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One Year ago—jots what?
God—spell the word! I—can’t—
Was’t Grace? Not that—
Was’t Glory? That—will do—
Spell slower—Glory—
Such Anniversary shall be—
Sometimes—not often—in Eternity—
When farther Parted, than the
Common Woe—
Look—feed upon each other’s faces—
so—
In doubtful meal, if it be possible
Their Banquet’s true—
I tasted—careless—then—
I did not know the Wine
Came once a World—Did you?
Oh, had you told me so—
This Thirst would blister—easier—now
—
You said it hurt you—most—
Mine—was an Acorn’s Breast—
And could not know how fondness
grew
In Shaggier Vest—
Perhaps—I couldn’t—
But, had you looked in—
A Giant—eye to eye with you, had
been—
No Acorn—then—
So—Twelve months ago—
We breathed—
Then dropped the Air—
Which bore it best?
Was this—the patientest—
Because it was a Child, you know—
And could not value—Air?
If to be “Elder”—mean most pain—
I’m old enough, today, I’m certain—
then—
As old as thee—how soon?
One—Birthday more—or Ten?
Let me—choose!
Ah, Sir, None!

Emily Dickinson - One Year ago—jots what?



A farewell, but I say “Vidimo se uskoro”, by Carmen Sanz

‘Change’ according to the Real Academia Española is, among its meanings, “To leave one thing or situation to take on another”.

This is a good way to resume my year of volunteering. In the final stretch, I look back and without a doubt it was a decision that has meant a before and after in my life.

In January 2024, after experiencing one of the strangest and most stressful Christmases of my life managing two moves in one month and dealing with all the emotions that come before moving to another country, I set off on a trip to Zabok, a small town in Croatia close to Zagreb, the capital. I was going to live there for a year as a volunteer in an organization that runs projects and activities for young people. Before arriving, I was aware of the possible shocks I was going to experience, and in fact I prepared myself as much as I could by learning a bit of Croatian and researching thoroughly about the context in which I was going to live; but between the warm welcome I received at Mreža udruga Zagor and the way the brain handles certain situations, at first I was not able to identify those shocks, although it is true that I arrived with a feeling of vulnerability. And actually that does not feel bad, everything seems much better than in your home country and you do not see the problems you had been preparing for.

In the first month I met other volunteers in the On-arrival Training in Orahovica and we had a very special connection, probably because we were all in the same situation, but the main thing is that we had a great time and it was a space to set our goals for the year.



Image by Ward Obeid

As time went by, I was already fully adapted to the rhythm of work in the organisation, the number of tasks was increasing and I was delighted with it, as at the beginning it seemed to me that I had little to do, but I knew that it had to be a gradual process. I also changed the phase of adaptation, in which I began to experience those shocks that I did not perceive at the beginning, which generated a little disenchantment with Croatia and an idealisation of Spain. Expressing my feelings helped me a lot, and all the people with whom I have shared my day-to-day life have been a great support. In the end, you come to have an objective view of each place, you accept things as they are and you simply adapt.



Images by Carmen Sanz

Whenever I look back on this year, it has been very intense, in a good way. I have travelled a lot, inside and outside Croatia, met people from different countries and worked on wonderful projects, using the knowledge I acquired in my degree and learning new ones. Learning has been the key and driving force of this year, not only on a work level, but also on a personal level. Changing countries teaches you who you are and how to deal with situations you have not experienced before. While travelling takes you out of your comfort zone, it is not the same as adapting for a long stay. Obviously, not everything is a bed of roses, and I have shed a few tears, but the overall balance is very positive. I have gained a lot of self-confidence, clarified what I want for the future and regained the ambition I had lost after a period of burnout. I can say that, if I were to go back, I would not change anything I have experienced, because both the good and the bad moments give you something anyway.

In Zabok I have lived very peacefully and the people with whom I have shared my time are close to my heart, and I hope that we will see each other again. Hvala lijepo!

The year that changed my outlook on life

It is difficult to express the change I have had this year in words, but this experience will mark me for the rest of my life.

Today I say goodbye to all of you with a heart full of gratitude and indelible memories. My volunteer experience has been much more than a project, it has been a true personal transformation. I decided to take the step into volunteering in the hope of contributing my best to the community, driven by the idea of creating a more integrated world, where the quality of life for all is better and where we can address together the challenges that unite us.

