PROMOTER CAIS 1515 ASSOCIAÇÃO CULTURAL

PARTNERS EUROSUD Mobilità Giovanile Internazionale · INSTITUTE for ROMA and MINORITIES INCLUSION · globers

Co-funded by the European Union

poetry of RESISTANCE

ITALIAN NATIONAL REPORT

CERV · Project nº 101090114
Work Package 1: Research and Reflect

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ABOUT EUROSUD

The aim of the organization is to facilitate the communitarian European integration, and promote the knowledge of the European culture among the young people, in particular, and of all the citizens, in general. We aim to improve life quality of people in our town and the region of Puglia, as well as to foster social inclusion and civic activism. Our goals are also to develop cultural, democratic, social and ecological conscience among youth, to encourage cooperation of young people with different interests and activities, and to increase influence of young people on the local community. Also, another main aim of our association is to foster youth participation of young people in civil society, to bring social changes, development and improvement of society where we live, using different tools and mainly focused on the youth field.

EUROSUD
Mobilità Giovanile Internazionale

FOREWORD

This national report was made in Bari and Triggiano with the help of 15 young people, with the ages between 18 and 30 years old, facilitators, teachers and the project coordinators of Eurosud.

HISTORICAL CONTEXT

In our country (and in our region Puglia)

The Italy Fascist dictatorship in Italy formally begins on October 31, 1922, and ends on July 25, 1943.

The two dates mark the twenty years of the government of Benito Mussolini, who managed to take office at a time of great tension for the country.

Despite having been among the winners of the First World War, Italy was experiencing a strong economic and social crisis that the parties in government were unable to manage, starting with the large number of veterans who had failed to reintegrate into society.

The two-year period 1919-1920 went down in history as the "red two-year period" due to the strong workers' and peasants' protests which culminated in the occupations of the factories at the end of 1920.

In this climate of tension, the Fascist squads that gathered many malcontents attacked the socialist organizations and the Chambers of Labor throughout Italy. Always through violence they managed to elect 35 deputies in 1921 and finally in 1922 with the March on Rome they definitively took power. The true nature of the fascist dictatorship was later revealed with the murder of the socialist deputy Giacomo Matteotti. Matteotti had denounced the violence and electoral fraud of the fascist party and Benito Mussolini, after having ordered its execution, assumed full responsibility for it in a speech to Parliament.

He challenged the opposition to take action against him for it, which they did not, and from then on he ruled Italy with an iron sting. Fascist politics and propaganda entered every sphere of public and private life: in education, in the family and its values, in work, in leisure time, in sport, in the architecture of the city and in all the arts.

Fascist rhetoric saw Italy returning to the glory of the Roman Empire and used symbols of the imperial age to inculcate complete devotion to the regime. In addition, the years of fascism were characterized by the repression of any expression of thought that was not in line

with the regime and many anti-fascist intellectuals and artists fled abroad or were imprisoned. Despite this, throughout the twenty years there were various episodes of disobedience and various anti-fascist groups organized themselves abroad, without however creating a coordination capable of acting concretely. In 1938 the regime was guilty of the indelible crime of racial laws and during the Second World War it began the persecution of Jews and other minorities. The regime will then fall discouraged by the military defeats of the Second World War and thanks to the partisan resistance movements that supported the liberation of the country by the USA. It will then be the partisan resistance to give life to an anti-fascist cultural production both with songs, poems, and novels.

What do we know about the countries of our partners?

The Italian fascist regime led by Benito Mussolini maintained close relations with the Portuguese, German and Spanish dictatorships of the time.

These regimes shared similar political ideologies and sought to establish alliances to advance their common interests and to find political legitimacy for each other. In Portugal, the authoritarian regime of António de Oliveira Salazar ruled from 1933 to 1974 and while in office Mussolini actively supported the Portuguese regime, providing economic and diplomatic assistance.

Both regimes shared a conservative and anti-communist ideology, and this collaboration strengthened over the years.

The Italian fascist regime also established a close alliance with Adolf Hitler's Nazi Germany.

