

Vincenzo Maria Pellegrini's Maltese translation of poetry by Federico García Lorca and Pablo Neruda deposited at the National Archives of Malta

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My research endeavour into the history of Maltese translation led me to the literary treasure trove of Vincenzo Maria Pellegrini, found at the National Archives of Malta (NAM) in Rabat.¹ It was my online research on Maltese translations of poetry by St John of the Cross which brought me to Pellegrini's fonds at the NAM. The huge literary corpus there includes a number of Maltese translations of some of the best-known Spanish classical poetry by Federico García Lorca, Pablo Neruda, St John of the Cross,² and of many Italian, English and other authors of international repute.

In this article I will be highlighting Pellegrini's translation of 98 poems by Lorca³ and six poems by Neruda,⁴ described by Maltese poet and seasoned Hispanist, Antoine Cassar, in a brief commentary towards the end of this article as "the fruit of a compromised yet noble metrical experiment."



Vincenzo Maria Pellegrini in 1935 at the age of 24

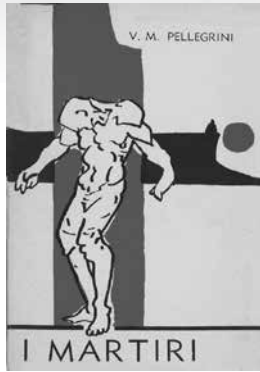
Valletta born Vincenzo Maria Pellegrini (12 April 1911 – 1 October 1997)⁵ is a well-known prolific prose and poetry writer, besides being an established playwright, but little is known of him as a productive translator, translating from and to Italian, English, Maltese and Spanish as his fonds at NAM clearly show.

Literary career

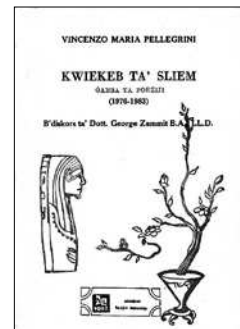
Before focusing on Pellegrini's Spanish-to-Maltese translations, I must highlight some of his literary and translation achievements throughout his long and industrious career.

Pellegrini had an absolute command of the Italian language which seemed to be the principal language of his literary creations and the language of most of his source and target translations, even though, after WWII, he became much more prolific in Maltese and English and more so after Malta's Independence up to his death in 1997. Most of his poems and his major creative works, such as the *libretti*, were written in Italian – Pellegrini was the Italian *librettista* for Malta's internationally renowned post-WWII opera composer Maestro Chev. Carmelo Pace.⁶ *I Martiri* (1967) and *Angelica – La sposa della Mosta* (1972) were composed by Mro Pace on Pellegrini's Italian texts. In Italian, Pellegrini wrote as well *La Predestinata* (1954), set to music by Mro Pace, and *L'Araldo di Cristo* (1960). Moreover, in 1932, Pellegrini founded *La Brigata – Società Universitaria di Letteratura Italiana* and was co-editor of *The Journal of the Malta University Literary Society*.⁷

Pellegrini's love for things Italian, including the language, did not go unnoticed: the Italian government honoured him with a silver medal and made him *Cavaliere della Stella Solidarietà Italiana* for promoting musical art and he was accepted as member of the *Accademia di Filologia Classica* and the *Unione Poeti e Scrittori Cattolici Italiani*.⁸



ta' sliem (1984). Translated versions of a large selection of his poetry was published abroad, especially in Italy.



A small detail appearing consistently and repeatedly throughout his career is his publishing house *L'Isola*, which he founded in 1935,⁹ at 15, Strada Carmine (Carmelite Street), Valletta. This was probably a one-man enterprise, funded and managed by Pellegrini himself but nearly all the publications under his name bore either on their cover or on their frontispiece the logo or simply the inscription *Edizioni "L'Isola" – Malta, Valletta, Strada Carmine 15.*



Throughout his career, Pellegrini published many biographies, starting in 1934 with that of Cardinal Giuseppe Mezzofanti, the Italian polyglot who even spoke Maltese. His long list of biographies includes those of *Risorgimento* poet Giovanni Berchet (1936), painter Emvin Cremona (1961, 1974) and world-renowned tenor Paul Asciak (1989). His Passion play in Maltese *Il-Martri tal-Golgota* (1957) and numerous other plays in Maltese and Italian, besides the *libretti* mentioned above, established Pellegrini as a household playwright.¹² He wrote the texts for Mro Carmelo Pace's oratorio *Sultana tal-Vittorji* (1986) and the text for Mro Joseph Sammut's oratorio *Id-Dawl tad-Dinja* (1988).

Poet, playwright and biographer

By the age of 24, Pellegrini had already published two collections of Italian verse: *Pensieri, Accenti, e Sillabe* (1933), and *Vele allo orizzonte* (1935). In 1932, he saw his first two poems in Maltese 'Imħabba Siekta'¹⁰ u 'Napuljun'¹¹ published in *L-Għaqda tal-Malti (Università)*'s periodical, *Lehen il-Malti*.

Most of his lifetime Maltese poetry is found in two collections, *Bjuda bil-lejl* (1955) and *Kwiekeb*

Translator and translated subject

My primary interest in Pellegrini is in his translations into Maltese (and other languages) as they fit perfectly into my yet much bigger interest, that of my history of Maltese translation research. Additionally, Pellegrini becomes even more interesting as numerous of his original works were translated by local¹³ and foreign translators as some of the files in the NAM fonds show.

His 1950 voluminous book of translations, *Asfodeli d'oro*, is a bilingual collection of poems by major English language poets, including Shakespeare, translated into Italian. In the "Prefazione", Giuseppe Aquilina, better known as Professor Ġużè Aquilina, for many years head of the Maltese Department within the Faculty of Arts of the University Malta, says that despite the difficulty of translating poetry, "il Pellegrini però non si è per questo scoraggiato ed ha assunto l'arduo lavoro con molto coraggio e, data la difficoltà della traduzione, anche con uguale successo."¹⁴ He also gives the credit to Pellegrini for giving us "una ottima traduzione di alcuni dei migliori poeti inglesi i cui nomi appartengono non soltanto alla storia del genio letterario nordico ma al patrimonio poetico di tutta l'umanità."¹⁵



Besides the Spanish-to-Maltese translations, his NAM fonds include translations of works and excerpts by world renowned authors, such as: Boris Pasternak's 'Maria minn Magdala'¹⁶ from Dr Zhivago (English to Maltese); three excerpts from Dante Alighieri's *La Divina Commedia* – 'Il-Konti Ugolino', 'Pawlu u Frangiska' and 'It-talba ta' Bernarda';¹⁷ Giacomo Leopardi's 'L-Infinit', 'Is-Sibt filghaxija' and 'Il-kwiet wara l-maltemp';¹⁸ and Alessandro Manzoni's L-isem ta' Marija.¹⁹ All the translations of the latter three authors are from Italian to Maltese.

He also translated into various languages, including Maltese, many poems written by local and foreign poet friends.

By far, Pellegrini's best known literary product is *Marcellino, Hobz u Nbid*, a radioplay broadcast for the first time by Rediffusion on Christmas Day of 1956 and published as a book on 28th February 1957 and performed in many Maltese

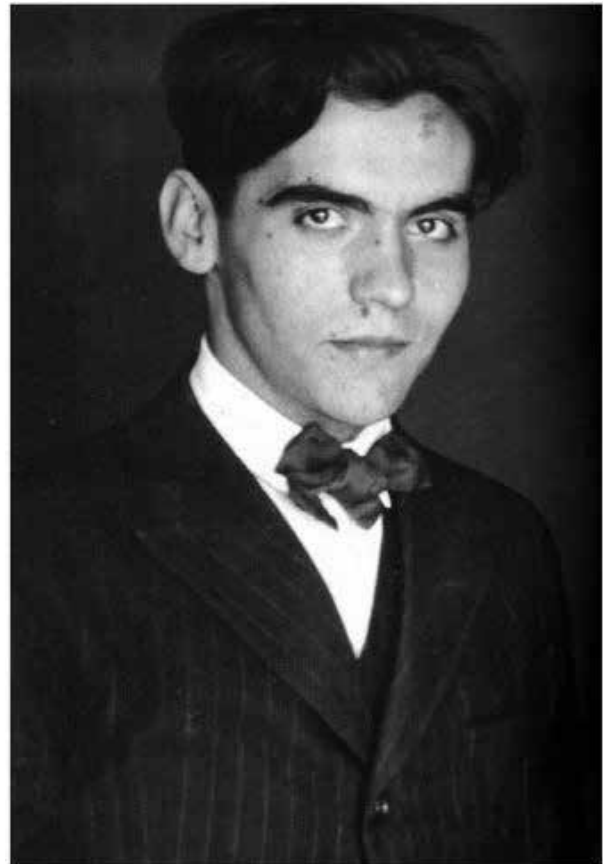
playhouses throughout the years.²⁰ Rather than a translation, it is an adaptation into Maltese of José Maria Sanchez de Silva's 1953 *Marcelino, pan y vino*, made world famous by Ladislao Vajda's



1955 film *Miracle of Marcelino*.²¹

Lorca²² translations

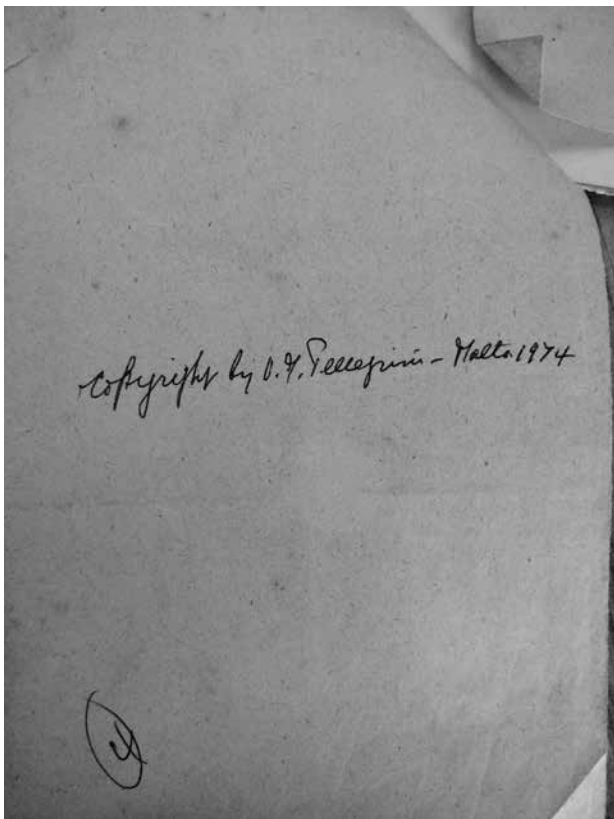
Pellegrini's 1967 review of a Spanish dance performance by José de la Vega and Izabel Blancfort at the Manoel Theatre, Valletta, shows