What started as a desire to contribute to my environment, to share my skills and time, became an experience that transcended the boundaries of my neighbourhood, city and country. In a globalised world, our community is not only defined by what is close to us, but by what happens in every corner of the planet, and what happens within the European Union has a relevance that affects us all. As I set out in search of a suitable project, I discovered that opportunities, while not always immediately available, are within reach for those who are dedicated and committed to the process.

As time went by, I was already fully adapted to the rhythm of work in the organisation, the number of tasks was increasing and I was delighted with it, as at the beginning it seemed to me that I had little to do, but I knew that it had to be a gradual process. I also changed the phase of adaptation, in which I began to experience those shocks that I did not perceive at the beginning, which generated a certain disenchantment with Croatia and an idealisation of Spain. Expressing my feelings helped me a lot, and all the people with whom I have shared my day-to-day life have greatly supported me. In the end, you come to have an objective view of each place, you accept things as they are and you simply adapt.

Thanks to the European Solidarity Corps, I found a project that aligned with my interests: working on community projects through journalism. It also allowed me to step out of my 'comfort zone' and immerse myself in other cultures, which allowed me to see my reality and my country from a new perspective. Without a doubt, these experiences have enriched me in ways I could not have imagined.

The path of volunteering is a profound decision that must be meditated upon. But once you make that decision, you realise that it has all been worth it. In my case, this journey has allowed me to discover new flavours, places and realities, and it has taught me to take risks and to grow. Each of us experiences volunteering uniquely, and although this is only a superficial view of my experience, the truth is that every moment has been invaluable.

Today, looking back, it is clear to me that I am not the same person who left Spain a year ago. And I know that at the end of this journey, I won't be the same either. If you are thinking of joining volunteer life, don't hesitate to do so. You won't regret it.

For the organization, our neighbours, Zabok's people and all the people who were involved in my year: Hvala vam!

Article by Adrián Cobo

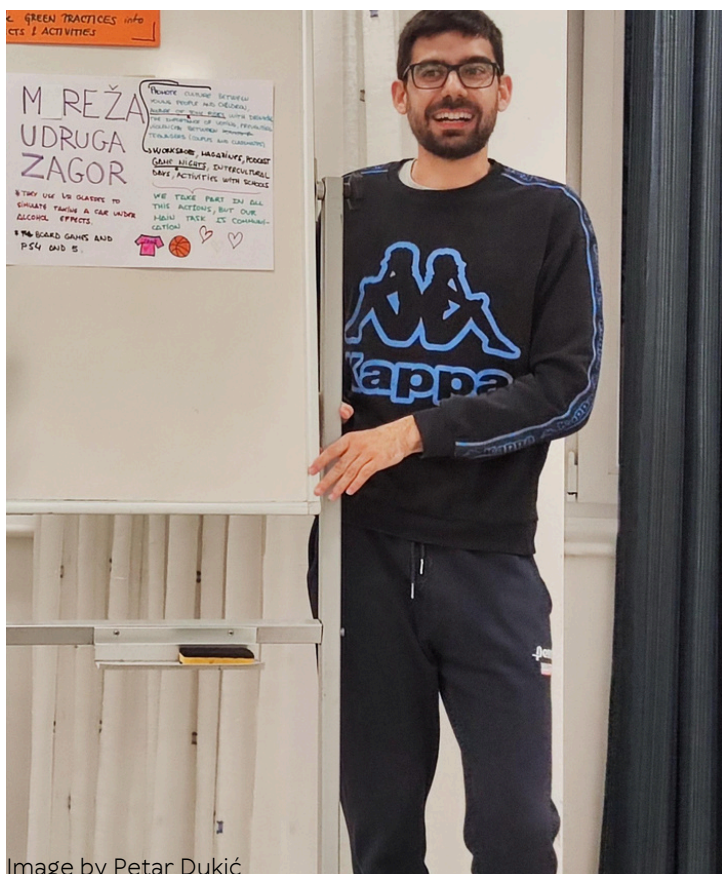


Image by Petar Dukić





Kendrick Lamar: the kid from Compton who step the world

Kendrick Lamar, born Kendrick Lamar Duckworth, has established himself as one of the most influential and critically acclaimed figures in contemporary music. Known for his lyrical depth, complex storytelling, and socially conscious themes, Lamar has reshaped the landscape of hip hop, bringing intellectual rigor and emotional honesty to the genre. His impact extends beyond music, as he has become a cultural symbol and a powerful voice on issues of race, identity, and social justice.

