Books

War, terrorism, kisses: a century in pictures

Simon Mercieca

TOMAS ALCOVERRO (Curator): La Mediterranena del siglo XXI: realizado impresiones (The Mediterranean of the 20th century: realisations and images), Institut Europeo de la Mediterranea.

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This century opened with a terrorist attack, the assassination of the archbishop Franz Ferdinand, and his wife in Sarajevo in 1914 and ended with a series of terrorist attacks and the war in Bosnia. In between, the Mediterranean went through the Second World War, terrorism, and massacres in the previous decades to adopt the role of the Malta community in the Mediterranean. The photo was taken at the height of WWII.

During WWII, Tunisia was on the Allied side as the previous decades to adopt the role of the Maltese community in the Mediterranean. The photo was taken at the height of WWII.

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This photo shows the historic connection that existed between Malta and Tunisia in the past decades. The photo was taken at the height of WWII.

This photo exposes the hidden history of Fabrizio Mamo, a Maltese author, while others are more or less ignored. This has been the case with Jean Mamo, a Maltese author, whose work is not always appreciated. The photo is captioned: 'A Maltese soldier kissing his wife in Malta.'

This photo shows the stand taken by the Maltese towards France after Tunisia became a French protectorate as well as how they reacted to the policy of Francophiling the Maltese community: for those who refused to resist and this was undertaken on their own. The photo is captioned: 'A Maltese soldier kissing his wife in Tunisia. (c.1942).'

This is curious to see how certain authors are taken up by political circles as ideal role models, and others such as Jane, an 'National author, while others are more or less ignored. This has been the case with Jean Mamo, a Maltese author, whose work is not always appreciated. The photo is captioned: 'A Maltese soldier kissing his wife in Malta.'

Mamo's masterly lines lie in the way he masterfully conveys the complexity of his characters to century. Although his novel Antipatia towards the Prot-Italians is apparent, he does not seek to redeem his literary victims in any way.

I use the word 'victims' because all his characters end up being their own perpetrators and more. Very often they end up as victims (Attilio di Hannun), injured (Qorti-baax), or dead (Davv-Darb). Mamo manages to build in the reader a mixture of fascination and revulsion.

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