Garcia Lorca as an 18-year-old in 1916

that he had a thorough knowledge of not just Spain's national culture but also of its regional cultures and arts as well. Moreover, it further reveals that in Pellegrini's mind the distinction between Spanish poetry and poetry in other languages was clear: "*Fil-poezija Spanjola bid-differenza ta' dak li nsibu f'poeziji miktuba bil-lingwi oħra, tiddomina l-immagini iżjed milli l-kelma, billi l-Ispanjol[i] jhossu ħafna s-sbuħija tan-natura u għalhekk fid-diskors tagħhom jesprimu ruħhom iktar bix-xbihat milli bil-kliem ta' kuljum.*"²³

It is only in the light of this statement that we can appreciate Pellegrini's effort around 1974 to prepare his book *Poesias – Għana ta' Mħabba u ta' Demm*. This collection of his Maltese translation of 98 Lorca poems, already envisaged in the commentary of 1967 quoted above,²⁴ was ultimately never published,²⁵ even though he arrived at the very late stage of the pre-publication phase. It seems that this translation project had started many years before and looked like a lifelong labour of love.



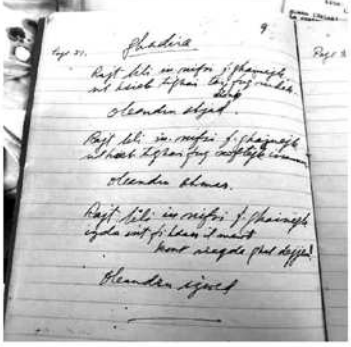
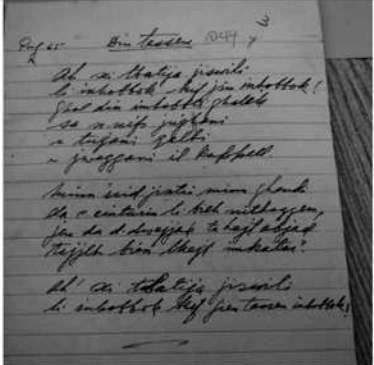
The back of the internal frontispiece, proposed by VMP in handwriting to the printer indicates 1974 as the year of the planned publication of the book

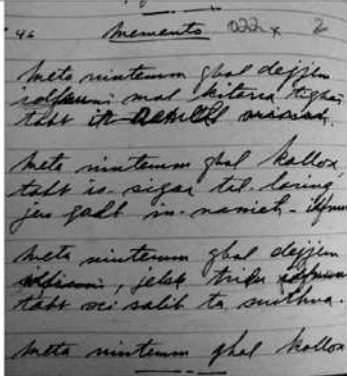
In the introduction, already typeset by the printer but found separately from the printer's two sets of proofs of the translated poems, Pellegrini shows his deep knowledge of Lorca. And, while reiterating the necessity of knowing the Spanish culture in order to give a faithful translation of the source language, implicitly reveals himself as a true translator knowing what the profession entails: "*Biex wieħed jista' japprezza sew ix-xogħlijiet ta' kittieba Spanjoli hemm bżonn li qabelxejn wieħed ikun jaf sewwa l-karattru Spanjol u wisq iżjed is-sigriet ta' kull kelma, kif użata fil-lingwa Spanjola. Kull traduzzjoni hi diġà fiha nnifisha varjazzjoni; traduzzjoni mill-Ispanjol imbagħad jekk ma tkunx tabilhaqq fidila u studjata tisfa żgur fi tradiment li ma jwassalx għas-sbuħija u mużikalità tal-original Spanjol.*"²⁶

In this introduction without page number, Pellegrini says that he translated the poems directly from Spanish and that the choice of poems is vast and varied and represents Lorca's entire poetic activity. He declares that he started off translating the *Libro de poemas* of 1921 and continued, very slowly, to Lorca's last book, *Divan del tamarit* of 1938.

Lorca translations published in 1967

Three of these poems, 'Għadira' (*Remansillos*), 'Din Tassew' (*Es verdad*) and 'Memento' (*Memento*) had already appeared in *Il-Malti* of December 1967,²⁷ well before the preparation of the book. In what looked like a prelude to the publication, Pellegrini says: "*Biex wieħed jista' japprezzahom fil-valur intrinsiku tagħhom, irid iħalli l-immaginazzjoni tiegħu timraħ mal-ħsieb tal-Poeta, li f'daqqa waħda minn idea dominanti jaqbez f'idea għdida, kultant deċizament opposta għal tal-ewwel, biex b'hekk johloq kontrast jew parallelizmu, u hekk ipogġihom fuq pjan wieħed li bil-qawwa tiegħu jirbatti l-ħsieb ewlieni li tkun ispiratlu l-poezija. F'dawn il-kontrasti qiegħed appuntu s-sabiħ u l-originalità tal-poezija Spanjola.*"²⁸

Remansillos (Primeras Canciones, 1922) – Ghadira	
Spanish original https://www.poetasandaluces.com/poema/2191/	English translation http://tanzankopra.blogspot.com/2006/03/federico-garcia-lorca-spain.html
<p>Remansillos Me miré en tus ojos pensando en tu alma.</p> <p>Adelfa blanca.</p> <p>Me miré en tus ojos pensando en tu boca.</p> <p>Adelfa roja.</p> <p>Me miré en tus ojos. ¡Pero estabas muerta!</p> <p>Adelfa negra.</p>	<p>Remansillo I looked at myself in your eyes Thinking about your soul.</p> <p>White oleander.</p> <p>I looked at myself in your eyes Thinking about your mouth.</p> <p>Red oleander.</p> <p>I looked at myself in your eyes But you were dead!</p> <p>Black oleander.</p>
Pellegrini's translation manuscript	Il-Malti, December 1967, p. 111
	<p style="text-align: center;">GHADIRA Ta' V.M. PELLEGRINI</p> <p>Rajt lili nnifsi f'ghajnejk, u l-hsieb tiegħi tar dionk fuq ruhek.</p> <p>Oleandru abjad.</p> <p>Rajt lili nnifsi f'ghajnejk u l-hsieb tiegħi fuq xoftejk issammar.</p> <p>Oleandru ahmar.</p> <p>Rajt lili nnifsi f'ghajnejk, izda int fi hdan il-mewt kont rieqda għal dejjem!</p> <p>Oleandru iswed.</p>
Es verdad – Canciones andaluzas (Canciones 1921-1924) – Din tassew	
Spanish original https://www.poetasandaluces.com/poema/798/	English translation http://spanishpoems.blogspot.com/2005/07/federico-garca-lorca-it-is-true.html
<p>Es verdad ¡Ay, qué trabajo me cuesta quererte como te quiero!</p> <p>Por tu amor me duele el aire, el corazón y el sombrero.</p> <p>¿Quién me compraría a mí este cintillo que tengo y esta tristeza de hilo blanco, para hacer pañuelos?</p> <p>¡Ay, qué trabajo me cuesta quererte como te quiero!</p>	<p>It is true Oh what work it is to love you as I do!</p> <p>Because of my love for you, air pains me, (and also) my heart and my hat.</p> <p>Who would buy from me this ribbon that I hold and this white thread of grief, to make handkerchiefs?</p> <p>Oh what work it is to love you as I do!</p>
Pellegrini's translation manuscript	Il-Malti, December 1967, p. 111
	<p style="text-align: center;">DIN TASSEW Ta' V.M. PELLEGRINI</p> <p>Ah xi tbatija jiswili li nhobbok kif jien inhobbok! għal din imhabbti għalik sa n-nifs jifgani u tuqaghni qalbi u jweggaghni l-kappell.</p> <p>Min irid jixtri minn għandi dač-einturin li bih nithažżem, jew dad-dwejjaq ta' hajt abjad tajjeb biex thejt imkatar? Ah! xi tbatija jiswili li nhobbok kif jien tassew inhobbok!</p>

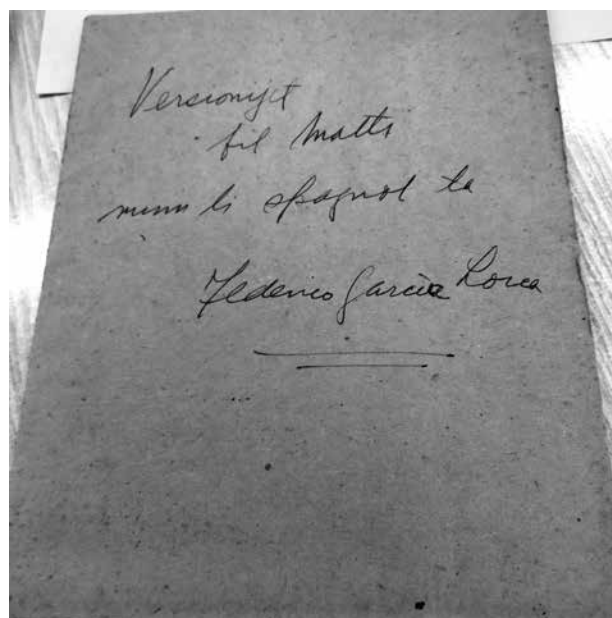
Memento – Viñetas flamencas (Cante Jondo) – Memento	
Spanish original	English translation
https://www.poetasandaluces.com/poema/2040/	https://lyricstranslate.com/en/memento-memento.html-0
<p>Memento Cuando yo me muera enterradme con mi guitarra bajo la arena.</p> <p>Cuando yo me muera, entre los naranjos y la hierbabuena.</p> <p>Cuando yo me muera, enterradme, si queréis, en una veleta.</p> <p>¡Cuando yo me muera!</p>	<p>Memento When I die, bury me with my guitar beneath the sand.</p> <p>When I die, among orange trees and mint plants.</p> <p>When I die, bury me, if you would, inside a weathervane.</p> <p>When I die!</p>
Pellegrini's translation manuscript	Il-Malti, December 1967, p. 112
	<p style="text-align: center;">MEMENTO</p> <p style="text-align: center;">Ta' V.M. PELLEGRINI</p> <p>Meta nintemm ghal dejjem idfnuni mal-kitarra tieghi taht ir-ramel.</p> <p>Meta nintemm ghal kollox, taht is-sigar tal-laring jew qalb in-naghniegh idfnuni.</p> <p>Meta nintemm ghal dejjem, jekk tridu, idfnuni taht xi salib ta' mithna.</p> <p>Meta nintemm ghal kollox!</p>