This alliance, known as the Rome-Berlin Axis, was based on a common understanding of authoritarianism, nationalism, and territorial expansionism. Mussolini and Hitler actively cooperated in the military, political and economic fields during the 1930s and 1940s and Hitler repeatedly stated that he was inspired by Mussolini. The link between the two regimes will become fatal and very close with Hitler's visit to Rome on May 3, 1938. On that occasion, General Francisco Franco's Spain also maintained close ties with the Italian fascist regime. During the Spanish Civil War (1936-1939), Italy sent troops and military support to Franco's forces, contributing to their victory. Mussolini viewed Franco's victory as a success for fascist ideology and the stabilization of Europe as a whole. However, despite the collaboration

between the fascist regimes, relations were not always without tension. The expansionist ambitions of Nazi Germany often brought Italian interests into conflict. Furthermore, as World War II approached, international pressures and geopolitical events led to a progressive estrangement between Fascist Italy and the German and Spanish dictatorships. In conclusion, the Italian fascist regime established close relations with the Portuguese, German and Spanish dictatorships of the 20th century.

These relationships were based on similar political ideologies and common interests, although tensions also emerged. The heyday of cooperation occurred in the 1930s and 1940s but eased as international events progressed and Allied pressure in World War II.

Given the Rome-Berlin Axis, the bond between fascists and Nazis was much more intense than with the Francoist dictatorship and with the Portuguese dictatorship, which instead held a non-belligerent position during the Second World War. In addition, the change of Italian front, which from the axis ended up supporting the allies at the end of the war, led to direct clashes against the Nazi soldiers.

This has also led to a greater knowledge of the German dynamics in Italian culture, while much less is known about the Franco dictatorship and the Portuguese dictatorship. A novel that brought the theme of Salazar's dictatorship to the general Italian public was "Sostiene Pereira", written by the Italian Antonio Tabucchi in 1994 and then transposed on film in 1995 with the interpretation that remained in the story by Marcello Mastroianni.

CENSORSHIP

Laws & Procedures (in our country and in our region)

In Italy even before the advent of fascism there were laws that limited freedom of expression, but in a mild way and there were still many independent press bodies.

From the establishment of the regime in 1922, the repression of freedoms took place through intimidation and squadrist methods but starting from 1925 it was then institutionalized to then be increasingly legitimized through a corpus of freedom-killing laws until complete control starting from 1928.

On 31 December 1925 the law n. 2307 on the press which established that newspapers could be directed, written and printed only if they had a manager recognized by the prefect, i.e., by the government. Those without prefectural recognition were considered illegal.

In 1926 the independent newspapers L'Avanti led by Antonio Gramsci and Il Mondo were then closed. Also that year the Consolidated Law on Public Safety was issued.

Concerning the seizure of printed matter, it contained the following provisions: it established that in order to practice the "art of printing" and "any art of printing or mechanical or chemical reproduction in multiple copies" the "license of the quaestor" was required; it was forbidden to "manufacture, introduce into the territory of the State, purchase, possess, export" and also display in the shop window "writings, drawings, images or other objects of any kind contrary to the political, social or economic systems established in the State or harmful to the prestige of the State or Authority or offensive to national sentiment".

The power to order the seizure of a publication belonged to the local public security authority, naturally fascist. In 1928 total control of the press arrived: a new provision in fact established that only those who had not carried out activities contrary to the interests of the nation could be enrolled in the order of journalists. What was the interest of the nation was of course the regime to decide. Applications for enrolment in the register were controlled by a special commission, appointed by the minister, which approved them on the basis of information from the various prefectures on the "political conduct" of the applicants.

In 1930 all books that contained references to Marxist ideology were then forbidden to the public, which remained available only to a few scholars, and in 1934 Mussolini centralized control of the press between his powers, so much so that the press office of the presidency of the council expanded to become the Ministry of Popular Culture. Some journalists, including Indro Montanelli and Elio Vittorini, nevertheless expressed dissent towards fascism, without ever being able to organize a real counter-information.

Censorship also affected the world of theatre, a central propaganda tool despite the crisis experienced because of the cinema. From 1930 the regime began to finance heavily theatrical works which, however, had to support the regime and its ideologies.

What do we know about the countries of our partners?

Under Adolf Hitler's regime, censorship in Germany reached extreme levels. All media, including newspapers, books, cinema, and radio, were strictly controlled. Works of art considered "degenerate" were banned and burned.

The censorship served to spread Nazi propaganda and to suppress any dissident voice. The goal was to manipulate public opinion and maintain total control over the company. In Spain and Portugal, the dictatorial regimes of Francisco Franco and António de Oliveira Salazar also imposed strict censorship.

Freedom of speech and of the press were restricted, and newspapers and literary works had to conform to regime-imposed guidelines.

