

Disability representations in Maltese drama on television:

An analysis of the TV series *L-Għarusa*

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Culture, with all its nuances, is what distinguishes one group of civilisations from another, for example, the Greeks from the Romans. “Culture is learned, not inherited. It derives from one’s social environment, not from one’s genes” (Spencer-Oatey, 2012, p. 6). It is the way we perceive the world around us and make sense of it. Ferraro (1998) points out that culture is about how a group of people share how they think and act (as cited in Spencer-Oatey, 2012). Each one of us is part of different minority groups within a culture or category of people, for example being Maltese, but also affiliate with another minority cultural group within the Maltese culture, for example, being Catholic and subsequently an artist. In this context, being a person with a disability, society will tag the person in another group of society which is perceived differently by other social groups.

In this essay, I first discuss notions of culture; what it is and what it represents. Then I delve deeper into how culture affects the perception of disability in society and how disability is portrayed in the media. Subsequently, I discuss how persons with disability are represented in Maltese drama and will specifically analyse the representations of disability in a current television series titled ‘*L-Għarusa*’ – produced between 2018 – present. I am particularly interested in Maltese drama and would like to explore further in detail such productions and their effect from a disability studies perspective.

Background and Definition(s)

Culture Definition(s)

Culture is not static. Unlike any other living creature, humans are creative beings. Culture is alive, as humans create it and it evolves or changes from one generation to another. It is not an easy term to define or describe (Jahoda, 2012). Over the years, many have tried to define culture in various ways, and still, it creates conflict in some way. In simple terms, culture is what defines one group from another cluster of humans. In the dictionary, culture is defined as the group of rituals,

mores, values and traditions of a particular time and place (Culture, n.d.). But it also refers to the knowledge or interest in different forms of art, including literature.

The term 'culture' has various meanings, which also change with time. It used to refer to the high culture, then the popular or low culture, afterwards it expanded to the arts and sciences and the descriptions of popular arts and sciences and "in the last generation, the word has come to refer to a wide range of artefacts (images, tools, houses and so on) and practices (conversation, reading, playing games)", (Burke, 2008, p. 29). Cole (2019), describes culture as:

... a term that refers to a large and diverse set of mostly intangible aspects of social life. According to sociologists, culture consists of the values, beliefs, systems of language, communication, and practices that people share in common and that can be used to define them as a collective. Culture also includes the material objects that are common to that group or society.

(Para. 1)

Jahoda (2012) writes about how the word culture has evolved in its use over the centuries. He identifies that it was during the 18th Century that the term culture started to "acquire the sense of training or refinement of the mind or taste. It was rapidly extended to refer to the qualities of an educated person and has retained that meaning until today" (Jahoda, 2012, p. 290). Then, Matthew Arnold (1873) described culture in a similar way – "the acquainting ourselves with the best that has been known and said in the world, and thus with the history of human spirit" (as cited in Jahoda, 2012, p. 290). David Matsumoto (2007) defines culture as a given meaning which is shared amongst a group of people which allows to "transmit social behaviour, pursue happiness and well-being, and derive meaning from life" (p. 1293). He also states that human culture lets us express our creativity through music, art and drama amongst other things and it is done by "improving cultural practices, creating beliefs about the world, and communicating the meaning system to other humans and subsequent generations" (Matsumoto, 2007, p. 1293). Thus, culture is what our brain is interpreting and how it is making meaning of the world around us.

Culture and disability

Culture is about diversity too. Society is diverse, with different groups of people. All of us form part of different levels of various groups of culture: sexual orientation, generation, social class, race and so on. We also share different beliefs, values, and morals. However, being a person with disability will automatically place you in a particular group of people in society (Saloustros, 2018) – one of the minority groups. Despite that, it does not mean that persons with disabilities should be excluded from the rest of community, and that they do not have anything to offer to their country – and indeed to the world – socially or politically, simply because of the disability (Finkelstein, 1987). Disability is part of the biological nature of humanity (United Nations, n.d; Cachia, 2015), and one should be considered as an individual and not identified from the disability point of view (Couser, 2006).

The social model of disability fights and points out that disability is a social construct by society itself, which continually creates barriers for people with disabilities (Priestley, 2003). People with disability have been fighting against such discrimination and barriers from society for quite a long time (Ghai, 2001). However, disability still carries with it a certain stigma, especially from the eyes of non-disabled people. Ghai (2001) emphasises that the depictions that society portrays persons with disability with “illustrates the underpinnings of a negative cultural identity” (p. 27).

The United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) (2006) states that “States Parties recognise the right of persons with disabilities to take part on an equal basis with others in cultural life” (Article 30. 1) and that they should “have the opportunity to develop and utilise their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society” (Article 30. 2). Thus, persons with disability, through such a right, must be given opportunities at the same level as non-disabled people. Yet, how often do persons with disability get discriminated against, simply because they have been labelled as

disabled? Even Hollywood, still finds it hard to employ persons with disability as part of their cast – having only two actors with disability in real-life, out of 17 actors who interpreted characters with disability in various TV series (Saloustros, 2018).

Culture, Disability, and the Media

Traditionally, disability has been viewed as a tragedy which incurs dependency and inability to perform daily activities. Many narratives, literature and art performances give an unrealistic portrayal of persons with disability. The media tends to portray the disabled as either heroes, villains or evil (Ghai, 2001) or even worse with a sense of pity and charity towards them and speaking in terms of cure and care (Finkelstein, 1987; United Nations, n.d). Non-disabled persons often mistakenly assume that they know what it really means to be disabled. However, persons with disability often do not associate with the ways in which they are portrayed in the media by non-disabled actors (Finkelstein, 1987). Since non-disabled people do most of the productions and programmes on TV, their perceptions about disability are passed through the media. The resulting effect is the reinforcement of the same negative depictions of persons with disability and giving the wrong ideas about what it really means to be a person with disability. In Malta, the Broadcasting Act (CAP 350) (1991) states that at least one person from the members of authority should be a person with disability. Thus, apart from including persons with disability as part of the team who take important decisions, it reduces the probability of having a programme or production which reinforces negative connotations for persons with disability.