Kendrick Lamar grew up in the challenging environment of Compton, a city infamous for gang violence and poverty. Despite these hardships, Lamar's early life was shaped by a strong connection to music. As a teenager, he was inspired by the work of rap legends like Tupac Shakur and Dr. Dre, who represented the voice of the streets. Lamar began rapping at the age of 12, and by 16, he released his first mixtape, **Youngest Head Ni**a in Charge** (2003), under the pseudonym K.Dot. The mixtape gained local attention and set the stage for his future success.

Lamar's breakout moment came with the release of his 2011 project **Section.80**, which showcased his lyrical prowess and his ability to tackle themes of systemic oppression, social inequality, and personal introspection. The album marked the beginning of his career as an artist whose music went beyond simple storytelling to become a platform for cultural commentary.

In 2012, Kendrick Lamar released **good kid, m.A.A.d city**, an album that would redefine the possibilities of mainstream rap. A concept album that tells the semi-autobiographical story of a young man growing up in Compton, **good kid, m.A.A.d city** blended intricate narratives with sharp commentary on the difficulties faced by Black youth in America. The album's success was propelled by singles such as "Swimming Pools (Drank)" and "B**ch, Don't Kill My Vibe," which captured both the mainstream's attention and the critical community's admiration.

The album's cultural relevance was undeniable, as it spoke to broader issues of violence, trauma, and identity, while also providing a deeply personal account of Lamar's upbringing. It was nominated for multiple Grammy Awards and solidified Lamar's place as one of hip hop's foremost voices.

Lamar's next album, **To Pimp a Butterfly** (2015), took his artistry to new heights. Combining elements of jazz, funk, soul, and spoken word, the album is a rich, multi-layered exploration of race, Black identity, and the legacy of slavery in America. **To Pimp a Butterfly** was met with universal acclaim and is often regarded as one of the most important albums of the 21st century.

With tracks like "Alright" and "The Blacker the Berry," Lamar became a vocal advocate for Black empowerment, challenging societal structures that perpetuate racial inequality. The album's experimental nature and political themes made it a watershed moment in the genre, cementing Kendrick Lamar's role not only as a rapper but also as a cultural and political force. It won numerous awards, including multiple Grammys, and is often studied for its narrative complexity and profound cultural commentary.

In 2017, Lamar released **DAMN.** an album that was both a return to a more stripped-down sound and a further exploration of his personal and philosophical views. The album was marked by a raw, confrontational tone, with Lamar grappling with themes of morality, personal struggle, and the complexities of faith. **DAMN.** included some of his most commercially successful songs, such as "HUMBLE." and "DNA.," and its critical reception was overwhelmingly positive. Lamar's ability to merge introspection with broader societal themes continued to captivate listeners.

DAMN. earned Lamar the **Pulitzer Prize for Music** in 2018, making him the first non-jazz or classical artist to receive the prestigious award. The recognition underscored the artistic value of his work, marking a defining moment in the history of hip hop.

His work consistently engages with themes of identity, belonging, and the search for personal and collective meaning in a rapidly changing world. Lamar has also made an impact as a mentor and a collaborator, working with a diverse array of artists across genres, from pop and R&B to jazz and rock. His collaborations with artists like **SZA**, **Snoop Dogg**, and **U2** have helped to bridge gaps between different musical worlds, further establishing him as a multifaceted artist.

Poe Man's Dreams

Behind this ground breaking artistry lies a wealth of influences that have shaped his unique style and cemented his place in the pantheon of hip-hop greats. In this article, we explore the diverse and far-reaching influences that have helped mold Kendrick Lamar into the artist he is today.