The main objective was to maintain power and stability through the control of information and the suppression of ideas contrary to the regime.

Censorship during these dictatorial regimes had a significant impact on society.

It has restricted freedom of expression and the free exchange of ideas, thereby reducing the diversity and plurality of opinions.

Censorship supported mass indoctrination and prevented citizens from accessing objective and critical information. It created a climate of fear and submission and in which self-censorship was rife to avoid retaliation.

DEFYING THE REGIME

How was it done (publishers, underground press, clandestine distribution radio programs, tv programs, clandestine meetings, etc.).

In the early years of the regime, the most important public document against fascism was the "Manifesto of anti-fascist intellectuals", also known as the "Anti-manifesto", published on 1 May 1925 in the newspapers "Il Mondo" and "Il Popolo". It was written by the intellectual and writer Benedetto Croce, very active in the South and precisely in Bari with the Laterza publishing house.

The manifesto was signed by almost 90 intellectuals but failed to stop the advance of fascism which had already started.

To date, most of the resistance material has been collected and catalogued by ANPI, the National Association of Italian Partisans. There is not a large presence of clandestine newspapers during the twenty years.

There has not a large presence of clandestine newspapers during the twenty years. The repressive activity carried out by the regime made a journalistic production of continuous resistance impossible and most of the anti-regime newspapers arose in the two-year period 1943-1945. In those two years the country was divided in two: on the one hand those who hoped that the regime would resist and that collaboration with Germany would continue, on the other hand those who supported liberation by the Allies.

Supporting the liberation were several parties that converged into the "Committees of National Liberation", called CNL and during the Resistance, the press played a central role.
Each CLN party has its own periodical, which is produced, printed and distributed clandestinely, thanks above all to the commitment of the relay teams and women's defence groups.

Sometimes these are local publications, such as the bulletin of the communist federation of Florence, "L'Azione Comunista", or that of the Imola federation, "La Comune". Even the individual CLNs sometimes have their own periodicals: “Fratelli d'Italia”, for example, is that of the Veneto committee.

Then there are the publications, often even of a single issue, produced by the partisan formations themselves and intended for them, as brigade or divisional organs: for example, "Baita", a periodical of the Biellese Garibaldians, with five issues produced between September 1944 and February 1945.

Obviously, clandestine publications do not have a regular periodization - the subtitle of "Baita" is "It comes out when it can and how it can" - and even the printing techniques are linked to circumstances and possibilities. Everything is always missing: paper, mimeographs, ink, safe spaces. The bulletins and newspapers of the CLN parties come out in different editions depending on the places and generally do not only have a political purpose, but also serve to provide information and practical directives for the resistance struggle (in particular, the communist periodicals).

The main press organs of the period 1943-1945 are:
- “Il Combattente”, organ of the Garibaldi formations;
- "The cry of Spartacus", organ of the Piedmontese Communist Party;

- "Our struggle", organ of the Italian Communist Party;
- “I'Unità”, historical organ of the PCI. It comes out in a clandestine edition from January 1943, in a legal edition in July of the same year and returns clandestine already for 45 days;
- “Giustizia e Liberta”, organ of the partisan band “Italia libera”;
- "L'Italia Libera", organ of the Action Party.
- “La Fabbrica”, trade union newspaper and organ of the Milanese federation of the PCI;
- “Noi donne”, organ of the “Groups for the defense of women and for assistance to freedom fighters” (GDD).
- “Il Popolo”, organ of the DC, published in Lombardy between the autumn of 1943 and February 1945.

Many of these newspapers can still be consulted thanks to the project of the Ferruccio Parri National Institute at the following link: https://www.stampaclandestina.it/ .

In the Apulian context, a very important role was played by a broadcaster called Radio Bari. Founded on 6 September 1932, this local radio station was affiliated to EIAR (Ente Italiano Radio Audizioni).

In the 1930s, the station also had the ability to broadcast in oriental languages such as Greek, Albanian, and even Arabic.

However, it was during the days of the Resistance that Radio Bari emerged as the first free radio station in Europe. Just three days after the Armistice of 8 September 1943, in a world in turmoil, a sure voice was raised: "Qui Radio Bari", from what became the first radio station to return to broadcasting in a Europe that still hoped in freedom.

From that moment on, the radio became a meeting point for the intellectuals of the time, with personalities such as Tommaso Fiore, Giovanni Gentile, Arnoldo Foà, under the guidance of Benedetto Croce and Giovanni Laterza.