Timeline of Maltese Drama on Television

Over the years, the Maltese drama evolved from theatrical performances to television. The very first Maltese drama on TV was produced as an experiment in 1975 under the name of '*F'Baħar Wieħed*' transmitted on the Maltese national television station (Falzon, 2018; Curmi, 2018). It was remarkably successful and then other drama writers and producers emerged and followed the path.

Such dramas, most of the time, include current or new social realities which challenge or maintain the well-known constructs in society. For example, the drama '*Il-Madonna taċ-Ċoqqa*' was one of the very first of its kind that challenged the strong mentality and culture of Catholicism among the Maltese, which, demonstrates that, although it was thought that the Maltese culture was becoming less conservative, in reality, it was not. Thus, it created chaos in society's ethos, which led to threats towards the actors themselves (Falzon, 2018). Other productions then started to emerge and the more time passes the more different social realities were presented through such media programmes, including disability.

Disability representation in Maltese drama

Representations of disability in Maltese television drama infiltrated as well throughout the years. *Ipokriti* of the late 1990's regularly featured a man with acquired blindness in one eye, then in 2001, *Dejjem Tiegħek Becky* included persons with Down Syndrome and a man with an acquired physical disability. In 2008, *Marvin* had an intellectual disability, and *Evanġelisti* included a blind teenager/woman and her husband with mental health issues. Between 2018 and 2020, two popular television dramas, *Division 7* and *L-Għarusa*, also featured persons with disability in their script. *Division 7* having a youth with physical disability and an older woman with an acquired disability and in *L-Għarusa* disability is being represented by five different characters with various disabilities, which I delve into more detail below.

Throughout the years, one can notice that there was an evolution of how disability is depicted. There was a shift from having disability represented solely by the physical aspect towards the inclusion of mental health disabilities. Thus, drama writers choose to include this social reality for various reasons, either to generate more awareness and discussion about the topic. Yet, one should ask if such representations are what real people with disability experience. How are they affecting the society, as in are people with disability being elevated by challenging the social mores about

persons with disabilities or are they being even more stigmatised as a result? It depends a lot on how the author, producers and actors project disability; is the character subject to pity or being laughed at, depicted as a hero or a villain?

Another point which one can notice among the Maltese drama productions is that only a few productions include people with disability as actors. Most of them choose to have non-disabled actors acting out as being disabled. The Broadcasting Act (CAP 350) - Subsidiary Legislation 350.17 (2007), point 3.3, states that broadcasters have the responsibility to “aim to recruit disabled persons to work among their staff and in particular the portrayal of disabled persons in drama should wherever possible be carried out by disabled actors”. The series of *Dejjem Tiegħek Becky* was the first drama which recruited persons with disability as part of the cast (Dingli, 2017). Not many followed the example, as from the above list, only *Division 7* included an actual person with disability as an actor. Thus, the trend stands that non-disabled people act out as disabled. Many reasons can be behind such insufficient involvement of persons with disability in the media. One reason could be that producers and actors would want to win awards by their interpretation of persons with disability, like in film industry, “in the past few decades, playing the sick or handicapped seems a clear path to Oscar gold” (Moyer, 2015). In Malta for example, the actress Kim Dalli who interpreted the character of *Helena Cole* (a blind woman) in *Evangelisti* won the Best Actress Award in the Malta Television Awards of 2010 (Kim Dalli, n.d).

Another series that features several characters with disability is *L-Għarusa*. The representation of disability in this series is the focus of the rest of this assignment.

***L-Għarusa* TV Series and disability representations in more depth**

Background

The storyline is based around a wedding dress being exhibited at a recent art exhibition. The wedding dress was of a young lady forming part of an elite family in the 1930's (Malta Online

Bookshop, n.d). Thus, the story takes us back in time. It highlights the discrepancy between two culture groups – the *Alta Società* having the best of everything and servitude doing the daily chores. The main character is a young lady (Bettina) getting married to a man chosen by her family within the elite class. However, she is interested in another man from a circus – the lower class. Such things were not accepted, and her life became difficult once the rest of the family discovered this. She is forced to get married, but on the day of marriage, she is found dead (Malta Online Bookshop, n.d). As a result, an investigation takes place by the superintendent in charge of the case.

In this television series, disability is represented by five characters. The first one is a teenager named *Karm*, who was born with physical disability and is a wheelchair user. *Karm* is the child of the police superintendent *Fenech Lauri*. Later in the series, we also learn that the superintendent himself has mental health issues. One can remark that this family was coming from the middle class. The *Fenech Lauri* family employed with them a female house helper since the mother was deceased and they needed help. It turns out that this young lady - *Flaminia*, was being physically abused by her father and while being employed with the Fenech Lauri, had an accident which led to the loss of her sight. Then the last two characters with disability come from the elite family, one of them is the cousin of the main character – *Franġisk* with mental health issues and the other *Marie*, with an acquired physical disability. *Marie* is the girlfriend and later wife of *Ġiovanni*, another cousin of Bettina. *Ġiovanni* has neither physical nor mental health disability. None of the actors have a disability in real life.

For this essay, I will be analysing the themes of time perspective of disability from a retro-style drama, social acceptance back in time and its representations of disability from the medical model of disability, stigma, sexuality representation and disability, drama representations on the media and the *narrative prosthesis* approach by Mitchell and Snyder (2000).

Theme: Time perspective - Disability back in time (retro) vs. contemporary time

For many years, disability was considered as a sin or a sign of God's punishment (Ghai, 2001), or as an instrument for non-disabled persons' purification (Camilleri & Callus, 2001), and as taboo and unacceptable in society. Such perceptions of people with disability were and might still exist in Malta and worldwide in various cultures. Until well into the second half of the twentieth century, persons with disability were kept hidden in their homes or even worse locked in a room in their home, so as the rest of society would not know about them as they would have effected all family members, especially if one of the family members would have been soon getting married (Camilleri & Callus, 2001).

