

Name of the poet: Chou Meng-tieh 周梦蝶 (Note: Follow Chinese order, so Chou is last name)

刹那 (title)

当我一闪地震慄於
我是在爱着什么时,
我觉得我的心
如垂天的鹏翼
在向外猛力地扩张又扩张。。。

永恒—
刹那间凝駐於「现在」的一点:
地球小如鸽卵, 我轻轻地将它拾起
纳入胸怀

Solitudine

by Elisa Kidanè

La mia,
la tua,
la nostra
solitudine,
quella del nostro
continente
è una solitudine
amara e rabbiosa,
impotente e fragile,
lunga, molto lunga:
è una solitudine
che corruga
la fronte
dei nostri bimbi
già vecchi,
avvilisce
gli ideali
dei giovani
già stanchi,
amareggia
il cuore
delle nostre donne,
infrange la forza
dei nostri uomini...
la nostra
è una solitudine
della donna, dell'uomo
e di un continente
traditi
dall'umanità...

Sister Elisa Kidanè Born in Segheneiti, Eritrea, lives in Verona, Italy and is a Combonian nun, writer and poetess; she defines herself "Eritrean by birth, Combonian by vocation, world citizen by choice." After studying at the women's college of the Comboni Mission in Asmara, she became herself missionary in 1980. After the first years of formation in Asmara, she was sent to Latin America, where she was engaged as a missionary in Ecuador, Peru and Costa Rica. As a journalist, from 1996 to 2004 Sister Elisa worked in the editorial office of the magazine *Radius* (which afterwards became *Combonifem*), the monthly magazine of the Comboni Missionary Sisters, which is based in Verona. From 2000 to 2003 she has been responsible for the online news magazine *Femmis*. From 2004 to 2006 she served as General Councilor of her Institute in Rome. Since January 2011 she has been writing the column "The Colors of Eve" in the magazine *Nigrizia*, column which has already hosted Igiaba Scego and other writers of foreign origin. In 2012 she has returned to Verona, where she covers the role of director of *Combonifem*.

Dos palabras

by Alfonsina Storni

Esta noche al oído me has dicho dos palabras
Comunes. Dos palabras cansadas
De ser dichas. Palabras
Que de viejas son nuevas.

Dos palabras tan dulces que la luna que andaba
Filtrando entre las ramas
Se detuvo en mi boca. Tan dulces dos palabras
Que una hormiga pasea por mi cuello y no intento
Moverme para echarla.

Tan dulces dos palabras
Que digo sin quererlo ¡oh, qué bella, la vida!
Tan dulces y tan mansas
Que aceites olorosos sobre el cuerpo derraman.

Tan dulces y tan bellas
Que nerviosos, mis dedos,
Se mueven hacia el cielo imitando tijeras.
Oh, mis dedos quisieran
Cortar las estrellas

Biography of Alfonsina Storni



Storni was born in Sala Capriasca, Switzerland to an Argentine beer industrialist living in Switzerland for a few years. There, Storni learned to speak Italian. Following the failure of the family business, they opened a tavern in the city of Rosario, Argentina, where Storni worked at a variety of chores.

In 1907, she joined a traveling theatre company which took her around the country.

Back in Rosario she finished her studies as a rural primary teacher, and also started working for local magazines. In 1911 she moved to Buenos Aires, seeking the anonymity of a big city. The following year her son Alejandro was born, the illegitimate child of a journalist in Coronda.

In spite of her economic difficulties, she published *La inquietud del rosal* in 1916, and later started writing for *Caras y Caretas* magazine while working as a cashier in a shop.

Storni soon became acquainted with other writers such as José Enrique Rodó. Her economic situation improved, which allowed her to travel to Montevideo, Uruguay. There she met the poet Juana de Ibarbourou, as well as Horacio Quiroga, with whom she would become great friends. Her 1920 book *Languidez* received the first Municipal Poetry Prize and the second National Literature Prize.

She taught literature at the *Escuela Normal de Lenguas Vivas*, and she published *Ocre*. Her style now showed more realism than before, and a strongly feminist theme. Solitude and marginality began to affect her health, and worsening emotional problems forced her to leave her job as teacher.

Trips to Europe changed her writing by helping her to lose her former models, and reach a more dramatic lyricism, loaded with an erotic vehemence unknown in those days, and new

feminist thoughts in *Mundo de siete pozos* (1934) and *Mascarilla y trébol* (1938).

A year and a half after her friend Quiroga committed suicide in 1937, and haunted by solitude and breast cancer, Storni sent her last poem, *Voy a dormir* ("I'm going to sleep") to *La Nación* newspaper in October 1938. Around 1:00 AM on Tuesday the 25th, Alfonsina left her room and headed towards the sea at La Perla beach in Mar del Plata, Argentina. Later that morning two workers found her body washed up on the beach. Although her biographers hold that she jumped into the water from a breakwater, popular legend is that she slowly walked out to sea until she drowned.

Her death inspired Ariel Ramírez and Félix Luna to compose the song *Alfonsina y el Mar* ("Alfonsina and the sea"), a most famous song for more than one generation of Spanish speakers, which has been performed by Mercedes Sosa, Tania Libertad, Nana Mouskouri, Mocedades, Andrés Calamaro, Katia Cardenal and many others.

Also, fifty years after her death, she inspired the Latin American artist Aquino to incorporate her image into many of his paintings.

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