Kendrick Lamar's roots are deeply embedded in the West Coast hip-hop tradition. Growing up in Compton, Lamar was exposed to the sounds and narratives that defined the region's rich rap legacy. The influence of West Coast icons like **N.W.A**, **Ice Cube**, **Snoop Dogg**, and **Tupac Shakur** is evident in his music, both in thematic elements and delivery. These artists' raw storytelling, reflective of urban struggles, and their mastery of rhythm and flow have significantly influenced Lamar's approach to rap.

However, perhaps the most significant West Coast influence on Lamar is legendary producer Dr. Dre. Dre's role in Kendrick's rise cannot be understated—he signed Lamar to Aftermath Entertainment and played a key part in producing **good kid, m.A.A.d city**.

Tupac Shakur remains one of the most significant figures in hip-hop history, not only for his musical legacy but also for his activism and his ability to voice the struggles of marginalized communities. Kendrick Lamar has often cited Tupac as a major influence, particularly in terms of Tupac's unapologetic exploration of race, inequality, and violence in his music. Lamar's albums, especially **To Pimp a Butterfly**, explore similar themes of systemic oppression, identity, and the African-American experience in a modern context.

In addition to his hip-hop forebears, Kendrick Lamar's sound draws heavily from jazz, funk, and soul music. This influence is especially prevalent on **To Pimp a Butterfly**, which fuses elements of these genres with rap, creating a layered and complex sonic experience. The album features live instrumentation, intricate horn arrangements, and improvisational jazz solos—techniques that trace back to the innovators of 20th-century African-American music. Lamar's work is a continuation of a long tradition of politically conscious jazz and soul artists like **Miles Davis**, **John Coltrane**, and **Stevie Wonder**.

Kendrick Lamar's reverence for literature and poetry is evident in his mastery of wordplay, storytelling, and thematic depth. From his early mixtapes to his later albums, Lamar's lyrics read like intricate poems, full of double entendres, metaphors, and vivid imagery. His influences from classic literature, including works by authors like **Langston Hughes** and **James Baldwin**, have shaped his ability to speak on identity, race, and personal struggle in a nuanced and evocative way.

Lamar often draws on historical figures and events to frame his contemporary narratives. In **good kid, m.A.A.d city**, he intricately narrates his coming-of-age story in Compton, blending personal anecdotes with broader social commentary. The album's cinematic quality and attention to detail owe much to the literary techniques Lamar employs in his writing, which allow his music to transcend the ordinary and become an intricate, poetic exploration of life in America.

Kendrick Lamar's contributions to music and culture are immeasurable. His ability to blend artistry with activism has made him a defining figure of his generation. From his early mixtapes to his groundbreaking albums like **good kid, m.A.A.d city** and **To Pimp a Butterfly**, Lamar has consistently pushed the boundaries of hip hop, establishing himself as one of the most innovative and important artists of the 21st century. As his career continues to evolve, Kendrick Lamar remains an essential voice in the global conversation about race, identity, and the power of music to effect change.

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Article by Adrián Cobo



EVERYONE
DESERVES
THE
CHANCE
TO FLY

WICKED

NOVEMBER 22

Review of “Wicked: Part One”

This musical film has been an international blockbuster since its release on 22 November 2024, and has been a phenomenon that has transcended the boundaries of cinema and has led to the launch of fashion and make-up lines.

Set in the Land of Oz, long before Dorothy Gale's arrival from Kansas. Elphaba is a young girl misunderstood for her unusual green colouring who has yet to discover her true power. Glinda is a popular young woman marked by privilege and ambition who has not yet discovered her true passion. They meet each other as students at Shiz University in the fantastic Land of Oz and forge an unlikely but deep friendship. The plot spans the events of the first act of the Broadway musical. (FilmAffinity España)

Based on this synopsis, this product can go very well or very badly. The reality is that with vocal artists like Cynthia Erivo and Ariana Grande playing lead roles, it makes the scales tip more towards success. The quality of the performances, songs and overall sound design are impeccable.

Also worthy of mention are the visuals, the colour palettes, sets, costumes, hairdressing, shots and even the special effects are also very good, in fact, they deserve award nominations, along with the music. In fact, many media outlets are already speculating about Oscar nominations.