Book taking shape

Although Pellegrini's NAM fonds is abundant with data deriving from the deposited handwritten and typewritten manuscripts, publications and loose papers, chronological information is scarce and one has to organise the files diligently, use every minute detail found and be intuitive in order to build a timeline. Here I had to use my own intuition and my rudimentary pre-digital printing knowledge to organise this unpublished book project into chronological phases as follows:

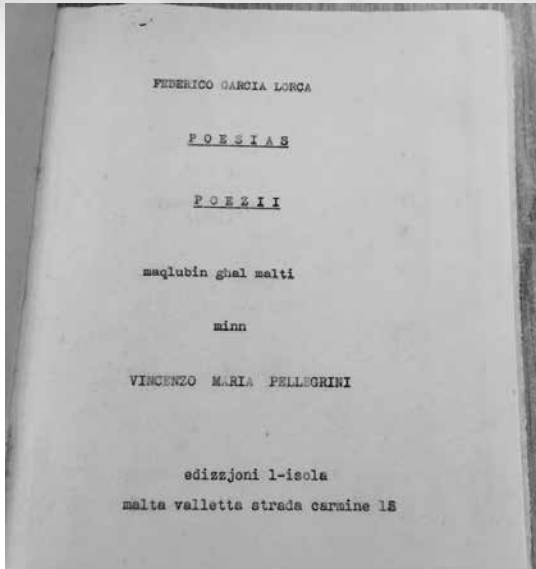
1 Translation and manuscript phase

This phase is represented by what looks like a school copybook with scribbled translations. This copybook contains only a few of the 98 translated poems meant to be included in the book.



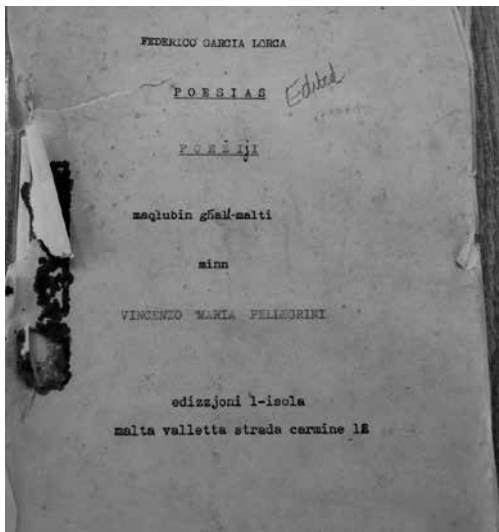
2 Typewritten phase

This phase is represented by two typewritten copies of the collection: original copy and carbon copy, bound by an improvised cover with a handwritten title.



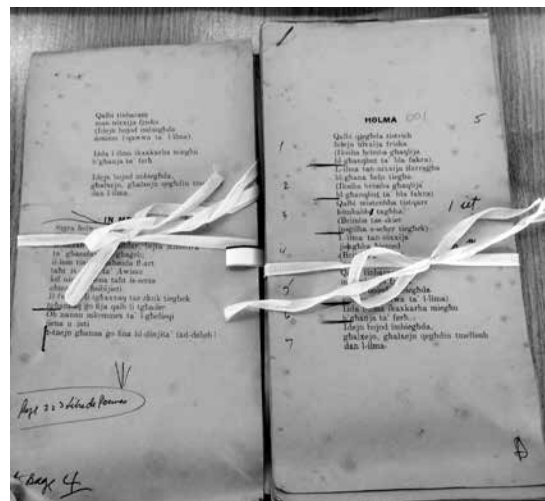
3 Proofreading phase

It seems that Pellegrini handed a typewritten copy to a Maltese language proofreader to check his orthography. This phase is represented by the proofreader's copy containing the penciled corrections.



4 Pre-publication phase

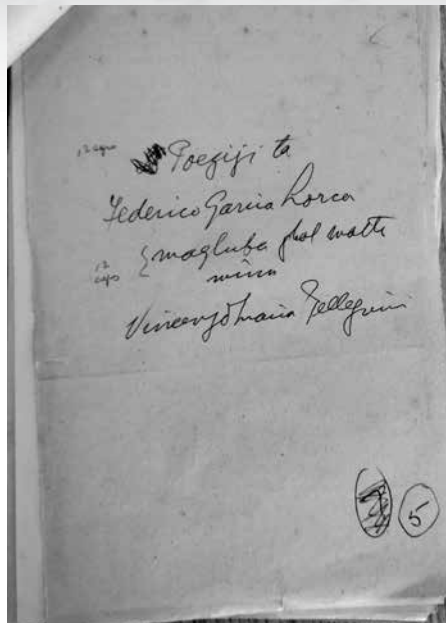
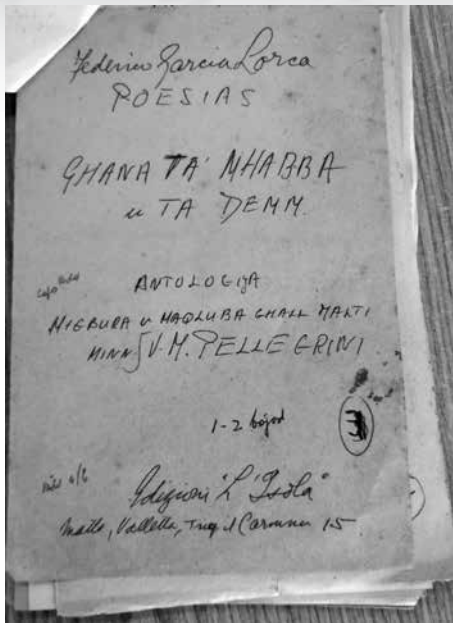
This phase is represented by the printer's two sets of proofs and by improvised handwritten frontispieces and initial pages. The first set of the printer's proof shows that Pellegrini did some proofreading (e.g., introduced due line spacing between stanzas) and style changes, added some poems and changed the sequence for some items. The second set show the changes fixed by the printer as proposed by Pellegrini and improvised handwritten pages such as the first and second frontispieces. Both sets do not include the separate introduction without page numbers (found separately) and the table of contents.



The two sets of printer's proofs

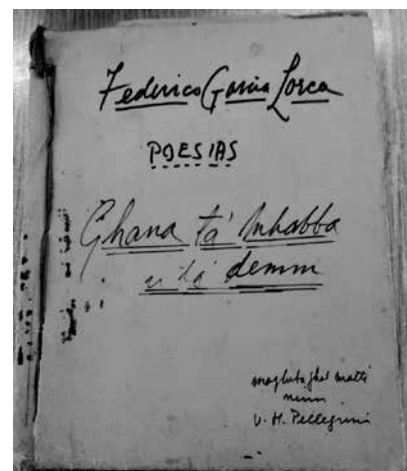
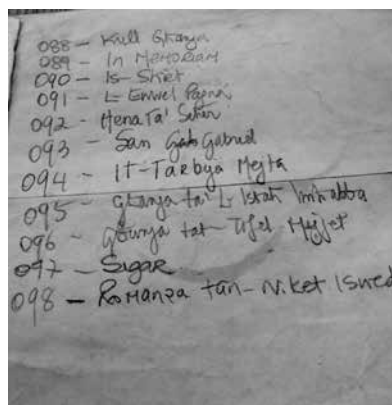
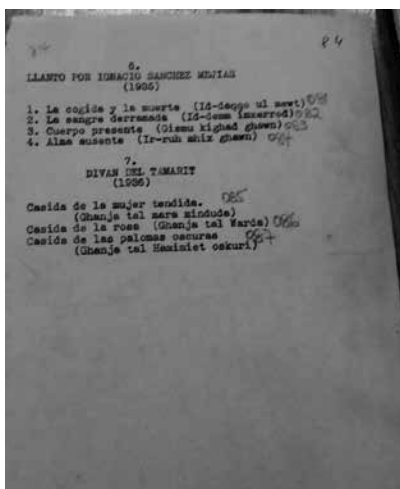
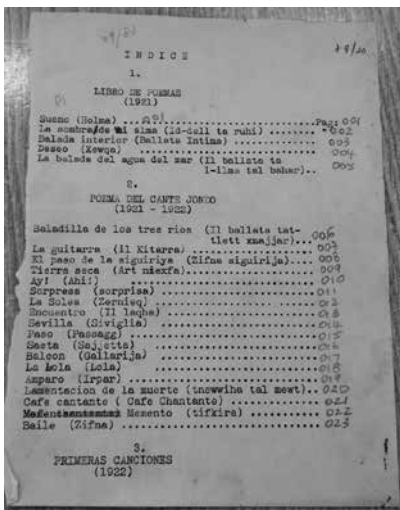


A page from the first printer's proofs



Frontispiece and initial page as suggested to the printer by VMP

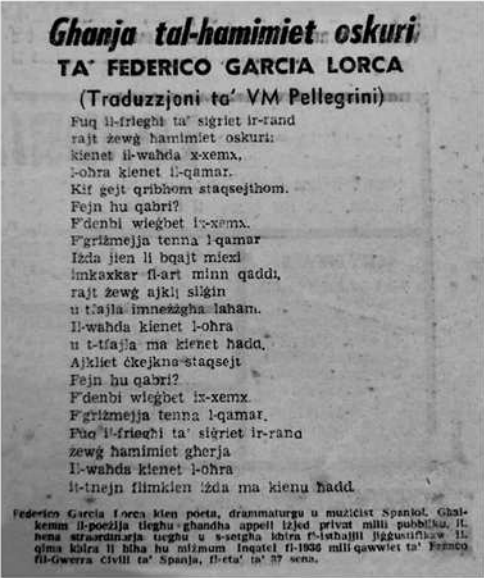
Is this an exhaustive list of the Lorca poems Pellegrini translated into Maltese?