It was also a point of reference for the partisans who defended the station from the attack of the Germans when they arrived in the city.

Those who risked their lives to cross the Maginot line and reach Bari to support the broadcaster were called "Radio Bari's 100", as the well-known television historian Riccardo Tritto recounts.

In the documentary entitled "Qui Radio Bari" by Agostino Pozzo, the historian Vito Antonio Leuzzi recalls that between 14 and 15 September, the officer Ian Greeness received the order to occupy Radio Bari, considered a fundamental strategic element for the Anglo -Americans in the Radio Wave War.

On 15 September 1943, the magistrate Michele Cifarielli, exponent of the Action Party, inaugurated the first column of Radio Bari liberata, transmitted in code for the combatants. This event culminated in the opening of the "Bari Congress of National Liberation Committees" on February 5, 1944, organized and accurately recorded by Radio Bari.

However, Radio Bari was not just a political entity. It was the first radio station in Italy to broadcast the music that had previously been banned by fascism: jazz. From here began the career of a young man who would later be talked about: Nicola Arigliano.

Radio Bari was also a pioneer of ante litteram talk show programmes, the first radio programs with dedications and Sunday morning religious programmes. It also provided space for comedians and orchestras to perform live.

To feed the resistance action of Radio Bari there was the cultural meeting "Il sottotano", a café where artists, actors, intellectuals, and anti-fascists gathered and imagined a different world. Owner and tutelary deity of the café, tireless promoter of cultural initiatives is Armando Scaturchio, a Neapolitan pastry chef and his wife Rosa Di Napoli, lovers, and theater lovers.

They are the ones who welcome authoritative presences to their premises, starting with the southerners of Bari, father, and son: Tommaso and Vittore Fiore who, with their brilliant speech, represented their intellectual heart attentive to the southern identity even if open to everything.

Il Sottano therefore takes the form of a room where, in his back room, discussions take place, exhibitions are inaugurated, and even if the site is a bit limited, it will become a sort of

ante litteram art gallery. Il Sottano, opened in 1937, will then close in the 1950s, leaving a great void in the city.

Poets (and other artists) & Short biographies

Precisely because of the harsh repression of the Regime, most of the literary and pictorial works tell the years of resistance. Then there is a large quantity of poems and songs transmitted orally in the partisan brigades which were then collected, but of which it is difficult to trace the real authors, if they exist. An exemplary case is "Bella ciao", the most famous song of the partisan resistance whose historical origins are so uncertain that some claim it was never sung by the resistance, although today it is among the symbolic songs of that period.

The words of the writer Italo Calvino testify to how much oral transmission had a fundamental value in the days of the resistance: “Having emerged from an experience – war, civil war – which had spared no one, established an immediacy of communication between the writer and his audience: one was face to face, on an equal footing, full of stories to tell, each had had their own, each had lived irregular dramatic adventurous lives, the word was torn from our mouths. The reborn freedom to speak was for people at the beginning a desire to tell stories: in the trains that started running again, packed with people and parcels of flour and drums of oil, each passenger told the strangers about the vicissitudes that had occurred to him, and so each customer at the tables of the "people's canteens", every woman in the queues at the shops; the dullness of everyday life seemed like something from another era; we moved in a multicolored universe of stories” (Italo Calvino, 1991).

Below we analyze the lives of the important intellectuals Pietro Calamandrei, Dino Buzzati, Beppe Fenoglio and Renato Guttuso.

Focus on Pietro Calamandrei (Poet and Writer)

Focus on Dino Buzzati (Poet and writer)

Focus on Beppe Fenoglio (Partisan, writer and historian of the resistance)

Focus on Renato Guttuso (Painter of the Resistance)

Pietro Calamandrei, politician and poet. 1889 – 1956.

Pietro Calamandrei was an Italian jurist, politician, and writer. Born on 21 December 1889 in Florence, Calamandrei is known for his contribution in the field of constitutional law and for his political commitment in the defense of democracy and the rule of law.

After receiving his law degree from the University of Florence in 1912, Calamandrei began his career as a lawyer. Over the next few years, he specialized in constitutional law and became a university professor, teaching at several Italian universities.

During the period of the fascist regime of Benito Mussolini, Calamandrei strongly opposed the regime and its anti-democratic policies. He was a leading proponent of intellectual anti-fascism and actively participated in the anti-fascist resistance during World War II.