Shot from Wicked, by Screen Rant



Shot from Wicked, by NBC



Shot from Wicked, by The Hollywood Reporter

But, as is almost always the case, not everything is perfect.

On the one hand, without going too deep in that aspect, it reaches a point where it is too long. While it is true that the rhythm is very good and you don't get bored, there comes a point where the time is too long, specifically at the end.

On the other hand, from the point of view of script and character development. The supposed friendship that emerges between the two main characters, Elphaba and Glinda, feels forced and almost unrealistic. It is likely that in the sequel, this will be clarified and what is shown as friendship is actually opportunism. Whatever it is, it may give the wrong message about what friendship is, but it is also true that the screenwriter can not quite control how his story is understood. On the positive side, the issues of racism are dealt with throughout the film, it is not only music, there is also a strong social and critical component, that would be nice to see in the second part, along with the theme of friendship.

In short, it is one of the best mainstream films of the year, with a very good promotion and a very good reception.

Rating:



By Carmen Sanz

Kutak razmišljanja i stavova

Prijateljstvo na poslu – kolege ili prijatelji?, Mladena Štih

Image from Canva



Većina nas veći dio dana provede na radnom mjestu, često više od vremena koje provedemo sa svojom obitelji. 8 sati dnevno i 40 sati tjedno okruženi smo s osobama koje nam manje ili više odgovaraju, pojedincima s jedinstvenim karakterom, temperamentom, sklopom razmišljanja, preferencijama, željama. Većina nas isto tako uglavnom nije u prilici birati kolege s kojima radimo stoga je, da bi poslovni odnosi bili uspješni, potrebno pronaći ravnotežu između profesionalnog i osobnog.

U većini slučajeva u jednom uredu radi nekoliko potpuno različitih osoba, razlikuju se po kvalifikacijama, životnim stilovima, ciljevima i ukusima. Teško je očekivati da će te osobe razviti prijateljstvo u radnom okruženju iako se izvan posla ne bi nikad privatno družile. I u privatnim odnosima najprije ćemo nekoga bolje upoznati, i ako imamo zajedničke interese, poglede na život, međusobno si vjerujemo i možemo računati jedni na druge, onda možemo reći da je taj odnos prijateljski.

Tako bi trebalo biti i na poslu. Ne vidim prepreku da osobe koje nemaju zajedničkih dodirnih točaka ne bi mogle imati dobru i zdravu komunikaciju na poslu i poslovno odlično surađivati. Ne moramo pod svaku cijenu sklapati prijateljstva sa svim kolegama u radnom okruženju, ukoliko nam oni ne odgovaraju. Zajedničko kolegama na poslu je njihov posao i mišljenja sam da bi na to uglavnom trebali biti fokusirani u toku radnog vremena, a na kavi nakon posla ne bi se trebalo razgovarati o poslu. Druženje izvan posla može ojačati prijateljski odnos ukoliko kolege dijele slične interese ili hobije. Ali kad kolege obavljaju iste ili slične radne zadatke, često dolazi do sukoba interesa, nadmetanja, ljubomore i u takvim situacijama prijateljstvo može biti ugroženo ili neizvedivo.

Što kada jedan kolega ne želi odraditi svoj dio posla, zbog čega je drugi zaposlenik preopterećen radnim zadacima, a izvan posla održavaju prijateljski odnos? Kako će kolega koji je preopterećen radnim zadacima objasniti da je takav odnos nekolegijalan? Teško je to objasniti a da pri tome prijateljstvo ne bude stavljeno na kocku.

Nema boljeg osjećaja od odlaska na posao ne kojem te čeka ugodna radna atmosfera, odnos povjerenja i uvažavanja, u pauzi za ručak ili kavu poneka šala ili anegdota i radno vrijeme prođe za čas! Suprotno tome, loši međuljudski odnosi na poslu uzrokuju nelagodu od trenutka dolaska na posao i mučan radni dan koji nikako da prođe. Dugoročno, to je jako štetno za zdravlje, gomila se stres koji može uzrokovati ozbiljne probleme.

Ima jedna stara poslovica koja kaže „Služba je služba, družba je družba“ koje se rado držim, ali nismo svi isti, svako bira i stvara odnose koji mu najbolje odgovaraju.



Image from Canva



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