PROMOTER CAIS1515 ASSOCIAÇÃO CULTURAL

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

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poetry of RESISTANCE

PORTUGUESE NATIONAL REPORT

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

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ABOUT CAIS 1515 - ASSOCIAÇÃO CULTURAL

Cais 1515 – Associação Cultural, founded in 2021, in Aveiro, Portugal, aims to design, organize, develop, implement and disseminate cultural, social, artistic and pedagogical projects in the transdisciplinary and intercultural scope; challenge, inform and entertain through socio-cultural projects, with civil society in general; promote activities at a local, national and international level, collaborating with public or private institutions, involving artists and diverse communities, with the following guidelines as priorities: consultancy, curatorship, promotion and production in the field of visual and performing arts, cinema, audiovisual and multimedia, among other artistic intersections, with civil society; promotion of training, workshops, lectures and gatherings of a cultural nature; promote and preserve the cultural memory of the region where it is located, through activities and initiatives in partnership with public and private institutions; create artistic residencies and spaces for cultural and multidisciplinary thought, reflection and enjoyment; constitute and participate in creative networking platforms; edit and distribute artwork and publications in print or digital format; promote shows and other artistic and cultural objects.

Cais 1515 – Associação Cultural has collaborated with several artistic projects, public and private, having as partners and partners several entities and associations in the Region of Aveiro. Based on the previous associative and international experience of each Cais 1515 members, we are certain that the implementation of the present proposal within the scope of European Programs will be very important for the rising of our organization and development of our staff, resulting in relevant impacts at local and European level.

CAIS 1515
ASSOCIAÇÃO CULTURAL

FOREWORD

This national report was made in Esgueira, a parish council of Aveiro, Portugal, with the help of 30 young people, with the ages between 18 and 30 years old, facilitators and teachers from the School Grouping of Esgueira. This national report was made between February and March of 2023, for the Work Package 1 of the CERV project called Poetry of Resistance. This was the first part of an ongoing work package and, of course, will have several findings until August 2023.

In the first meeting we did some ice-breaker games and we presented ourselves to each other. We have discussed a bit about what we think that resistance was during Salazar's dictatorship. We all took it as our homework to find out about the historical context in which the dictatorship began and the context that led to the start of such a harsh regime in Portugal. We also wanted to find out a bit more about the dictatorships in all the partner countries. These were the topics of discussion at the second meeting. In the third meeting, we tried to understand how the dictatorship was carried out, through censorship, laws and procedures. Also at this meeting, we began to address how, at what moments and in what ways the agents of the resistance challenged the regime. The homework for the fourth meeting was more extensive because this meeting would be the one in which we would finish the national report. In this homework we chose the poets we liked best, as well as trying to choose some musicians and other artists that we considered relevant to the theme of the project. At the fourth meeting, the last to conclude the national report, we took stock of the first four working meetings, composed the almost final text of the national report and, at the end, debated what the future work of the Poetry of Resistance project would be. We also decided that we would open up the project so that more people could collaborate.

It was very interesting to be able to do this first project. Most of the participants only had a few references to the Estado Novo from their school days and here they were able to work on the topic without having to think about their grades. We began to discover various relevant personalities in different areas of the Portuguese resistance and we were eager to learn more about our partners' countries. On the following pages you'll find our conclusions from this first Poetry of Resistance report.

Time of solitude and uncertainty
Time of fear and time of betrayal
Time of injustice and vileness
Time of denial

Time of cowardice and time of wrath
Time of masquerade and lie
Time that kills those who denounce it
Time of slavery

Time of conniving without registration
Time of silence and gag
Time where blood has no trace
Time of threat.

Sophia de Mello Breyner[1]

HISTORICAL CONTEXT

How it all began: the early years

In 1910 the establishment of the republican regime, followed the attack and death of the reigning king. From the 5Th of October 1910 until the 28th May 1926 Portugal experienced a troubled period: our first republic, the first to be born during the XX th century.

The republic meant to bring the progress to the country, groundbreaking laws were created to improve working conditions such as the right to strike or the weekly rest on Sunday. Laws on the family were also created, establishing divorce, the protection of illegitimate children and equality between members of the couple, as well as laws on childcare, old age, and poverty. In educational terms, primary and secondary education was reorganized, investment was made in teacher training and the universities of Lisbon and Porto, and higher technical education were created. The biggest concern, the reduction of illiteracy and free primary education, wasn't achieved due to the financial difficulties. The state became secular.

But the national and international situation did not favour the emerging republic: between 1910 and 1926, the country had 8 presidents and 45 governments, some of which lasted a few months. Thus, the 1926 coup d'état was the consequence of post-war instability, public debt, and permanent social unrest: the church wanted to regain its former power; the army and civil servants saw their purchasing power hampered; the workers wanted to see their demands fulfilled, a fact that frightened the most traditional sectors of society.