As Camilleri and Callus (2001) note, disability in the 1930's had many connotations of negativity by both society and was considered in terms of the medical model of disability. Social acceptance back then was not on the agenda. It took until the 1970s to shift the trend about disability towards social acceptance, at least regarding physical disability. The Union of the Physically Impaired against Segregation (UPIAS) started to push the idea that disability was imposed on persons by exclusion and isolation from society (UPIAS, 1976). Nowadays, we speak more of disability from the social model perspective and that society creates barriers for persons with disability (Priestley, 2003). Regarding mental health issues however, we are still struggling to remove the stigma and all the negative attitude towards it (Mental Health Foundation, 2015).

The producers Steven Dalli and Justin Farrugia, together with the author Audrey Brincat Dalli of the series *L-GĦarusa*, had to work hard to be able to project the 1930s reality about disability. No matter how hard they tried to stick to the reality of that era, they were influenced by the social realities and contemporary issues of disability. It required a lot of research about such reality back then (Dalli & Farrugia, 2018 – present).

I believe that they managed to amalgamate both the present views with the past ones on various issues of disability in some of the scenes, including stigma, sexuality perspectives on

disability, mental health issues, and relationships between non-disabled individuals and persons with disability. For example, in one scene, they project how disability was not accepted back then when *Karm* – the teenager using a wheelchair – decides to open the front door and show himself to others, while a mother and her son stop by coincidence just in front of him. The kid could not stop staring at him, until the mother notices, and when she sees *Karm*, she reacts with saying “*Madonna!*” and pushed her child away. At the same time *Karm* is challenging the old stereotypes by exposing himself as if nothing is wrong with him –coming from today’s perspective on disability (Dalli & Farrugia, 2018 - present) (Refer to Appendix A - Episode 10 – 8 min). On another occasion, the extremely negative attitude towards physical disability stands out by seeing the individual like a monstrous object. Two boys were outside in front of *Karm*’s house and *Karm* opened the door - one of the boys exclaimed “*dak miġnun, ħallih!*” (Dalli & Farrugia, 2018 – present) (Refer to Appendix A - Episode 10 – 17min). But the author and producers always find a way how to challenge and incorporate some contemporary values. This is marked by using another person who confronts such stereotypes – the other boy responds “*tibża’ minnu?!*” and then he approaches him (Dalli & Farrugia, 2018 - present) (Refer to Appendix A - Episode 10 – 17min). On the same lines, when *Flaminia* (a non-disabled character who becomes blind later in the story) is introduced to *Karm*, she does not project disgust or fear. She acts naturally as much as possible, which shows that she is accepting and looking at the individual and not at the disability. Also, the relationship between *Karm* and his father is something against the norms of that period, too (Eurovisionfest, 2018b). However, the audience still pass comments on *L-GĦarusa* Facebook page like “*nagħmlu ftit miġnun miskin*” (Casha, 2019) or “*I think he is getting more crazy*” (sic) (Vella, 2019), thus such discourse can impact persons with mental health negatively.

On the other hand, one should understand that Dalli and Farrugia (2018 - present) are projecting scenes from the 1930’s with a 21st century mentality, so they should be very careful not to get carried away and skip that fine line with too much of the contemporary reality about disability, as

this will enlighten the scenario too much and make it unrealistic. They managed to depict a mental health hospital in old times using another character - *Franġisk* (having a mental health issue) coming out of the mental hospital, while projecting another guy shouting while being restricted by the nurses all dressed in white, behind white bars. Even the discourse used is one that many people in the past used to say, like that of referring to the mental hospital as “*manikomju*” and using the words like “*mignun*”. In another scene between *Franġisk* and the superintendent *Fenech Lauri*, discourse about mental health is spoken about in medical terms, that he will recover from this illness and that he is receiving an unpleasant treatment but promising that he will overcome it (Dalli & Farrugia, 2018 - present) (Refer to Appendix A – Episode 16). Mental health issues were also kept hidden and many people coming from the elite side of society were able to do so because they had enough money to cover it up and keep it secret. *Fenech Lauri* also tried to keep his mental health issues a secret, but his superior got to know about it and he lost his job (Refer to Appendix A – Episode 25 – 6 min). Here, we are looking at the disability of the person as the main identity of that same person which impedes from functioning in society and the discourse used creates “negative self-image of disabled people and, at the same time, perpetuates discriminatory attitudes and practices among the general public” (Barnes, 1992, p. 19).

Such projection of disability which takes us back to the realities of the 1930's can have many interpretations. It can either instil knowledge among the audience and create awareness about the matter by eliciting discussion on the current issues of disability or else it can reinforce the stereotypes of the period by awakening them and make them even stronger. To a certain extent, the reaction depends on the attitudes that members of the audience bring to the viewing. One might think that representing disability back then prompts us to analyse how progressive we have become (Borg, 2018). However, those negative connotations might still exist in our society, which might lead to a negative impact on people with disability. For example, some comments on the Facebook page included comments like “*Jiena nahseb qatt jigi jimxi u ikun jista' jajna ukoll ghax sar ihobba*” (sic)

(Scicluna, 2020), and a popular magazine page *Il-Gwida* writes a review on the TV series with a title page “Tgħid dan jista’ jfejjaq lil Flaminja u jissolva l-każ tal-għarusa?” (Baldacchino, 2020), which shows that parts of society still are portraying disability from the medical model perspective and such drama might hinder progress in society.

Theme: Media Representation, Stigma, sexuality and disability and the *Narrative Prosthesis* approach

Stigma on persons with disability back in the 1930’s was intense. Considering that such drama highlights the period of the 1930’s, sexuality of persons with disability was definitely not a discussed topic. However, I believe that the author and producers of *L-Għarusa* also managed to merge both the present with the past and create a story which lifts the sexuality topic among persons with disability for discussion among its audience.