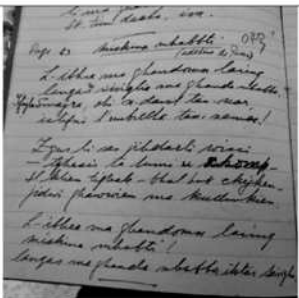



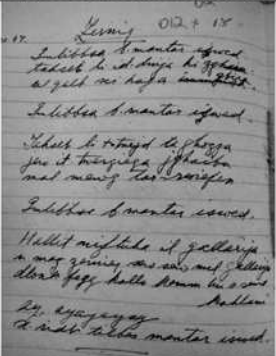
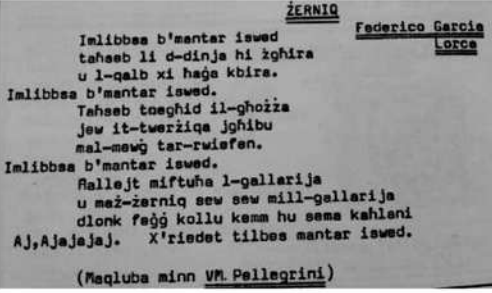
The first four plates are the table of contents of the typewritten copy of the book in what I call phase 2. The fifth plate is an envelope, found separately, which contained, among other items, the translations of the poems listed here in pencil. The five plates together largely represent the list of Lorca poems translated into Maltese by Pellegrini. Not all of these poems listed were included in the final copy of the pre-press copy in phase 4. The sixth plate shows an improvised cover with handwritten title for the typewritten copy in phase 2.

While the book publication project remained dormant, very few of these 98 translations were published, albeit sporadically in various publications: besides the three which appeared in *Il-Malti* in 1967 mentioned above, two appeared in the Sunday Maltese newspaper *It-Torċa*: ‘Għanja tal-ħamimiet oskuri’ (*Casida de las palomas oscuras*) in February 1975²⁹ and ‘Miskina mħabbti’ (*Adelina de paseo*) in September 1977,³⁰ while the translation ‘Żerniq’ (*La Solea*), appeared in *Il-Muża – Dwar poeti u poezija* in 1993.³¹

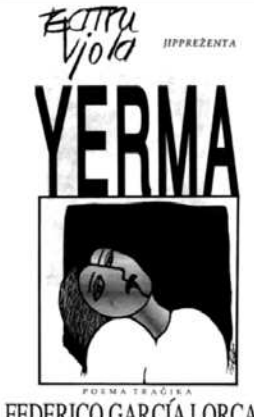
A handwritten note found in one of the typewritten booklets indicates that the translations ‘Il-kitarra’ (*La guitarra*), appeared in the daily Maltese newspaper *In-Nazzjon Tagħna*, and ‘Xewqa’ (*Deseo*) appeared in *Il-Muża – Dwar poeti u poezija*, but there are no copies of the published texts. Unfortunately, I could not confirm the publication of these two latter translations.

Casida de las palomas oscuras (Casidas – Divan del Tamarit) – Għanja tal-ħamimiet oskuri		
Spanish original	English translation	It-Torċa, 2nd February 1975, p. 11
<p>https://www.poetasandaluces.com/poema/2046/</p> <p>Casida de las palomas oscuras Por las ramas del laurel van dos palomas oscuras. La una era el sol, la otra la luna. “Vecinitas”, les dije, “¿dónde está mi sepultura?” “En mi cola”, dijo el sol. “En mi garganta”, dijo la luna. Y yo que estaba caminando con la tierra por la cintura vi dos águilas de nieve y una muchacha desnuda. La una era la otra y la muchacha era ninguna. “Aguilitas”, les dije, “¿dónde está mi sepultura?” “En mi cola”, dijo el sol. “En mi garganta”, dijo la luna. Por las ramas del laurel vi dos palomas desnudas. La una era la otra y las dos eran ninguna.</p>	<p>Casida of the dark doves By the laurel branches there go two dark doves. One was the sun, the other the moon. “Little neighbour,” I told them. “where is my grave?” “At my tail,” said the sun. “In my throat,” said the moon. And I, who was walking with earth at my waist saw two eagles made of marble and a naked young woman. By the laurel branches there go two dark doves. One was the other and the young woman was neither. “Little eagles,” I told them. “where is my grave?” “At my tail,” said the sun. “In my throat,” said the moon At the branch of the cherry tree I saw two naked doves. One was the other and both were none. By the laurel branch there go two dark doves.</p>	 <p>Għanja tal-ħamimiet oskuri TA' FEDERICO GARCIA LORCA (Traduzzjoni ta' VM Pellegrini)</p> <p>Fuq il-friegħi ta' sigriet ir-rand rajt zewg hamimiet oskuri: kienet il-wahda x-xemx, l-oħra kienet il-qamar. Kif gejt qribhom staqsejthom. Fejn hu qabri? F'denbi wiegħbet ix-xemx. F'għarimelja tenna l-qamar Izda jien li bqajt minni imkaxkar li-ari minn qaddi, rajt zewg ajkij siġin u t-tajja imnezżgħa laham. Il-wahda kienet l-oħra u t-tajja ma kienet hadd. Ajkijet okejkna-staqsejt Fejn hu qabri? F'denbi wiegħbet ix-xemx. F'għarimelja tenna l-qamar. Fuq il-friegħi ta' sigriet ir-rand zewg hamimiet gherja Il-wahda kienet l-oħra Il-tnejn filimkien izda ma kienu hadd.</p> <p><small>Federico Garcia Lorca kien poeta, drammaturgu u muziċist Spanjol. Għalkemm il-poezija tiegħu għandha appell iżjed privat milli pubbliku, il-hema strasordinarja tiegħu u s-sewgha kbira f'istessha jidgħuq il-ajma kbira li kienet hu minn qabel il-1935 milli qawwiet ta' Fessna il-Gwerra Civili ta' Spanja, il-eta' ta' 37 sena.</small></p>

Adelina de paseo – Canciones andaluzas (Canciones 1921-1924) – Miskina mħabbti	
Spanish original https://www.poetasandaluces.com/poema/793/	English translation http://spanishpoems.blogspot.com/2005/07/federico-garca-lorca-adelina-de-paseo.html
<p>Adelina de paseo</p> <p>La mar no tiene naranjas. ni Sevilla tiene amor. Morena, qué luz de fuego. Préstame tu quitasol.</p> <p>Me pondrá la cara verde, zumo de lima y limón, tus palabras, pececillos, nadarán alrededor.</p> <p>La mar no tiene naranjas. Ay, amor. Ni Sevilla tiene amor!</p>	<p>Adelina walking by</p> <p>The sea has no oranges, Sevilla has no love. Dark-haired girl, what fiery light. Lend me your parasol.</p> <p>It will give me green cheeks - juice of lime and lemon - Your words – little fishes – will swim all around us.</p> <p>The sea has no oranges. Ay, love. Sevilla has no love!</p>
Pellegrini's translation manuscript	It-Torċa, 4th Septmber 1977, p. 12
	

La Solea – Żerniq	
Spanish original https://www.poetasandaluces.com/poema/2040/	English translation http://www.tclt.org.uk/lorca/Poem_del_Cante_Jondo_2011.pdf
<p>La soleá</p> <p>Vestida con mantos negros piensa que el mundo es chiquito y el corazón es inmenso.</p> <p>Vestida con mantos negros.</p> <p>Piensa que el suspiro tierno y el grito, desaparecen en la corriente del viento.</p> <p>Vestida con mantos negros.</p> <p>Se dejó el balcón abierto y el alba por el balcón desembocó todo el cielo.</p> <p>¡Ay yayayayay, que vestida con mantos negros!</p>	<p>The soleá</p> <p>Dressed in black cloaks she thinks the world is tiny and the heart immense</p> <p>Dressed in black cloaks.</p> <p>She thinks the loving sigh and the cry disappear on the currents of the wind.</p> <p>Dressed in black cloaks.</p> <p>The balcony was left open and at dawn the whole sky flowed in through the balcony.</p> <p>Ay yayayayay, Dressed in black cloaks</p>
Pellegrini's translation manuscript	Il-Muza – Dwar poeti u poezija, 1993
	

Lorca's fate in Maltese translation

From Jennifer Camilleri's translation of <i>Yerma</i> (1989, p. 21)	From Christine Micallef's translation of <i>Yerma</i> (2018, p. 109)
<p>YERMA (Bhal f'holma)</p> <p>Ah, x'ghalqa tan-niket dini Ah, x'bieb dan meqluq ghas-abuhija! Li jkolli nitlob iben biex isofri, Li r-rih jaghtini d-dalji taht qamar rieqed. Daz-zewg fawwariet hajja ta' halib shun li ghandi, qeghdin qrib lahmi bhal zewg poloz taz-zwiemel u qed irieghdu l-fergha ta' tbatijiet. Ah, sidet ghana taht ilbiesi! Ah, hamien minghajr għajnejn u bjuda! Ah, x'ugigh ta' demm inxekkel qed isammruli z-znazan fil-kozz t'ghonqi! Izda int ikollok tigi, ibni, qalbi, ghax l-ilma jaghti l-melħ u l-art il-frott u gufna jghassas ulied torja bhalma s-shaba zomm ix-xite helwa.</p>	<p>YERMA: (Bhal donna qed tohlom).</p> <p>Ehh, x'hasra ta' mergha!</p> <p>Ehh, x'bieb mitbuq f'wiċċ is-sbuhija, nittallab għal tifel, inbati u z-ziffa dalji toffrili ta' qamar rieqed!</p> <p>Daz-zewg għejjun li ghandi b'halib shun, huma fil-medda ta' gismi, ^{Y118} zewg polzi jhabbtu ^{Y119} ta' ziemel, ibandlu l-fergha tad-diqa tiegħi. Ehh, sidri għami taht ilbiesi!</p> <p>Ehh, hammiem bla daw! ^{Y120} u lanqas bjuda ^{Y121}!</p> <p>Ehh, xi wġiħ ta' demm kalzra! ^{Y122} qed iniffidli raqbi b'xewket ^{Y123} in-naħal! Imma trid tigi, qalb ta' qalbi!, ibni, ghax l-ilma jaghti l-melħ, l-art tagħti l-frott, u hđanha jilqa' fih tfał teneri bhalma s-shaba ggorr xita helwa.</p>
<p>Poster of the 1989 production</p>	
 <p>YERMA FEDERICO GARCÍA LORCA</p>	

Maltese translation embraced Lorca's works several times. In the introduction to his unpublished Lorca poetry book, Pellegrini admits that there were many instances when he wanted to translate some play by Lorca but, he writes, there was somebody else who had already translated a Lorca play albeit from English.