[1] This poem belongs to a book, first published in 1962, *Livro Sexto*, it contains some of the most significant set of poems written by this poet about dictatorship. We chose it as an epigraph of our report because it summarizes the feelings of the intellectuals forced to silence their ideas for about fifty years.

The Military Dictatorship instituted with promises of order and peace, after May 28, 1926, had the support of conservative forces, the big bourgeoisie and urban middle classes.

Salazar's rise to power

From 1926 to 1928 there was still instability that diminished with the victory of General Carmona as president of the republic and with the choice of Salazar for the ministry of finance. The positive budget he achieved between 1928 and 1932 led to his appointment, in 1932, as head of government.

These government actions shaped his future in politics. Salazar cultivated the image of a serious, austere, and concerned man, sacrificing himself in defence of his homeland. Later, he strengthened the image of the leader, object of worship, symbol of power, unity, and prosperity of Portugal.

With Salazar as undisputed leader, in 1933, a new constitution was promulgated, and the ideological and political foundations of the new regime, Estado *Novo,* were launched: an authoritarian, nationalist, colonial and corporative was born.

This new constitution was inspired by the Italian fascist constitution, adopting the moto “Everything for the nation, nothing against the nation”. The regime exalted national glory and heroes, asserted itself as a colonialist (an inalienable heritage of history), defended the preservation of cultural and artistic traditions, adopted Catholicism as the official religion, valuing the Portuguese way of life. The family came to be assumed as the basis of the organization of the nation.

The National Assembly came to be subordinated to the government and the president of the republic, and the executive concentrated on the figure of the head of the council of ministers. The President of the Council of Ministers although appointed by the President of the Republic had an enormous power: the ability to appoint and dismiss ministers; the superintendence of all public administration; the ability to enact ordinances; the power to countersign all acts of the president of the republic that did not have the force of law without his approval.

Political struggles and parties were seen as obstacles to the order and effectiveness of political action. Consequently, a single party was created to be above individual interests: the *União Nacional*.

Citizens' rights were reduced, freedom of assembly, association and expression was suppressed. The political police PVDE (State Surveillance and Defence Police) was created by decree-law 22992 of August 29, 1933.

From 1936 all civil servants were obliged to take an oath, declaring their acceptance of the social order established by the 1933 constitution and their repudiation of communism and all subversive ideas.

The national labour statute is also published in 1933 and is inspired by the Italian “Carta del Lavoro”. By statute, workers began to group together in national unions overseen by the intermediary state in negotiations with guilds (boss associations).

In 1935, the FNAT (National Foundation for Joy at Work) was created, with the main objectives of guaranteeing the physical, moral, and intellectual development of workers.

In 1936, *Mocidade Portuguesa* was created for children between 7 and 14 years old, attendance at its activities was mandatory. For young men between the ages of 17 and 20, a militia was also created. In 1937, the female Portuguese youth was also created.

Also in 1936, OMEN (work of mothers for national education) was created, whose objectives were to re-educate women, taking them back to their “natural role” in the home.

Without ever referring to fascism in official documents, the Portuguese political system had many points in common with the Italian and German regimes and with the regime about to be born in Spain:

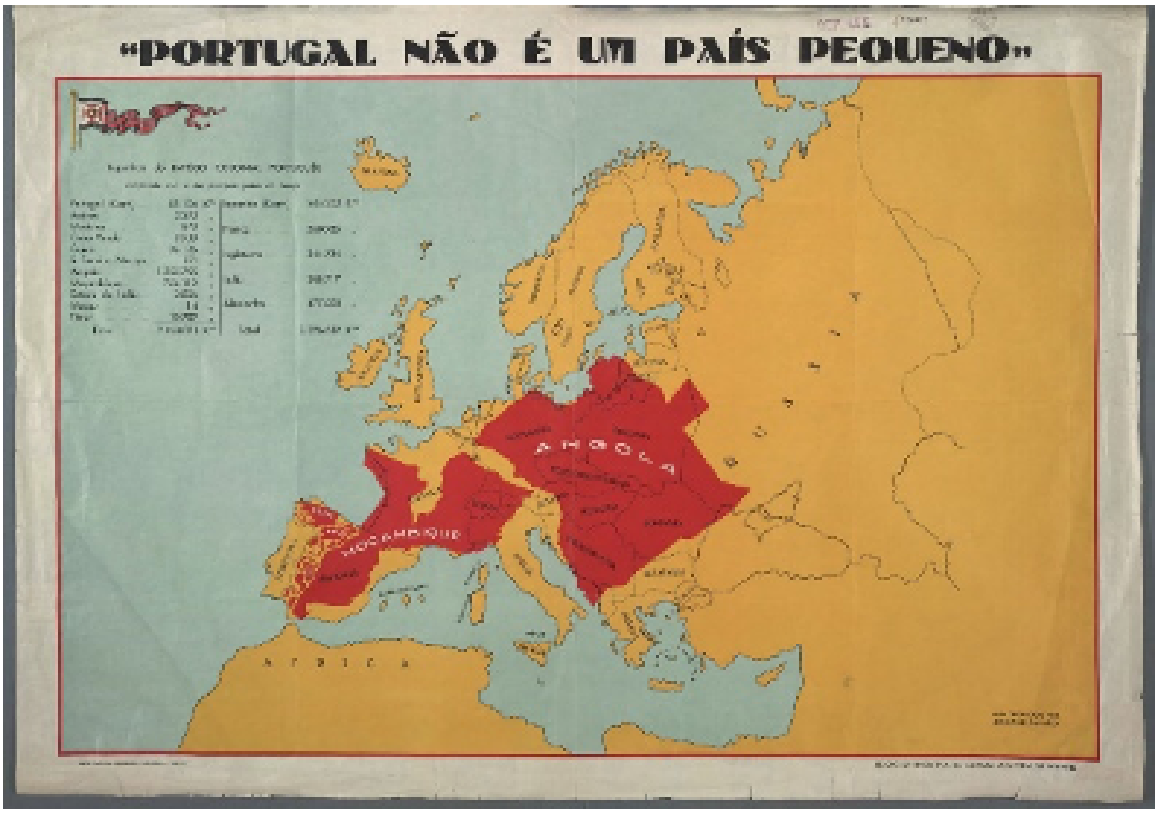
- Strong and authoritarian state;
- Defence of nationalism;
- Existence of a single party;
- Repressive nature of power;
- Control of the ideological formation of citizens;
- Corporate organization of work and society;
- Boss cult;

State interventionism grew progressively, making itself felt in all sectors of citizens' public and private life, accentuated by the existence of censorship and the political police

that violently sanctioned all attempts of independent thinking. We will specifically talk about the censorship mechanisms and the state propaganda machine that intended to standardize thought.

Propaganda and control of ideas during Salazar's regime

The SPN (National Propaganda Secretariat), created in 1933, carried out a vast program to disseminate the work and ideas of the Estado Novo, conceiving a global project in terms of culture. This institution sought to link the image of the chief, the country and the state to tradition, history, the exaltation of the homeland and national values. From the SPN, a propaganda machine is set up capable of effectively resorting to new means of communication, such as the poster, the radio, or the cinema.



In this logic of promoting the country, in 1935, the poster Portugal is not a small country was published. It is intended to enhance the country and colonies by comparing them with European countries.

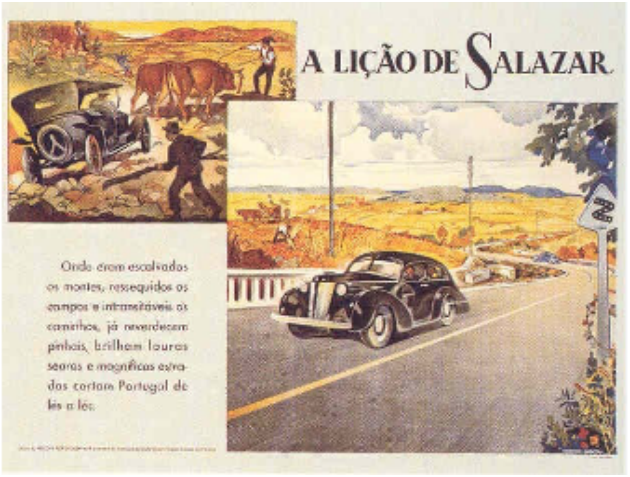
In 1938, commemorating Salazar's ten years in power, a series of posters were published to be commented on by teachers at schools. All praised Salazar's work and the construction of a magnificent country.

Thanks to the financial restoration that began in 1928, state bonds and the Portuguese currency, strong due to the model administration and gold reserves, are today among the most trusted in the world.

Where the fields were bare and the roads were impassable, the pine forests are already green, the golden cornfields shine and magnificent roads cross Portugal from one end to the other.

From the abandonment of public services, and from the ruins, signs of disorder and misery, the new state, at the same time that it builds, revives the historical and artistic heritage of the nation

In contrast to the zero of the armed force to which the parties had reduced it, the new state ensures, in all fields, with the most efficient technical means, the defense of the Nation and the Empire.



With the Corporate New State, an era of dignified work and social justice begins. There were no ports that satisfied the demands of the national economy or that at least served to support the hard work of our fishermen. The Estado Novo is building them, and the largest transatlantic ships in the world can now dock at the docks in Portugal.