Dalli and Farrugia (2018 - present) gave importance to eliciting the sexual desires of persons with disability, while still depicting the stigma around sexuality by using different generations, with the youngest (Flaminia) challenging the older one (Fenech Lauri). However, at the same time the older generation having an open mind about it too and gives space for it to happen (Refer to Appendix A – Episode L-Għomja). The paternalistic stereotype about persons with disability that they could not have a relationship with non-disabled individuals is defeated as well, being represented in the relationship of *Marie* (having an acquired physical disability) getting married to one of the main character’s cousin (*Giovanni*). But stigma comes from other characters in the series (Refer to Appendix A – Episode 22), yet, once again most of the times scenes are left to an open interpretation by its audience.

In many films and series, disability is depicted in a negative way – people with various disabilities being portrayed as evil, magical, heroes, villains, with a sense of pity and charity and in terms of cure and care (Ghai, 2001; Finkelstein, 1987; Barnes, 1992). In reality, people with disability

are like any non-disabled individual who want to be considered as a whole individual and not only in terms of their disability, nor in terms of the depictions such as those of hero or villain.

Actors in *L-Għarusa* did research about disability and mental health to be able to portray disability and used past films, like *Forrest Gump*, as examples to build the characters, says Jamie Cardona in an interview on TV programme *Sibtek* (Eurovisionfest, 2018). It would have been better to follow the example of another local production *L-Evangelisti*, where the producers and actors at least spoke to a real person with disability to get to know what it entails to be disabled, in that case, being blind (Take2Updates, 2009; Eurovisionfest, 2018a). Yet, it would have been better to employ someone with disability in reality, as that would depict the reality as much as possible unless the stereotypes are used wrongly anyway by the producers. “Disablist imagery will only disappear if disabled people are integrated at all levels into the media” (Barnes, 1992, p. 21).

From a narrative prosthesis approach, as Mitchell and Snyder (2000) argue that “disability cannot be accommodated within the ranks of the norm(als)” (p.56), thus it is used as an extension of the main plot to help or lead to solutions for the main character. Both *Karm* and *Flaminia* are used to help *Fenech Lauri* solving the case of the main character *Bettina* who was murdered. *Karm* helps him to realise what he needs to look for, as if the experience of being disabled gives an insight in solving the problem (Refer to Appendix A – Episode 25 – 52 min and Episode 20). This is extended by *Flaminia* who helps *Karm* to investigate on the case by assisting other characters too (Refer to Appendix A – Episode L-Għomja). Also, both *Marie* and *Frangisk* are in the plot to help out and make the series more interesting by revealing traits of truth in other characters and at the same time they are depicted as evil and the ones who do not fit within the family (Refer to Appendix A – Episode 11.12.19). Not one of these actors is used to depict a real experience of what a person with disability really goes through (Mitchel and Snyder, 2006), as the story revolves around the murder. It is just serving as a crutch for the main plot and to gain the audience’s sympathy. It is also revealed from certain comments from the audience: “Prosit lil Karm ghax qed tqaxxarha lparti u llejla qabiztli

demgha. Jemm ilkom li thaltu fl istorja intom tajtuha interess ajbar u sensitiva hafna” (Camilleri, 2020). “The disabled body or character is used as a type of crutch or supporting device that allows the narrative to take a turn or a new direction, but often the relationship between the story itself and the disabled body is one based on exploitation” (Cachia, 2015).

Conclusion

Culture affects how we make sense of disability and respond to individuals with disability. The media leaves a great impact on their target audience and can lead to several changes in our values and beliefs (United Nations, n.d). *L-Għarusa* uses contemporary discourse and values about disability. It applies them back in time trying to challenge the old culture of beliefs about the disability identity in certain scenes. The way that the producers attempted to counter the stereotypes of disability was to create another character who challenges those notions. In my opinion, this is a tricky way to do it since one is also constrained not to enlighten the reality back then too much, making it unrealistic. Thus, there is a balance between the two eras (1930’s and contemporary).

Yet, many times the *open to interpretation* technique was used, where personally I feel, is a little bit risky when dealing with sensitive subjects like disability, as in reality we are dealing with people’s lives. The audience can interpret it in various ways, and if society is not open enough to embrace disability, the retro style as used in the series can reawaken those stereotypes and make them even stronger in society. Barnes (1992) argues that the way forward

is for all media organisations to provide the kind of information and imagery which; firstly, acknowledges and explores the complexity of the experience of disability and a disabled identity and; secondly, facilitates the meaningful integration of all disabled people into the mainstream economic and social life of the community (p. 19).

Furthermore, *L-Għarusa’s* plot makes the most use of characters with disability in one single series of drama. It is followed by a large audience, being currently the most followed drama by the Maltese, according to the latest Broadcasting Authority survey (L-Għarusa, 2020). All this being

said, I believe that this drama should carry a sense of responsibility. It is true that many characters with different disabilities were used, but none of them was the main character, but used to enhance the plot and make it more interesting, thus using disability as a *narrative prosthesis*. It would have been better if disability is perceived as an individual story portraying the real experience of a person with disability (Shakespeare, 1997) and not as an extension for other character's benefits. It is essential to look at disability, but we must also look at the individual as a whole with a story to tell. Even more, it would have been more of benefit and raise more awareness if characters like that of Karm (the one who gathers the most sympathy from the audience) were acted out by a real disabled person.

I hope that this analysis continues to create more awareness about the use of disability in the media and its effects, as much as it has created more insight for myself while analysing it and realising the real impact it has. There will not be another film or series which I will look at it the same way I used to, as this analysis has brought to my attention that even in dramas where I usually notice certain issues, there are deeper connotations and techniques. One should understand that such a review is only one opinion and other angles of the production exist. Thus, this analysis should not in either way reflect negatively on the merits of the whole production.