Lorca's play, *Yerma*, was put up twice in Malta on a Maltese translation by Jennifer Camilleri:³² the first production was directed by Immanuel Mifsud in 1989 and the second by Carmel S. Aquilina in 1996.

Parts of Lorca's *La casa de Bernarda Alba* were translated in 2014 by Raquel Cachia.³³ In 2018, Christine Micallef translated the whole of the Spanish playwright's *Yerma*³⁴ while Catherine

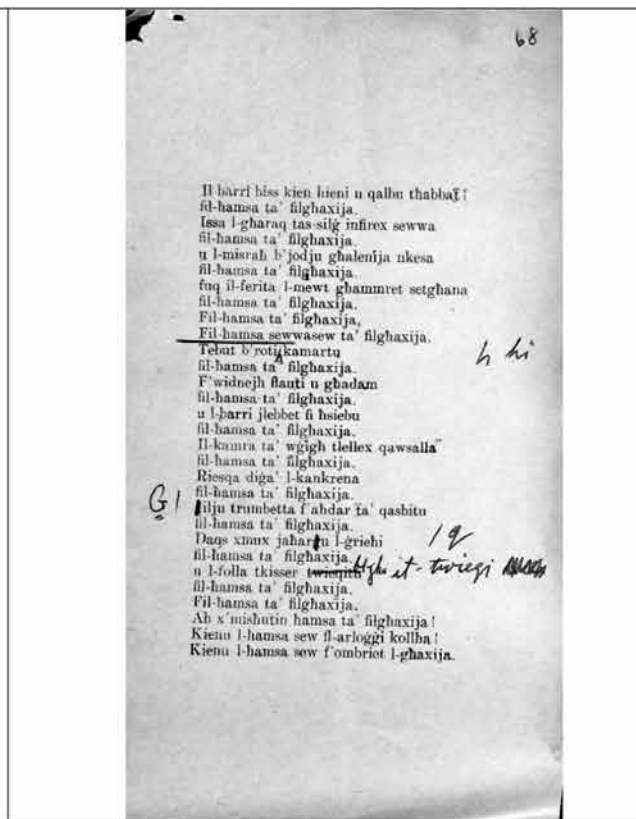
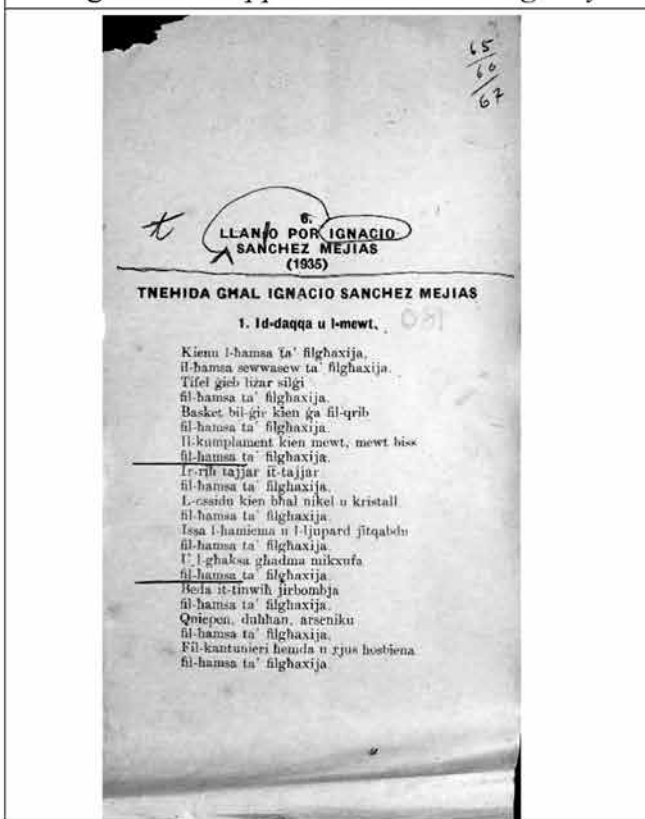
Psaila translated his *Bodas de sangre*.³⁵ All three translations were part of dissertations done for the translators' MA (Translation and Interpretation Studies) course at the University of Malta.

An excerpt from *La casa de Bernarda Alba* was translated into Maltese as *Id-Dar ta' Bernarda Alba* by well known actor and broadcaster Charles Arrigo.³⁶

As for Maltese translation of poetry by Lorca, Therese Pace,³⁷ like Pellegrini,³⁸ translated *Llanto por Ignacio Sanchez Mejias* (*Lamentazzjoni għal Ignacio Sanchez Mejias*), a set of four poems. Here are presented both Maltese versions of 'La cogida y la muerte' and 'Cuerpo presente' for comparison.

Llanto por Ignacio Sanchez Mejias (Lamentazzjoni ghal Ignacio Sanchez Mejias)
(1) La cogida y la muerte (2) La sangre derramada (3) Cuerpo presente (4) Alma susente

Pellegrini: *Id-daqqa u l-mewt – La cogida y la muerte*



Pace: *It-Tniffid u l-mewt – La cogida y la muerte*

IT-TNIFFID U L-MEWT

Fil-hamsa ta' waranofsinhar.
 Kienu eżatt il-hamsa ta' waranofsinhar.
 Tfajjel ġab il-liżar abjad
 fil-hamsa ta' waranofsinhar.
 Ġewlaq ġir ippreparat ghal-lest
 fil-hamsa ta' waranofsinhar.
 Il-bqija kien mewt, u mewt biss.
 Fil-hamsa ta' waranofsinhar.

Ir-rih ġarr miegħu t-tajjar
 fil-hamsa ta' waranofsinhar
 u l-ossid u ferrex kristall u nikil
 fil-hamsa ta' waranofsinhar.
 Issa l-hamiema u l-leopard jitaqabdu
 fil-hamsa ta' waranofsinhar.
 u koxxa ddolorata b'qarn
 fil-hamsa ta' waranofsinhar.
 Il-korda l-baxxa daqqet
 fil-hamsa ta' waranofsinhar
 qniepen arseniċi u duħħan

fil-hamsa ta' waranofsinhar.
 Gruppi ta' skiet fl-irkejjen
 fil-hamsa ta' waranofsinhar.
 U l-barri biss b'qalbu ferhana!
 fil-hamsa ta' waranofsinhar.
 Hu u ġej l-għaraq tas-silġ
 Fil-hamsa ta' waranofsinhar,
 Meta l-arena tal-barri kienet miksija bil-jodju
 fil-hamsa ta' waranofsinhar.
 Il-mewt biedet bajd fil-ġerħa
 Fil-hamsa ta' waranofsinhar.
 Fil-hamsa ta' waranofsinhar.
 Eżatt fil-hamsa ta' waranofsinhar.
 Tebut fuq ir-roti hi soddu
 fil-hamsa ta' waranofsinhar.
 Għadam u flawti jidwu f'widnejh
 fil-hamsa ta' waranofsinhar.
 Il-barri diġà kien qed jonfor minn ġe' mohħu
 fil-hamsa ta' waranofsinhar.
 Il-kamra kienet tidli bl-agonija
 fil-hamsa ta' waranofsinhar.
 Fil-bogħod issa ġejja l-gangrena
 fil-hamsa ta' waranofsinhar.
 Qarn tal-gilju fil-wirkejn ħadrana
 Fil-hamsa ta' waranofsinhar.
 Il-ġrieħi kienu jikwu bhax-xmux
 fil-hamsa ta' waranofsinhar,
 u l-folla kienet qed tkisser it-twiegi
 fil-hamsa ta' waranofsinhar.
 Fil-hamsa ta' waranofsinhar.
 Ah, dik il-hamsa ta' waranofsinhar fatali!
 Kienu l-hamsa fuq l-arloġġi kollha!
 Kienu l-hamsa fid-dell ta' waranofsinhar.

Pellegrini: *Gismu qieghad hawn – Cuerpo presente*

71
72

3. Gismu qieghad hawn 083

Il-gebla hi l-mohb fejn il-holm jokrob
bla ma jzamm ilma gieri u cipress kiesah.
Il-gebla hi spalla biex iggorr iz-zmien
b' sigar ta' dmugh, xinxilli u kwiekeb.
Jien rajt ilmijiet grizi jabsdu l-mewg,
jghollu idejhom imbičera biex jehilsu
minn il-gebla spuntata ~~W~~lahamhom
tofroq u toqatta' ba ma demmahom tghammed.
Ghax il-gebla shab u zrieragh tigbor,
skeletri ta' ghasafar u annimali
izda la taghti nar, kristall jew ilhna
imma wessghat, areni u berah iehor.
Issa fuq gebla l-ghani Ignazju qieghed
Kollox soieča. X'garalu? Ilmah ftit wičcu
il-mewg lesthulu bi rwied abjad, abjad
u poġġiet fuqu maskrit minotauru.
Ga kollox soieča. Ix-xita f'halnu tghammar
u l-aria bhal mignun sidru tbarri;
l-imhabba ghasra u kiesha bi dmugh silgi
tmur biex tissahhan fuq l-gholliet l-irziezet.
X'ned lehidu! X'cin. Skiet jinten kollimkien,
ma' gisem hawn oħeljin fi ned tisfuma,
ma' forma emel li kellha flha ehasafar
u l'issa qed naraw b'toqob mizghuda.
Min qed ikemmex l-ghata!
Le, le mhux jghid is-sewwa!