After the liberation of Italy in 1945, Calamandrei played an important role in drafting the Italian constitution. He was one of the main authors and defenders of the constitutional project which sanctioned the fundamental principles of democracy, civil rights and fundamental freedoms in Italy. His experience and his democratic vision contributed significantly to the guarantor structure and the balance of powers in the constituent charter.
In the following years, a work of spreading democratic and anti-fascist values, especially among young people, continued. He was recently quoted by the President of the Italian Republic Segio Mattarella precisely for the anniversary of the liberation of Italy:

"If you want to go on pilgrimage to the place where our Constitution was born, go to the mountains where the partisans fell, to the prisons where they were imprisoned, to the fields where they were hanged, wherever an Italian died, to redeem freedom and dignity: go there, young people, in thought, because our Constitution was born there".

Dino Buzzati, writer, and journalist.

Dino Buzzati Traverso, born on October 16, 1906, in San Pellegrino, in the province of Belluno, was an Italian writer and journalist known for his anti-fascist commitment. During the years of the Buzzati regime he openly opposed Mussolini through his writing and journalistic work. His stories for children, published in "Il Corriere dei Piccoli", often contained messages of resistance against fascism and oppression by actively promoting the values of freedom, justice, and tolerance.

As a journalist, Buzzati wrote for Corriere della Sera, one of the leading Italian newspapers of the time. Through his articles he denounced the injustices of the fascist regime and highlighted the abuses of power perpetrated by the government.

During World War II, Buzzati worked as a war correspondent, witnessing the horrors of the conflict, and reporting independent and objective news.

His experience as a war reporter led him to understand even more the destructive and inhumane effects of fascism. After the fall of the Fascist regime, Buzzati continued to explore themes of freedom, oppression, and social criticism through his writing.

His works, such as the novel "The Desert of the Tartars" and the short stories "Seven Floors" and "The Bears' Famous Invasion of Sicily", reflect his fight against injustice and alienation. Dino Buzzati's anti-fascist commitment emerges clearly through his writing and his role as a journalist, in which he sought to denounce oppression and defend the fundamental values of democracy and freedom. His literary legacy and his commitment against fascism remain relevant and significant in the history of Italian literature.

Beppe Fenoglio

Beppe Fenoglio, born on 1 March 1922 in Alba, in the province of Cuneo, was an Italian writer known for his anti-fascist commitment during the Second World War. Fenoglio grew up in an environment of opposition to the fascist regime and was actively involved in the partisan resistance.

During the war, Fenoglio joined the partisan movement and fought against the Nazi occupation. His direct experience in the anti-fascist struggle is reflected in his literary works, which are often characterized by a realistic representation of the Resistance and the denunciation of the injustices of the fascist regime.

Fenoglio wrote several short stories and novels dealing with the theme of the Resistance, such as "Il partigiano Johnny" (1968) and "A private matter" (1963). These works offer a profound analysis of the partisans' internal conflict, their moral challenges and the difficulties associated with the fight against fascism.

Fenoglio's writing is characterized by a dry and direct style, which reflects his personal experience and his determination to address the social and political problems of his time.
Through his prose, Fenoglio highlights the suffering and courage of the partisans, trying to preserve the historical memory of those who opposed the fascist regime. Despite his short

literary career, interrupted by his untimely death in 1963, Beppe Fenoglio's anti-fascist commitment has left a lasting imprint on Italian literature. His works are still considered significant testimonies of the historical period and of the fight against fascism, representing an important expression of resistance and civil commitment.

Renato Gottuso

Renato Guttuso, born December 26, 1912 in Bagheria, Sicily, was a famous Italian painter known for his anti-fascist commitment and his political activism. From his youth, Guttuso displayed a strong contempt for Mussolini's fascist regime.

During the years of fascism, Guttuso joined the anti-fascist movement and openly sided against the regime through his art. His works often denounced the social and political injustices of the time, depicting scenes of poverty, oppression, and protest. One of Guttuso's best-known paintings is "La Vucciria" (1940), which portrays a chaotic and lively market in Palermo. This work is considered a symbolic representation of the resistance of the Sicilian people against the fascist oppression. During the Second World War, Guttuso actively participated in the Italian Resistance, contributing with his works to spread a message of hope and freedom. After the war, he continued to be a fervent advocate of democratic values and social engagement through his painting.

