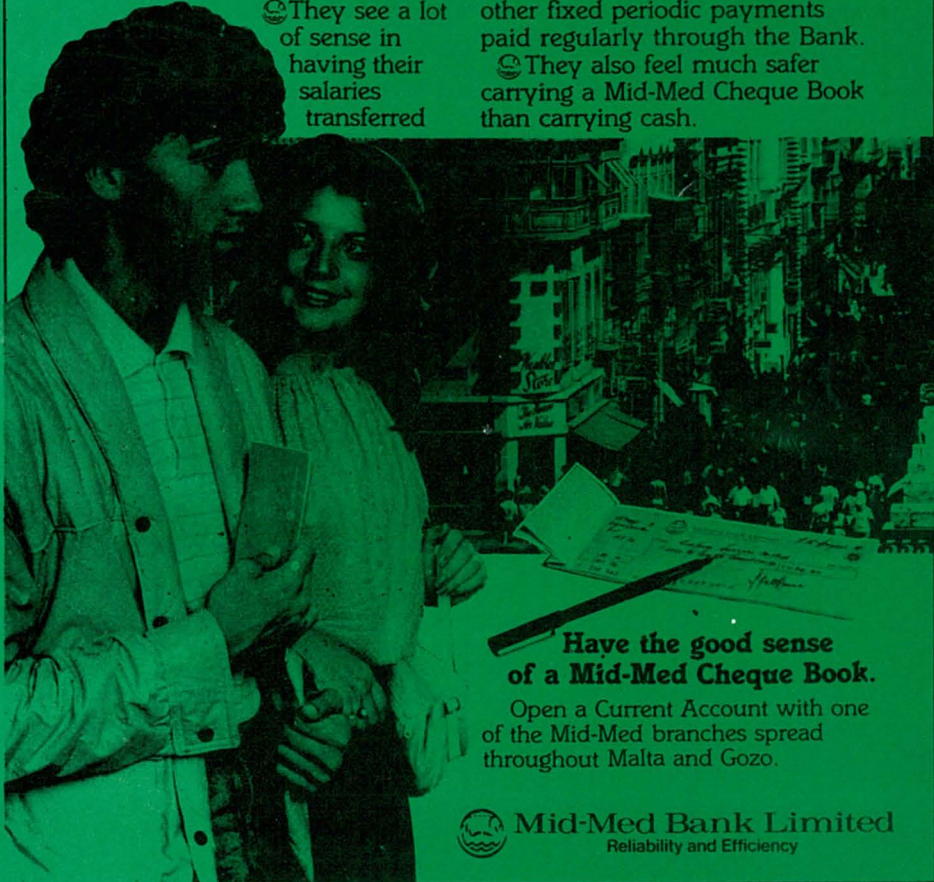
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