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Appendix A

In this section you will find the descriptions and parts of transcribing of some scenes from the episodes of *L-Għarusa*, as a reference to the analysis. Pointing out the notions of stigma, disability depicted as heroes and in terms of evilness and sexuality depictions of persons with disability. Transcribing is in original language (Maltese).

Episode 10

[8 min]: Deskrizzjoni: Karm joħroġ jittawwal u jieqfu mara bit-tifel, waqt li qiegħda twissih biex ma jagħmilix ma' dawk sħabu li kien qiegħed jilgħab magħhom, t-tifel jicassa waqt li l-omm ma kinitx indunat b'Karm fil-bieb.

Karm: Bongu! ... (u jtawwal idu)

L-omm: "għala qiegħed tiċcassa? qiegħed tismani?!" (u tħares lura u tinduna li hemm Karm fil-*wheelchair*) ... "Madonna!" (waqt li tgħatti ħalqa b'idha...)

L-omm iddawwar lit-tifel u titlaq tigrri 'l hemm bih.

[17 min]: Deskrizzjoni: Is-seftura tkun żorra ma' Karm waqt ħin l-ikel u jidher li trid tagħmillu kolloxx hi.

Seftura: Ejja ħa nimsaħlek ħalqek! (taqbad il-biċċa u tersaq lejn Karm)

Karm: (jirrifjuta b'idu u jgħajjat)

Seftura: Oqogħod! Oqogħod! Trid li missirek jgħidli li ħallejtek maħmuġ!! (tisforza biex timsaħlu ħalqu)

Karm taqbiżlu u jerġa' jmur fejn il-bieb ta' barra.. u jkun hemm żewġ itfal barra, faċcata tal-bieb tiegħu.

Karm: (jagħmel sinjal b'idu lejn it-tfal biex jerqsu lejha)

Tifel 1: (iqum minn bilqiegħda)

Tifel 2: x'qiegħed tagħmel dak mignun ħallih!

Tifel 1: (iħares lejn Karm u jirrispondi t-tifel l-ieħor) tibža' minnu?!

Tifel 2: Mur mela mhux tara xi jrid!

Tifel 1: (imur ħdejh)

Episode 16

Deskriżżjoni: Fenech Lauri jmur ifittex lil Frangisk (Kaptan) id-dar tiegħu biex jtkixxef fuq dak li kien ra fl-isptar id-darba ta' qabel. Frangisk ikun qiegħed jikkaċċja bis-senter f'idu u jispara.

Fenech Lauri: Ma kontx naf li għandek passoni għal kaċċa. Ħalluni nidhol nispera ma jiddispaċikx , ma ridtx intefek imma xtaqt inkelmek ftit nista nisraqlek ftit mill-ħin tiegħek?

Frangisk: Naħseb għandi bżonn nitkellem ftit mas-servitu! Jidhirli li wieħed għandu jiġi infurmat meta jkun ser jarah xi ħadd

Fenech Lauri: mhux biex naqlalek inkwiet

Frangisk: xejn affattu! Nitkelmuha?

Fenech Lauri: Tajjeb wisq u forsi tkun idea tajba li tneħhi dik l-arma minn idejk sakemm qedgħdin nitkellmu

Frangisk: kont nimagina li wieħed bhalek ma jibzax mill-armi

Fenech Lauri: rajt ħafna feriti u incidenti fejn jidhlu l-armi, inħobb nieħu l-prekawzjonijiet tiegħi kaptan

(Frangisk ipogġi l-arma mal-art)

Frangisk: għidli x'gabek 'l hawn, għandi għalfejn ninkwieta?

Fenech Lauri: le lanqas xejn, hemm ftit punti li xtaqt niklarifika

Frangisk: u kif nista' ngħinek?

Fenech Lauri: ħaġa kurjuza li ġrat ftit tal-jiem ilu li ġrat l-isptar, waqt li ninvestiga sintendi, u donni rajtek hemm, pruvajt nilħqek imma ilhaqt tlaqt sakemm wasalt fl-intrata

Franġisk: u xi tridni ngħidlek eżatt supretindent? Ma naħsibx li għalik jew l-investigaturi tiegħek saħti hi xi misteru għalikom

Fenech Lauri: kont qed tosseġorna hemm? għax rajtlek il-bagalja.. x'għara?

Franġisk: kulhadd għandu d-debolizzi tiegħu, kultant il-ħajja tofrilek ftit toroq jew xejn x'tagħzel u tħossok ftit waħdek

Fenech Lauri: ma xtaqtekx tħossok skomdu tkellimni.. mhux għaliex iktar milli x'wassal biex tiġi rikoverat hemm?

Franġisk: mort min jheddi u tħalli lil ħadd jgħidlek mod ieħor... anke jien naf nagħraf id-djufija tiegħi.. xi kultant immur hemm għal erbġhat ijiem kura. Kura li apparantemnt hija għall-avvanz tal-medicina żgur fuq livell lokali (Fenech Lauri jinnota marki ma' rasu). Imma jkolli nametti li m'hi xejn pjaċevoli.

Fenech Lauri: ma tidher li hi pjaċevoli xejn

Franġisk: Imma ser nirkupra! Jew tal-inqas hekk jgħiduli.. (pawsa waqt li Fenech Lauri jpejjep il-pipa u Franġisk jimxi passejn il-quddiem u jtih dahru). Tgħidlix li ħsadtek supretindent. Qisek waqaft taħseb! Tgħidlix li s-suspett waqa' fuqi issa!

Fenech Lauri: min jaf billi..

Franġisk: marda tiegħi?

Fenech Lauri: bil-kunzizzjoni Kaptan

Franġisk: Imma x'inh i din l-kunzizzjoni?! Għidli ftit, għax laqnas jien ma naf! Heeehh.. hemm aktar minn bniedem wieħed jgħix f'dan il-gisem supretindent!