g/

w/

w/

A i

la

22

Hawn hadd ma hu jghanni
u hadd ma hu jibki u jitlob;
hadd ma qed juža xpruni
hadd ma hu jhazza' s-serpent.
Hawnhekk ma rrid xejn aktar
hlief ghajnejn tondi, tondi
biex dal-gisem jaraw
li mhux se jsib mistrieh.
Irrid nara hawn irġiel ta' lehen zonqri,
ghallieba iz-zwiemel u harsien ix-xmajjar.
irġiel fi ghadamhom jidwi u li jkantaw
halqhom bix-xemx u z-znied imfawwar sewwa.
Hawnhekk irrid narahom quddiem dil-gebla,
quddiem dal-gisem issa b'riedni imqattgħa
juruni rridhom mnejn qatt jista' jahrab
dar-rajjes li hu marbut sewwa minn mewtn.
Jghallni rridhom bikja tixbah xmara,
fi għandha ċpar u xtut belwin u safia,
biex il-gisem ta' Ignazju tiehu magħha
bla tal-barrin ma jisma' l-ghajta kiefra.
Biex jintilef fil-misrah tond tal-qamar
fi jippretendi li hu xi gawni imdejjaq,
biex jintilef fil-baħh tal-lejl bla għana
tal-hut fil-bosk bajdawi ċpar frizat.
Le, le ma rridx li wičcu imoafar jghattu
biex iderrulu l-mewt fi oadef miegħu;
Ignazju mur tismax it-taobiq jahraq;
orqod u strieh. Anki l-baħar imut.

m/

it

Pace: *Il-Gisem Stendut – Cuerpo presente* (pp. 124-5)

IL-GISEM STENDUT

Il-gebel huwa mohb fejn il-holm jinghi
bla ilmijiet iserrpu u cipress iffrizat.
Il-gebel huwa spalla fuq xiex iggorr iz-zmien
b' sigar iffurmati mid-dmugh u z-zagarelli u l-panjeti.

Rajt halbiet tax-xita grizi jimxu lejn l-imwieg
jerfghu dirghajhom torja mhedda
biex jehilsu mill-hafna tal-gebel mimdud
li jhollilhom riglejhom, bla ma jxarbilhom demmhom.

Ghax il-hagar jigbor zrieragh u shab,
skeletri tal-alwett u lpup tal-penumbra:
izda la jrendi hsejjes, la kristalli u lanqas nirien,
areni tal-barri biss u areni tal-barri u iktar areni tal-barri bla hitan.

Issa, Ignacio, dak li twieled tat-tajieb, imqieghed fuq il-hagar.
Kollox mitmum! X'inhu jigri! Xtartlu wičcu:
il-Mewt ghattietu b'kubrit safrani
u poġġietlu fuqu r-ras ta' minotawr oskur.

Kollox mitmum! Ix-xita qed tinfidlu halqu.
L-arja, bhallikieku mignuna, thalli 'l sidru mixrub
u l-imhabba, imxarriba ghasra bid-dmugh tas-silg
issahhan lilha nfisha fuq il-quččata tal-mandri.

X'inhuma jghidu? Waqa' Skiet irejjah.
Ninsabu hawn b'gisem mimdud li ser jintefa,
b'forma pura li kellha r-ruzinjoli
u nilmhuha timtela b'toqob bla qighan.

Min ikemmex il-kefen? Dak li jghid mhux veru!
Hawn hadd ma jkanta, hadd ma jibki fir-rokna,
hadd ma jniggeż l-ixpruni, lanqas iwerwer lis-serp.
Hawn ma rrid xejn ghajr ghajnejn tondi
biex nara 'l gismu bla čans ta' mistrieh.

Hawn, irrid nara 'l dawk l-irġiel ta' lehen iebs.
Dawk li jkissru z-zwiemel u jiddominaw lix-xmajjar;
dawk l-irġiel ta' qafas ičaqačaq li jkantaw
b'fomm mimli xemx u znied.

Hawn irrid narahom. Quddiem il-hagar.
Quddiem dal-gisem b'riedni miksura.
Irrid naf minghandhom l-eżodu tat-triq
għal dal-kaptan imnehhi mill-mewt.

Irridhom juruni lament bħal xmara
li jkollha ċpar hlejju u xtajtiet fondi,
biex jieħdu gisem Ignacio fejn jitlef lilu nnifsu
bla ma jisma' t-tharhir doppju tal-barrin.

Jitlef lilu nnifsu fi-arena tonda tal-qamar
taparsi f'zghożitu kien barra kwiet u mnikket
jitlef lilu nnifsu fil-lejl ta' bla kant il-hut
u fil-boskett abjad tad-duhhan iffrizat.

Ma rridhomx jghattulu wičcu bl-inkatar
ghax inkella jidra l-mewt li qed igorr.
Mur, Ignacio, thossx it-taffir jahraq.
Orqod, tir, strieh: anke l-baħar imut!

Neruda³⁹ translations

Like the Lorca file, the Neruda file⁴⁰ is abundant with data deriving from the deposited material but scarce of chronological information. A business card of Alfred A. Cauchi,⁴¹ dated 27-12-1973, attached to a small bilingual book of Neruda poetry entitled, *Twenty Love Poems and a Song of Despair – Veinte poemas de amor y una canción desesperada*, translated from Spanish to English by W.S. Merwin (Cape Editions 38), shows that the book could have been Cauchi's Yuletide gift to Pellegrini.⁴²



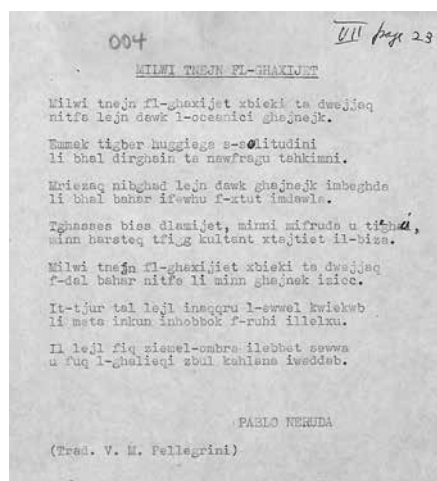
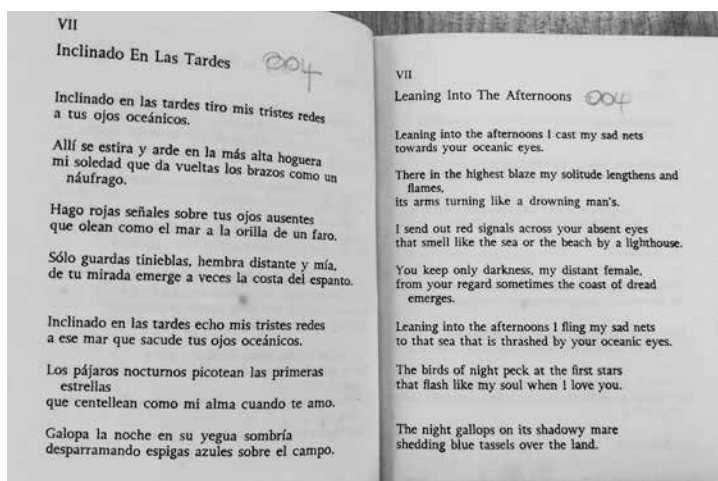
Pablo Neruda

This may give us a clue when Pellegrini started translating six of the 20 poems published by Neruda in 1924 found at the NAM fonds: 'Sidrek biżżejjed' (*Para mi corazón*),⁴³ 'Illum f'dan l-għabex' (*Hemos perdido aun*),⁴⁴ 'Ġisem ta' mara' (*Cuerpo de mujer*),⁴⁵ 'F'dan id-dawl li jintemm' (*En su llama mortal*),⁴⁶ 'Milwi tnejn filgħaxijiet' (*Inclinando en las tardes*)⁴⁷ and 'Niftakrek kif kont' (*Te recuerdo como eras*).⁴⁸

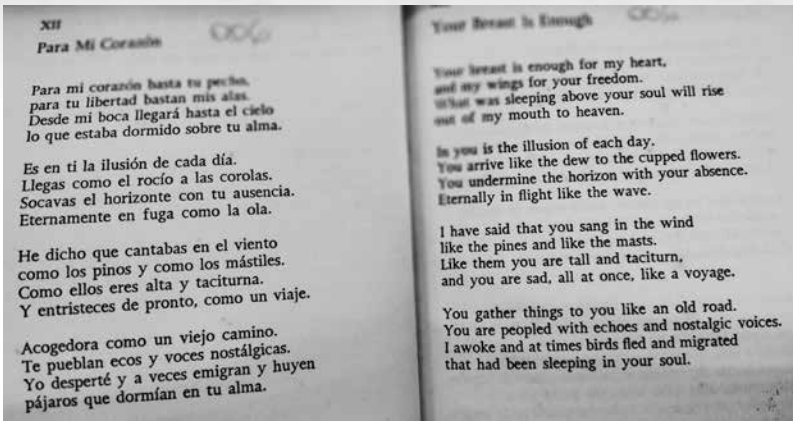
It may lead us to conclude that Pellegrini started translating the six Neruda poems in December 1973 or January 1974, soon after Neruda's death in September 1973. This theory gathers strength with the publication of 'Illum f'dan l-għabex' and 'Sidrek biżżejjed' on pages 23 and 24 of the Moviment Qawmien Letterarju's periodical *Il-Polz*⁴⁹ of January 1974, together with a short bio of Neruda. These two translations were republished in *L-Istamp*⁵⁰ and 'Sidrek biżżejjed' appears again in *It-Torċa*⁵¹ of 25 May 1975 and in the Maltese Catholic Church's weekly newspaper *Il-Ġens* of 6 December 1991.⁵²

Incidentally, Pellegrini translated two of these six poems in Italian as well: 'Corpo di donna' (*Cuerpo de mujer*)⁵³ and 'Nella sua mortal fiamma' (*En su llama mortal*).⁵⁴