Guttuso was also involved in political activism, joining the Italian Communist Party and becoming one of its most prominent exponents in the field of art. He used his influence and art to promote social justice, workers' rights, and equality. Renato Guttuso's anti-fascist commitment has left a significant mark on the history of art and political activism in Italy.
His works and his commitment continue to be celebrated as an example of courage and social criticism, demonstrating how art can be a powerful tool to denounce oppression and promote change.

Meaningful poems or other poetic arts forms (suggestions for analysis)

Lapide ad ignominia

General Albert Kesselring was the commander of the German occupation forces in Italy between 1943 and 1945. Tried and sentenced to death by the Allies for war crimes (sentence later commuted to life imprisonment due to the intervention of the British government), he was however freed in 1952 for health reasons. He declared that the Italians should be grateful to him and should dedicate a monument to him. He was then answered by one of the most

beloved founding fathers of the Republic, Piero Calamandrei, with this poem in free verse known as "Lapide ad ignominia".

Lo avrai
camerata Kesselring
il monumento che pretendi da noi italiani
ma con che pietra si costruirà
a deciderlo tocca a noi.

Non coi sassi affumicati
dei borghi inermi straziati dal tuo sterminio
non colla terra dei cimiteri
dove i nostri compagni giovinetti
riposano in serenità
non colla neve inviolata delle montagne
che per due inverni ti sfidarono
non colla primavera di queste valli
che ti videro fuggire.

Ma soltanto col silenzio dei torturati
più duro d'ogni macigno
soltanto con la roccia di questo patto
giurato fra uomini liberi
che volontari si adunarono
per dignità e non per odio
decisi a riscattare
la vergogna e il terrore del mondo.

Su queste strade se vorrai tornare
ai nostri posti ci ritroverai
morti e vivi collo stesso impegno
popolo serrato intorno al monumento
che si chiama
ora e sempre
RESISTENZA

25 Aprile 1945 – Dino Buzzati

Dino Buzzati's poem "April 25" celebrates Italy's liberation from fascism and the Nazi invasion. Divided into two sections, the first expresses joy and rebirth after years of conflict, while the second describes what will no longer be experienced: the bombings, the fear, the pain of war. In both sections, happiness prevails as the dominant sentiment, a symbol of hope and the new life that April 25th brought to the Italian people.

25 Aprile 1945
Ecco, la guerra è finita.
Si è fatto silenzio sull'Europa.
E sui mari intorno ricominciano di notte a navigare i lumi.
Dal letto dove sono disteso posso finalmente guardare le stelle.
Come siamo felici.
A metà del pranzo la mamma si è messa improvvisamente a piangere per la gioia,
nessuno era più capace di andare avanti a parlare.
Che da stasera la gente ricominci a essere buona?
Spari di gioia per le vie, finestre accese a sterminio, tutti sono diventati pazzi,
ridono, si abbracciano, i più duri tipi dicono strane parole dimenticate.
Felicità su tutto il mondo è pace!
Infatti quante cose orribili passate per sempre.
Non udremo più misteriosi schianti nella notte che gelano il sangue
e al rombo ansimante dei motori le case non saranno mai più così immobili e nere.
Non arriveranno più piccoli biglietti colorati con sentenze fatali,
Non più al davanzale per ore, mesi, anni, aspettando lui che ritorni.
Non più le Moire lanciate sul mondo a prendere uno qua uno là senza preavviso,
e sentirle perennemente nell'aria, notte e dì capricciose tiranne.
Non più, non più, ecco tutto;
Dio come siamo felici.

Il Partigiano Jhonny – Beppe Fenoglio 1968

"The partisan Johnny" is a novel written by Beppe Fenoglio which tells the story of Johnny, a young farmer who joins the Resistance during the Second World War. The book deals with issues such as political commitment, courage, friendship, and a sense of belonging. Through intense and realistic prose, Fenoglio captures the atmosphere and complexity of the

partisan struggle, exploring the human and moral dynamics that develop in a context of war. Fenoglio highlights the distinction between war and the role of the partisan, underlining the importance of seeking a different life within the war context. The author clearly expresses his political vision centred on the class struggle several times:

"They were the men who had fought with him, who were on his side rather than the opposite. And he was one of them, the humiliating sense of detachment from class had completely liquefied inside him."