Fenech Lauri: u jien ma' liema wieħed qieghed nitkellem?

Franġisk: ahh jiddependii!! Il-Kaptan jibqa' jigg'eiled sakemm jirbaħ, xi ftit superv u xi kultant arroganti ukoll

Fenech Lauri: U min iktar jaf?

Franġisk: jien għalihom miskin u miġnun. Qtajt qalbi issa imma tgħallimt nuri wiċċ b'ieħor

Fenech Lauri: bil-kunzizzjoni kaptan..

Franġisk: mill-kuġini tiegħi ħadd

Fenech Lauri: Lanqas Bettina ma kienet taf?

Franġisk: Sakemm ma qaltlix iz-zija Lukrezja, le ma naħsibx

Fenech Lauri: Lukrezja taf?

Franġisk: Min jaf għandu r-responsabilità li jzomm is-sigriet. Ħadd ma jrid miġnun fil-familja!

Fenech Lauri: jien ma naħsibx li int miġnun

Franġisk: kont inserraħ iktar rasi li kiku għidtli li ma taħsibx li jien il-qattiel.

Episode 25

[6 min]: Deskrizzjoni: il-Kummissarju jkellem lil Abela fuq il-medicina li ħalla t-tabib lil Fenech Lauri u li bagħtu biex jitkixxef fuqha.

Kummissarju: Kellimtu?

Abela: lit-tabib kellimtu u rreferieni għand xi ħadd li hu iktar speċjalizzat. Qalli li dan ix-xogħol mhux ta' idejh

Kummissarju: f'hiex?

Abela: Dan it-tabib kelli niltaqa' miegħu tal-imagien, qalli li l-medicina tintuza għall-pazjenti li ħafna drabi jkollhom allucinazzjonijiet jew inkella jismgħu ħsejjes li fil-verita mhux qegħdin hemm... għalkemm it-tabib ametta li ħafna drabi dawn il-pazjenti jieħdu t-terapija u din it-terapija tingħata f'dan l-isptar biss.. Biss f'kelma oħra, sir, dawn in-nies ma ssibhomx jiġru mas-saqajn... ma nafx jekk fhimtnix...

(Wara l-kummissarju jmur ikellem lil Fenech Lauri u jgħidlu biex jieħu ftit jiem ta' mistrieħ u li l-każ mhux jer jibqa' f'idu.)

[52 min]: Deskrizzjoni- Supretindent fil-kamra tas-sodda bil-qiegħda mal-art, jibki u jirrabja.

Fenech Lauri: ħaduwuli dal-każ! Ħaduwuli! Ħaduwuli għax jafu li jien biss kapaċi! Għalhekk! (Jibki)

Karm: Paaa!!

Fenech Lauri: (jisserja waqt li jara lil Karm riesaq lejha)

Karm: Pa! Tibkix!

Fenech Lauri: Minix qiegħed nibki ibni! Minix qed nibki.

Karm: (jinstema' jibki) jienaa (u jinzel għal mal-art fejn missieru minn fuq is-sigġu u jmur f'hoġor missieru jibki)

Fenech Lauri: Lanqas jafu minn fejn ser jibdew, ibni! Lanqas jafu.

Karm: Nibki! Nibki jien!

Fenech Lauri: M'għandekx għalxix, jien jiddesjaċini biss għax ma nistax ngħinha ibni. Ma nistax ngħinha iktar!

Karm: Min?

Fenech Lauri: Lil dik it-tfajla li għidtlek. Li nkelmek fuqha (jqum).. Bettina! Bettina kien jismiha!

(Bettina tidher fil-kamra)

Bettina: Issa kif ser nagħmlu? Min ha jressaq lil qattiel għall-gustizzja? (Lauri jħares lejha) Hekk m'hu ha nserraħ qatt

(tidher il-Mara tiegħu Nikolette)

Nikolette: Jien tlabtek biex nara lit-tifel. Ma nafx għala ħaddtha daqshekk bi kbira.

(Lauri jħares lejha)

....

Fenech Lauri: Daqshekk biki! Daqshekk! (jgħin lil Karm ipogġi lura fuq is-sigġu)

Karm: Imdejjaq

Fenech Lauri: Iva vera ftit imdejjaq, imma ma ġara xejn b'daqshekk, dan hu biss episodju f'ħajjitna

Karm: dik it-tfajla min ser jgħinha?

Fenech Lauri: jistgħu joħduwuli l-każ, ma jfissirx li ma nistax inkompli ninvestigah

Karm: x'jigifieri?

Bettina: bħalma tgħid int supretindent.. kollox jimxi b'katina, kull episodju huwa relevanti biex johloq stampa sħiħa, m'intix qed titlef moħħok.. inti ġenju, int l-unika perusna li tista' ssib min qatilni (Lauri Jitbissem)

Karm: Tidħak, tidħak inti pa!

Fenech Lauri: mument jaf ibiddilek kollox f'ħajtek!

Karm: Ngħinek! Ngħinek!

Fenech Lauri: Ħa jkolli bżonnha ħafna l-għajnuna tiegħek, iktar minn qatt qabel u milli jidher ħa nqattaw iktar ħin bejnietna, hawnhekk flimkien.

Episode L-Għomja

[10 min] - Deskrizzjoni: Flaminia u Karm imorru l-għassa jfittxu lil Abela (spettur) wara li dan kien mar id-dar tieghu (ta' Karm) u bdew jinkwetaw li ġralu xi ħaġa wara li qallhom li kellu jmur għand Gauci Fontana u jerga' jmur ikellimhom.

Pulizija: Lil Abela tridu?

Karm: qiegħed jieħu ħsib il-każ ta' Gauci Fontana

Pulizija: Abela bħalissa mhux qiegħed hawn, imma jekk għandkom xi informazzjoni, naddikom għand il-kollegi tiegħi

Flaminia: Le aħna ma nafu b'xejn! Nafuh u ħsibna li ser insibuh hawn (titbissem lejn il-pulizija)

Pulizija: (jħares lejha u lejn Karm)

Karm: Taf ittina indirizz?