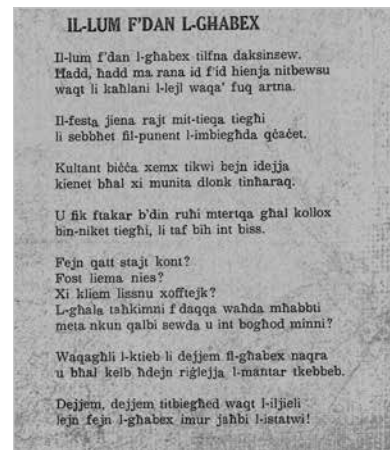
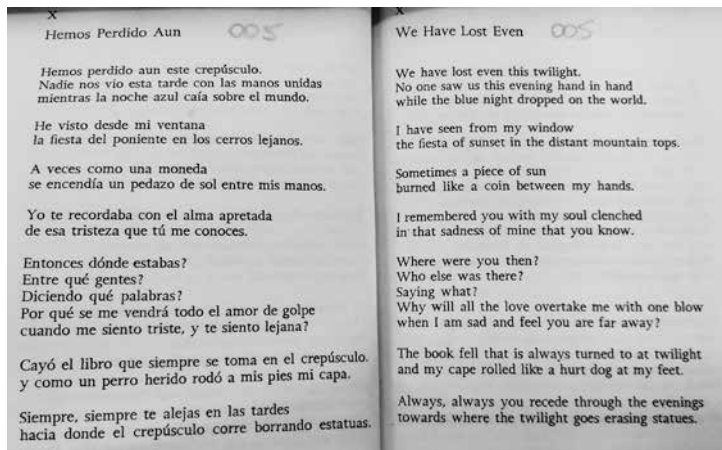
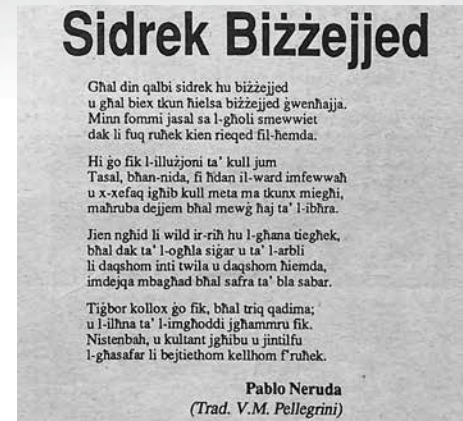
The Spanish original and the English version seen below are taken from Twenty Love Poems and a Song of Despair – Veinte poemas de amor y una canción desesperada found in the VMP fond at NAM.



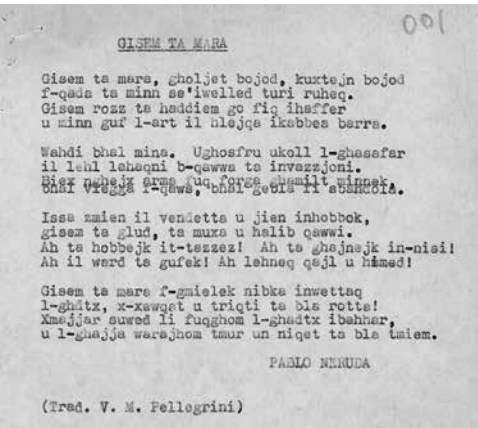
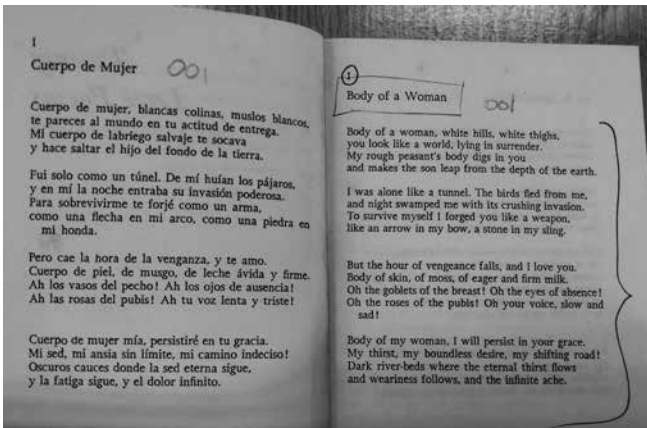
Milwi Tnejn Fl-għaxijiet



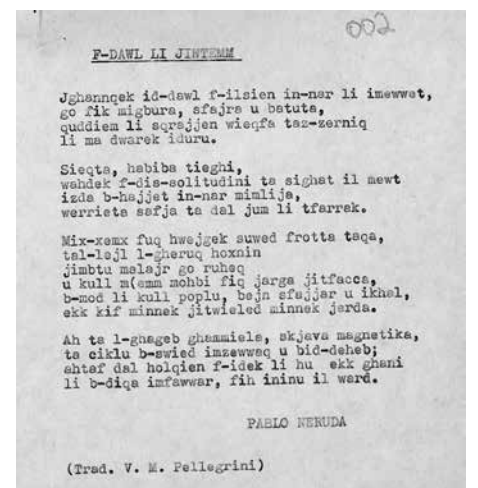
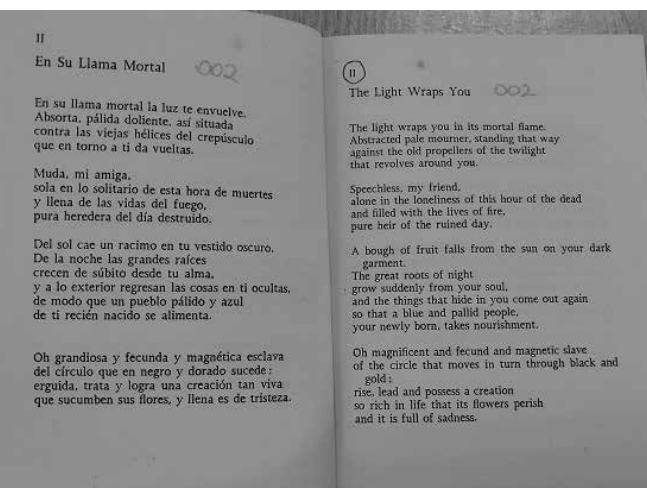
Sidrek Biżżejjed (Il-Ġens, 6 August 1991)



Il-Lum F'Dan L-Għabex (Il-Polz, January 1974, p. 24)



Gisem ta' Mara



F Dawl li Jintemm

Translation quality

The great standing Lorca and Neruda enjoy in world literature is wellknown but what assessment can we give to Pellegrini's Spanish to Maltese translations of their poems? I asked my friend and poet Dr Antoine Cassar, an expert in the Spanish language and literature, to comment on the quality of Pellegrini's translation. The sample taken consisted of: Lorca's poems 'Għanja tal-ħamimiet oskuri' and 'Miskina mħabbti' and Neruda's poems 'Sidrek bizzejjed', 'Illum f'dan l-Għabex', 'Gisem ta' mara', 'F'dan id-dawl li jintemm', 'Milwi tnejn filgħaxijiet' and 'Niftakrek kif kont'. Cassar's reply was:

Vincenzo Maria Pellegrini's Maltese renditions of selected poems by Neruda and Lorca are the fruit of a compromised yet noble metrical experiment, attempting to transpose measures of Spanish versification to traditional Maltese lines. Neruda's *alejandrinos* (7+7) are squeezed into Maltese *endekasillabi* (11), whereas Lorca's traditional romance (assonant octosyllabic quatrains) becomes a series of blank *settenarji*. With more attention given to syllable count and rhythm than to linguistic accuracy or recreation of metaphor, the translations often read more as puzzle than poem, yet some of the individual Maltese hendecasyllables are successfully musical. Pellegrini deserves praise for being adventurous in his choices: by seeking to translate poetic form as well as content, he challenged himself to hone his skills of concision and of finding inventive solutions, notably through hyperbaton (even if sometimes over-forced). Several apparent 'misinterpretations' of the original Spanish, in fact, turn out to be deliberate minor additions or twists used for rhythmic effect.

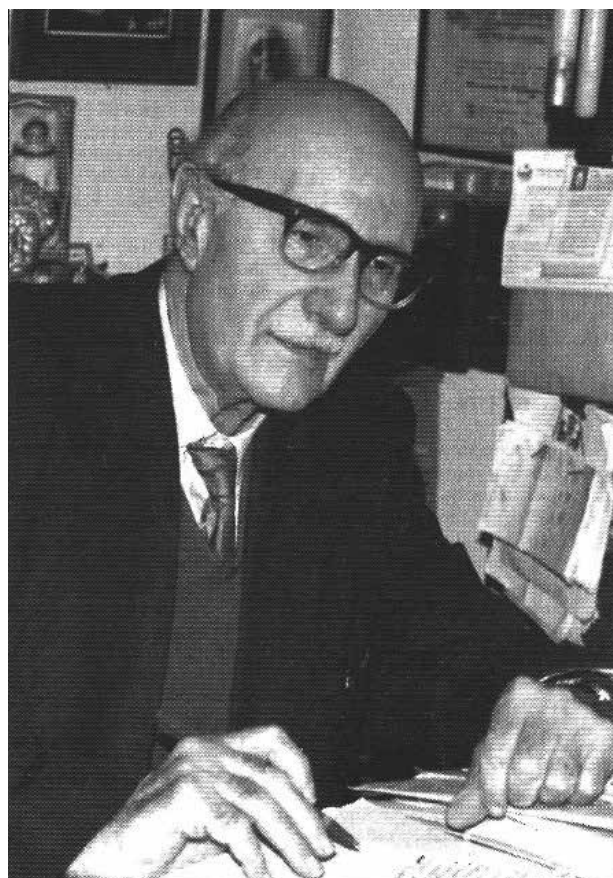
Beyond the mere exercise of a budding poet, it seems that Pellegrini's ultimate goal was to import Neruda and Lorca's poetry into familiar Maltese forms, as if to imagine how these authors might have written had their language of expression been Maltese.

Conclusion

This article briefly shows what a literary heritage Pellegrini bequeathed us. Yet his literary translations remain largely untapped and unpublished. His place in the Maltese translation studies deserves to be analysed in detail.

When it comes to his Lorca and Neruda translations, unlike other Maltese literary translators who rendered their works from the relay language or failed to indicate the source language,⁵⁵ he translated these two authors from the Spanish, of which he seemingly had a strong command.

In the case of Neruda, we can even reliably deduce that the published source edition he used for his translation is the 1969 Cape Editions 38. In the case of Lorca, even though we do not know the published edition he used, yet we know that he chose his source poems for his translation from, among others, *Libro de poemas* of 1921 and *Diván del tamarit* of 1938. Lastly, Pellegrini's unfinished *Poesias – Għana ta' Mħabba u ta' Demm* yearns for a rightful publisher.