Crocifissione – Renato Gottuso

The painting "Crucifixion" by Renato Guttuso, made in 1941, represents an anti-fascist work that denounces the injustices of the regime. The scene of Christ's crucifixion takes on a symbolic meaning of suffering and oppression. The vivid colours and heavy brushstrokes create a dramatic atmosphere, reflecting the oppressive political situation of the time. Guttuso uses the power of the crucifixion to express a message of protest and hope. The painting represents a silent cry of rebellion against the fascist regime and an invitation to fight for freedom. "Crucifixion" bears witness to Guttuso's commitment to addressing social and political injustices, using his art as an instrument of denunciation and resistance against fascism.

Lù 25 Aprile – Emanuele Castrignò

A minor poet of our Apulia, Emanuele Castrinò also recounted the 25th of April. He did it above all through the images passed on to him by his parents, having been born in 1947. The poem dwells on the description of that day, with the American and British soldiers present in the South among the people celebrating.

Lu 25 Aprili

No' si po' scurdà quedda sciurnata
cu l'Itaglia, finarmenti, libbirata,
toppu vint'anni t'amara tittatura,
furnìa lu 'nfiernu e, puru, la turtura.

Li strati spittirràunu ti giùvini, carosi,
vecchi, piccinni, uèmmini e di sposi:
tutti a fistiggiari, cu lacrimi e mbrazzati,
li partigiani nuestri 'nsiem'alli ssurdati.

Farcuni spalangati, bandieri triculori,
pi' quiddi cari fili ca s'hannu fatt'onòri
pi' fari ti l'Itaglia nu paisi libbiratu,
ti fasci e teteschi ca l'èrun'occupatu.

No' chiu' camisi neri ma 'nglisi, americani
ti 'n mienzu ddò passàunu, stringìunu li mani.
Purtàunu caramelli, gingommi, ciucculati,
pi' tutti li piccinni, 'mmassati pi' li strati.

Sobbr'alli carrarmati fiuri jaticàunu,
pi quedda libertà ca tutti sta spittàunu.
Sunàunu campani, mammi ca chiangìunu
pi' tanti fili muerti, mentri cumbattìunu.

Ssurdati curaggiùsi e cu lu cori sanu,
tèssara dignità allu populu Tagliànu.
Mo', pari sia ca ndi l'hamu scirratu
càrciuru e purghi a ci s'è ribbillatu.

Lu fasciu cumandava, facia trimulàri,
fucili, manganieddi facìunu ragiunari.
Mèggghiu cu no' tòrnunu! So' stati tiempi turi,
chini ti suffirenzi, ti lacrimi e duluri !

Lu Vinticinqu Aprili è parti ti la storia,
nisciùnu po' fa finta ch'è persa la mimoria.
No' sèrvunu li curòni nanz'alli monumenti,
na vota all'annu e, po', no' fa' chiù nienti.

Ci osci stamu 'n paci e fommu libbiràti,
crazi alli muerti, firiti e carciaràti,
crazi a tutti quiddi ca fora cunfinati,
mmassàti 'ntra li campi e po' bruŝciati.

Li giùvini ti moni, sti cosi no' li sannu,
pircè parlamu, sulu, pi' na vot'all'annu.
Cè costa, 'na lampa, 'na lacrama, 'nu fiuru,
ca èti crazzi a loru, ci stamu allu sicuru!

CONCLUSIONS

The truth is that the production of artistic resistance in Italy was not particularly significant. Resistance existed in the form of unorganized and always orally transmitted discontent. The intellectuals of the time had to either yield to the force of the regime or expatriate, while among the people there was no real urgency to fight the regime.

The art forms were completely taken over by the fascist dictatorship, aware of the value of propaganda. In the main years of the twenty years there were few and sporadic episodes of resistance, both in the artistic field and in other fields, which remained sadly isolated.

Among these, Gioacchino Gesmundo deserves a special mention, professor from Puglia, from Terlizzi, of history and philosophy in a Roman high school during the 30s and 40s. During the years of fascism he taught his students the values of democracy and freedom, in full opposition to the regime. He managed to never be denounced thanks to the esteem and affection that his students and colleagues had towards him. When the Germans occupied Rome in 1943, the professor decided to join the clandestine resistance, carrying forward the ideals he had passed on to his students.

In 1944 he was arrested and executed together with another Terlizzi priest, Don Pappagallo, accused of protecting and hiding Jewish refugees. The history of the Italian resistance is made up of many people like Giocchino Gesmundo, who in their daily lives continued to spread the ideals of freedom and democracy, waiting for the right moment to rise and resist.