Pulizija: Ma tistawx tistennew hawn?

Karm: (ixengel ftit rasu u juri dispjaċir)

Flaminia: U jekk ma jigix? Ma nistgħux nistennew ġurnata sħiħa hawn (u tħares lejn Karm)

Karm: U hekk?! (u jamel missi b'idejh waqt li jirreferi għalih fil-wheelchair)

Pulizija: (Jibqa' jħares lejħ)

Flaminia: (tagħamel sinjal b'rasha u tqarras wiċċħa)

Pulizija: skużani ħa nsaqsikom.. intom tiġu minnu jew tafuh xi mkien?

Karm: Kollega antik ta' missieri

Pulizija: Missierek? Missierek min hu?

Karm: is-supretindent Fenech Lauri!

Pulizija: (jqum jigri) Skużani ma għaraftekx, ħa ntijulek issa!

[20 min]: Deskrizzjoni: Jmorru jsibu l-bieb tas-sur Abela

Flaminia: Hawn nahseb (u tmur tħabbat il-bieb)

Karm: Ċerta?

Flamina: Inħabtu u naraw hux! (Tħabbat il-bieb)

Karm: Mhux qiegħed hemm!

Flamina: Forsi tlifnih eżatt. Forsi kellu xi qadi!

Karm: L-għassa kellu jmur. Dak ġralu xi ħaġa!

Flaminia: Dak ma ġralu xejn, dak gidbilkom, gideb lil missierek biex ikun jaf x'hemm imbagħad daqshekk! Telaq!

Karm: LE!

(Flaminia terġa tmur tħabbat u toħroġ mara)

Mara: Mhux hawn dalgħodu hi?

Flamina: din id-dar tas-sur Abela le?

Mara: Heq jien ili ma narah mill-bieraħ, rajtu wara nofsinħar imbgħad ma rajtux iżjed

Flaminia: imma din normali?

Mara: jiena l-bieb tad-dar tiegħu nisimgħu minn kulimkien, heq bħalma qed tara aħna bieb ma' bieb noqogħdu, heq altru irrid nitla' fuq il-bejt biex ma nismgħux, eee l-bieraħ ma tlajtx fuq il-bejt, inxart fil-bitħa heq daqskemm kien ksieħ...

(Flaminia u Karm iħarsu lejn xulxin!)

[33 min]: Deskrizzjoni - Imorru lura d-dar u missieru ma jkunx kuntent li marru l-għassa.

Karm: Abela ma daħalx ix-xogħol illum

Flaminia: u lanqas id-dar sal-bieraħ nofsinhar, nafu għax qaltilna l-ġara!

Fenech Lauri: eee eħe! U int min int?! Il-Kollega l-ġdida? Mux suppost jien u inti kellna nkomplu ninvestigaw ee? Minn fejn sa fejn daħlet Flaminia issa? U Abela wkoll?

Karm: Abela jimpurtah mill-familja ta' Bettina.. Ma tridx jissolva l-każ?

Flaminia: Ghandu raġun, xi kultant in-nies ikollhom xi ftit għajnuna

Fenech Lauri: Sa fejn naf jien lilek impjegajtek biex tieħu ħsieb id-dar u tnaddaf. Issa spicċajt talloġja hawn u qiegħda tfassal investigazzjoni ta' natura sensitiva li lanqas biex tħalt fiha int!

Karm: Mhux hekk! Qed tgħin lili

Fenech Lauri: eeeeeeeee għax issa sirna ħbieb tal-qalb! Ara jek tergġu toħorġu b'xi idea bħal din għall-inqas avżawni! (Jdur u jmur jilbes il-ġlekk)

Karm: Fejn sejjer?

Fenech Lauri: (jdur fuq Flaminia) inti mur ara x'ser isajjar! U inti oqogħod hawn stennini! Mhux ser timoffa!

Karm: Fejn sejjer?

Fenech Lauri: Infittex lil dak in-nofs ras Abela

Karm: Mela jimpurtak!

Fenech Lauri: Jista' ma jimpurtanix!

Episode 21.01.20

[31 min]-Deskrizzjoni: Flaminia u Fenech Lauri fil-kċina. Jargumentaw għaliex qabdu u ħarġu.

Fenech Lauri: Flaminia sab ħabiba fik u l-prezenza tiegħek tallegħra.. imma ejja nkunu onesti inti ma tistax ittih dak li jixtieq hu mingħandek, m'huwwiex bħal gúvinur oħra

Flaminia: ma nistax nifhem kif missier jitkellem hekk fuq ibnu

Fenech Lauri: u ħa tgħallimni inti iġiefiri, jien rabbejtu ta'

Flaminia: allura għala ma tistax tarah bħal kull gúvintur ieħor

Fenech Lauri: imma inti rajtu sew! Iffhimni da għal kull oġġett żgħir għandu bżonn lili, waħdu m'hu ser jasal imkien, irrid inkun jien għalih

Flaminia: jaf jagħmel ħafna affarijiet waħdu

Fenech Lauri: bħal xhiex? semmili ħa nara

Flaminia: (tiddeċiedi li twaqqaf il-konversazzjoni u tqum biex titlaq)

Episode 22

Deskrizzjoni: Fil-Palazz - Il-kuġini ta' Bettina jiddeċiedu li jilagħbu noli. Imorru jistaħbew u waħda minnhom tfittex.

Bettina: (minn wara purtira u jkun hemm Marie) għaliex tibqa' tinsisti magħha Giovanni? dik il-mara (tirreferi għal Marie) wisq differenti minnek, minna kollha propjament!