Vincenzo Maria Pellegrini in old age

Notes and References:

- * A word of thanks goes to Dr Franco Pellegrini for supplying me with his father's books and other published material, to Dr Antoine Cassar for his succinct comment on Pellegrini's translations of Lorca and Neruda, to Ms Rachelle Mizzi of NAM for helping me in my research and to Mr Paul Zahra for his incisive comments on the article's draft which brought changes and improvement to the final copy.
- 1 NAM_Vincenzo Maria Pellegrini_PDE_0029.
 - 2 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-029. In another publication I discuss Pellegrini's translation of three poems by St John of the Cross in an article in Maltese, highlighting the poetry of the patron saint of Spanish poets as translated into Maltese by various authors. The Vincenzo Maria Pellegrini's fonds at NAM includes as well the translation from Spanish to Italian of 44 poems by minor Spanish poet J.A. Sanchez Quiros.
 - 3 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-011-01.
 - 4 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019.
 - 5 Schiavone, M.J., *Dictionary of Maltese Biographies – Volume II* (Malta, 2009), 1279.
 - 6 In 1984 Pellegrini wrote a biography of Mro Carmelo Pace in a three-part article in *Civilization* (n.d.), 1280.
 - 7 *Ibid.*, 1279-1280.
 - 8 *Ibid.*, 1279.
 - 9 *Ibid.*, 1279.
 - 10 Pellegrini, V.M., 'Imhabba Siekta', *Lehen il-Malti*, 13 (1932), 3-4.
 - 11 Pellegrini, V.M., 'Napuljun', *Lehen il-Malti*, 22 (1932), 11.
 - 12 *Civilization*, 1279-1280.
 - 13 Maria Pisani, Erin Serracino Inglott and Ġużè Chetcuti translated some of his works. Pellegrini's three act play in Italian, *La Predestinata* was translated into English by Dr Paul Xuereb and into Maltese by Maria Pisani. See back cover of *Kwiekeb tas-Sliem* (Malta, 1984), published by Heġġa Letterarja.
 - 14 Aquilina, G., 'Prefazione', in Pellegrini, V.M., *Asfodeli d'oro*. (Malta, 1950), 9.
 - 15 *Ibid.*, 12. Aquilina's preface is interesting for up-and-coming translators as it is a quick theoretical refresher – applicable to all target languages – of what poetry translation should be and how it should be tackled. "*Tradurre una poesia,*" writes Aquilina, "*significa trasportare tutta un'anima da un clima all'altro (a volte molto diverso) possibilmente, nel corso di questa delicata operazione, col minimo danno all'originale. In altre parole, tradurre da una lingua in un'altra è sempre un lavoro molto difficile e difficilissimo poi si rende quando si tratta di versi, che sono l'espressione di un arte concepita secondo il genio della lingua originale.*" (*Ibid.*, 7). These are fundamental principles of poetry translation which remain valid to this very day.
 - 16 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-020-01-001
 - 17 NAM_Vincenzo Maria Pellegrini_PDE_0029-006-004.
 - 18 NAM_Vincenzo Maria Pellegrini_PDE_0029-006-018.
 - 19 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-030-01.
 - 20 See frontispiece and backpage. Edizioni "L'Isola" – Malta, Valletta, Strada Carmine 15. This edition was dedicated to the Noble Giuseppina Attard Montalto, "a prolific writer and one of the best actresses" and included an introduction by Fr H. Born OP. It was published in the Maltese daily newspaper *Il-Berqa* between 30 January 1963 and 16 February 1963 and republished as a second edition in March 1963 – see details on the frontispiece of the second edition.
 - 21 https://en.wikipedia.org/wiki/Jos%C3%A9_Mar%C3%ADa_S%C3%A1nchez-Silva
 - 22 Federico del Sagrado Corazón de Jesús García Lorca (born 5 June, 1898 – died 18 or 19 August, 1936) was born in Fuente Vaqueros, near Granada, in southern Spain. Besides being a poet, he was a playwright and theatre director. He was murdered by Nationalist forces at the beginning of the Spanish Civil War. Duran, M., 'E. Pablo Neruda Chilean poet', *Encyclopedia Britannica*, <https://www.britannica.com/biography/Pablo-Neruda>.
 - 23 Pellegrini, V.M., 'Ballett u poezija fil-konċett Spanjol', *Il-Malti*, 43(3), (1967), 73-74, "In Spanish poetry, in contrast to what we find in poems written in other languages, the image dominates over the word, as the Spaniards are more in touch with the beauty of nature and thus, in their parlance, express themselves with images more than with everyday words." (Author's translation).
 - 24 *Ibid.*, 74.
 - 25 Confirmed with Pellegrini's son, Dr Franco Pellegrini.
 - 26 "In order for one to truly appreciate the works of Spanish writers, one firstly needs to know well the Spanish character and, more importantly, the secret of each word as used in the Spanish language. Every translation is already a variation in itself; then, if a translation from Spanish is not truly faithful and studied well, it renders itself a betrayal which does not lead to the beauty and musicality of the Spanish original." (Author's translation).
 - 27 Pellegrini, V.M., 'Ġhadira. Din Tassew. Memento', *Il-Malti*, 43(4), (1967), 111-112.
 - 28 Pellegrini, V.M., 'Ballett u poezija fil-konċett Spanjol', *Il-Malti*, 43(3), (1967), 74. "In order to appreciate their intrinsic value, one must let their imagination wander with the thought of the poet, who suddenly jumps from a dominant idea to a new one, at times decidedly opposite to the previous idea, and in this way creates a contrast or

- parallelism, and thus puts them on the same plain and with the poet's own force challenges the main thought that the poem had inspired. The beauty and originality of Spanish poetry thus lies in these contrasts.” (Author's translation).
- 29 NAM_Vincenzo Maria Pellegrini_PDE_0029_010_03_008_2.
- 30 NAM_Vincenzo Maria Pellegrini_PDE_0029-010_03_14.
- 31 NAM_Vincenzo Maria Pellegrini_PDE_0029-002-014-016.
- 32 Camilleri, J., ‘Yerma – Poema traġika fi tliet atti ta’ Federico García Lorca (1934), maqluba għall-Malti minn Jennifer Camilleri’, (unpublished), (Malta, 1989). Thanks to Dr Carmel Serracino for supplying me a copy of this translation.
- 33 Cachia, R., ‘Traduzzjoni u analiżi ta’ siltiet minn La casa de Bernarda Alba ta’ Federico García Lorca’, (unpublished Master's dissertation, University of Malta, 2014), 78-175.
- 34 Micallef, C., ‘It-traduzzjoni mill-Ispanjol għall-Malti tad-dramm Yerma ta’ Federico García Lorca’, (unpublished Master's dissertation, University of Malta, 2018), 31-169.
- 35 Psaila, C., ‘Traduzzjoni u analiżi tad-dramm Bodas de sangre ta’ Federico García Lorca’, (unpublished Master's dissertation, University of Malta, 2018), 61-217.
- 36 This is according to a theatre programme presented by the students of MTADA – L-Akkademja tad-Drama tat-Teatru Manoel, at the Manoel Theatre, Valletta, on 11 and 12 April, 1987. A scanned copy of the programme is found on the OAR site of the University of Malta. <https://www.um.edu.mt/library/oar/bitstream/123456789/9334/1/Qalbi%20gungliena%20ghalik.pdf>
- 37 Pace, T., ‘Llanto por Ignacio Sanchez Mejias (Lamentazzjoni għal Ignacio Sanchez Mejias) ta’ Federico García Lorca – Maqluba għall-Malti minn Therese Pace’, *Il-Malti*, LXXXIX, (2016) 119-126.
- 38 NAM_Vincenzo Maria Pellegrini_PDE_0029_05_011_081_01 & NAM_Vincenzo Maria Pellegrini_PDE_0029_05_011_081_01. NAM_Vincenzo Maria Pellegrini_PDE_0029_05_011_081_05 & NAM_Vincenzo Maria Pellegrini_PDE_0029_05_011_081_06.
- 39 Ricardo Eliécer Neftalí Reyes Basoalto (12 July 1904 – 23 September 1973), better known by his pen name, and later legal name, Pablo Neruda, was a Chilean poet-diplomat and politician who won the Nobel Prize for Literature in 1971. Neruda died of heart failure at Santiago's Santa María Clinic. See, Duran, M.E., ‘Pablo Neruda Chilean poet’, *Encyclopedia Britannica*, <https://www.britannica.com/biography/Pablo-Neruda> (accessed 11 Jul 2022). In our age, he became more famous through his portrayal by Philippe Noiret in the 1994 comedy-drama film, *Il Postino*, directed by Massimo Troisi.
- 40 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019.
- 41 NAM_Vincenzo Maria Pellegrini_PDE_0029-016-07-055. In November 1971, Cauchi, a Maltese teacher who studied at the Universidad del Norte, Antofagasta, Chile, wrote an article about Neruda in *The Sunday Times*.
- 42 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01. Neruda, P., *Twenty love poems and song of despair – Veinte poemas de Amor y una Canción Desesperada*, transl. from Spanish to English by W.S. Merwin, (Great Britain, 1969).
- 43 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-006.
- 44 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-005.
- 45 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-001.
- 46 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-002.
- 47 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-004.
- 48 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-003.
- 49 NAM_Vincenzo Maria Pellegrini_PDE_0029-002-006-024.
- 50 NAM_Vincenzo Maria Pellegrini_PDE29_010_03_021. *L-Istampa* was a monthly newspaper and the two translations appeared on page 27 of the November 1995 edition.
- 51 NAM_Vincenzo Maria Pellegrini_PDE_0029-010-03-008.
- 52 NAM_Vincenzo Maria Pellegrini_PDE_0029-010-01-053.
- 53 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-001.
- 54 NAM_Vincenzo Maria Pellegrini_PDE_0029-005-011-019-01-002.
- 55 Said, I., ‘Ix-xoghlijiet Klassiċi u l-kitbiet ta’ Santu Wistin bil-Malti – L-ewwel parti’, *L-accènt*, 18, (2019), 53-67; Fenech, M.G., ‘L-Erojdi (I-VII) ta’ Ovidju: Traduzzjoni għall-Malti b'introduzzjoni u kummentarju – 2 Volumi’, (unpublished Master's dissertation, University of Malta, 2011) 81.

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