Kuġina: (issib lil Giovanni u joħroġ u tgħajjat lil kulhadd biex joħroġ)

Marie: (Toħroġ minn wara l-purtiera)

Bettina: (Toħroġ minn wara l-purtiera l-oħra)

(Marie u Bettina jħarsu lejn xulxin – Marie xejn kuntenta u Bettina maħsuda)

Bettina: Ma kontx naf li hemm inti wara l-purtira..

Episode 20

Deskrizzjoni: Karm jisma' l-musika waqt li missieru jkompli jaħdem mid-dar tiegħu u Karm jibda jgergirlu għax għadu xogħol. Jibda jsaqsi fuq il-każ. Karm jgħin fl-investigazzjoni bis-semplicità tiegħu – jagħti lis-supretendent ħjil fejn għandu jmur.

Karm: min taħseb kien?

Missieru: li qatilha? M'għandix idea.. u dal-każ, dejjem jinbidlu l-verżjonijiet tal-fatti..

Karm: jigdbu

Missieru: mhux hekk

Karm: Kulhadd jigdeb... anka inti

Missieru: eee iva daret fuqi issa, vera li kulhadd jibdeb kultant.. ħa tħallini naħdem Karm?

Karm: trid tisma' lil min jgħid il-verita, qatt ma jigdeb

Missieru: u min jgħid il-verita?

Karm: tfal! Ommhom ma jigdbux

Missieru: għax jafdaw l-ommhom, u meta tafda lil xi ħadd... sewwa qed tgħid! Taf x'int tgħid! Xi kultant għandna ħabta li ngħidu biss il-verita lil min nafdaw bħat-tfal lil ommhom!

(Karm jitbissem)

Episode 11.12.19

Deskrizzjoni: Frangisk waħdu u jisma' l-ilħna u jgħidulu x'jagħmel. Jieħu l-pirmli u jibda jhossu aħjar. Imur fejn Emilda (iz-zija ta' Bettina) li tkun qed taqra ktieb.

Frangisk: Bouna sera cara! Mid-dehra kellek il-mistednin (jferra grokk).. Rajta xi mkien liz-zija Lukrezja?

Emilda: dal-ħin tkun qiegħda tigrri wara Kalċedon is-soltu

Frangisk: Mela għadu hawn?!

Emilda: u int x'qed tagħmel hawn? Int mhux suppost qed id-dar tistrih?

Franġisk: mela x'qaltlek iz-zija Lukreja?

Emilda: xi tridha tgħidli? Qas li ma tafx li għandek bżonn l-għajnuna! U dan mhux ħin li toqgħod tipassiġġa barra

Franġisk: Ma ġejtx nipassiġġa! Ġejt nara l-familjari tiegħi Emilda. U jien għandi dritt immur fejn irrid u meta irrid!

Emilda: Għandek raġun, għandek kull dritt! Imma għandek bżonnijiet oħra ukoll.

Franġisk: U fejn taf, x'nixtieq u x'għandi bżonn!!?

Emilda: tiħux għalik

Franġisk: tinsulentani u ma tistennix l-ebda reazzjoni lura?

Emilda: (tibqa tiċassa u ma tghidlu xejn)

Franġisk: hehh, mhux aħjar tara l-affarijiet tiegħek int

Emilda: Hekk qed nagħmel. Darba oħra ma niftaħlekx għajnek

Franġisk: Hadd ma talbek għal parir u la darba qed nazzardaw nitkellmu fuq ħajjitna

Emilda: Fuq il-bżonnijietiegħek qed nitkellmu Franġisk

Franġisk: La darba qed nitkellmu fuq ħajjitna.. għaliex ma tgħidilix lil bintek li għandek namrat?

Emilda: Baxxi leħnek! Qas haq min jismigħek

Franġisk: tccc... qed nistħu

Emilda: (Tistkerraħlu)

Franġisk: Għaliex zammejtu sigriet?

Emilda: naħseb tkkellimna biżżejjed.

Franġisk: tccc.. ma tiħux pjaċir meta l-affarjiet iduru fuqek hux vera Emilda?

Emilda: timbarazzani! biex tpattijiheli Franġisk? xi trid

Franġisk: Kulhadd għandu xi sigriet. Ibda biex hadd ma jaf min qatel lil Bettina

Emilda: Vergoniati! Halliha tistrieħ fil-paċi! U hallina kwieti mhux tiġi hawn biex tgħaddina biż-zuffjett!

Franġisk: għalik l-affarijiet qishom marru għall-aħjar ħafna wara li hallitna l-kuġina..

Emilda: inti mhux liz-zija Lukrezja qed tfittex mela mur fittixha u lili hallini bi kwieti

Franġisk: Rajtek miegħu.. Rajtek tidhak, mid-dehra iżommok fuq l-idejn, sinċerament ma nistax nifhem għala ma tridx tkun honesta u tammetti! M'hemm xejn ħazin fiha, inti ilek armla u ngħiduha kif inhi wara dak kollu li kellek tgħaddi minnu

Emilda: Attentt!! Franġisk, attentt!!

Franġisk: Ma naħsibx li kienet faċli għalik, tistennih id-dar wara l-avventuri amurużi tiegħu

Emilda: Daqshekkk!! Ma nafx għala qiegħed tkun daqshekk krudili miegħi, wara dak kollu li għamilna miegħek, zammejnik taħt għajnejna li ma ndukrajnikx u għattejnielek id-dnubiet kollha tiegħek!!

Franġisk: xi dnub għidli!!? Għidli?

Emilda: Żammejt id-diffikultajiet kollha tiegħek għalija, għax nirrispetta lil ħijja u lil mara tiegħu, imma hemm limitu u għal kollox Franġisk!

Franġisk: Jekk trid titkellem dwar l-onestà jew tikxef xi sigriet tal-familja, ibda aħdem fuq dak li għandek mistur int, għidilha lil bintek li għandek raġel qed iżommlok kumpanija. X'qed iwaqqfek!? (Jixrob il-grokk, itiha ħarsa u jitlaq jiġri)