In this last poster, by Mendes Barata, stands, in a rural setting, the typical family of Salazarism, a well-off family, poor, working and religious. The family represents all of Salazar's ideals, by presenting a humble, clean house, of poor but happy people.

By taking over the tutelage of the SPN, António Ferro implements the Politics of the Spirit (*Política do Espírito*), which can be understood as a set of actions from the cultural field aimed at re-educating the Portuguese under principles in line with the official Estado Novo ideology. The "spirit policy" therefore intended to develop culture and the arts in Portugal, support artists and combine modernity with national and popular culture.

In 1945, the SPN was renamed the National Information Secretariat (SNI). According to Carla Ribeiro[2] "Politically, however, it clearly assumed a more repressive and coercive facet. The restructuring had given it the powers of control over the press and cultural events that Ferro claimed, bringing together in a single organization, services that until then had had their own and autonomous status. Thus, having already assumed responsibility for the Tourism Services in 1940, it now also concentrated the management of the National Exhibitions Services, the Broadcasting Services, the Press Services – with the registration and license functions for journalists and news agencies and the execution of the former attributions of the General Inspectorate of Spectacles. The latter were crucial and made the organization, in practice, a censor: they allowed it to centralize the supervision and provision of registrations, licenses and visas for any and all artistic manifestations or show house open to the public, therefore, giving it the power to authorize or prohibit the performance of any show; In summary, and as stated, it assumed control, crucial, of the functions related to censorship, which acted over all national cultural production, a function that until then was dependent on the Ministry of the Interior." (pp 22,23).

In 1968, the SNI was transformed into the State Secretariat for Information and Tourism (SEIT) enshrined in Decree-Law 48 686 of November 15 of that year, becoming the public organization responsible for political propaganda, public information, media, tourism, and cultural action.

The SNI began to exercise some of the control over information in Salazar's Portugal because it authorized Portuguese and foreign news agencies to exercise their activity, and authorized foreign journalists to exercise their profession. News agencies and journalists obligatorily reported the information received. Printers were also required to send a copy of each printed book to the SNI before they were circulated.

2 SNI E SEIT (1944-1974): A HISTÓRIA DE UMA INSTITUIÇÃO DO ESTADO NOVO, Projeto de Pós-Doutoramento em História Contemporânea, Relatório Final, FLUP, 2020.

CENSORSHIP

From 1926 onwards, despite no document referring to the existence of censorship and the Diário do Governo publicizing the right of everyone to freely express their thoughts, newspapers began to affix a stamp to their headlines where it could be read: endorsed by the commission of censorship.

On the day the political constitution of the Estado Novo came into force (April 11, 1933), a diploma (22469) was enacted that sanctioned the prior examination of periodicals, leaflets, and posters whenever they referred to matters of a political or political nature. It aimed to prevent the "perversion of public opinion in its function as a social force, materializing it in the annulment of all factors likely to mislead the Portuguese against truth, justice, morality, good administration and the common good." (Article 3).

Also in 1933, a report prepared by the General Directorate of Press Censorship Services, at Salazar's request, proposed that booksellers deliver lists of publications received of "political or social nature and those that affect public morals". From these lists, the "most suspicious" works would be selected and targeted or not by the Censorship Commission. The remaining publications would be authorized to circulate. The General Directorate of Censorship would keep an index of prohibited publications that would work as a tool for police authorities to monitor points of sale. The same document enumerated the principles that censorship should obey.

Subsequent policy and legislation continued to strengthen control of books, through censorship services, field inspection by the political police, but also through making those involved in the processes of editing and marketing books accountable. The editors themselves could request a prior analysis of the works.[3]

A decree in June of that same year established the General Directorate of Censorship Services, reporting to the Ministry of the Interior.

3 Censura literária no Estado Novo. Comunicar Boletim da Assembleia da república. https://app.parlamento.pt/comunicar/Artigo.aspx?ID=1283

In May 1936, legislation was passed expanding the attributions of the General Directorate, which began to authorize and prohibit the founding of periodicals; to control the circulation of books; carrying out daily surveillance and seizure of publications.

The Internal Regulation of the General Directorate of Censorship Services was created in 1938, establishing a headquarters in Lisbon, several regional centers and 22 delegations spread across the continent and islands.

In March 1940, the coordination office for propaganda and information services was created, with the head of government dealing directly with the service directors of the national broadcaster and the national propaganda secretariat.

In 1943, Decree-Law No. 33 015 was published to monitor the activity of publishing companies. This diploma determined in article 2: "whenever any writing is published, edited, republished, sold or distributed any writing harmful to the fundamental principles of the organization of society or harmful to the defence of the higher purposes of the State, the Minister of the Interior may order (...) that Government delegates work with the responsible companies, and at their expense".

In 1944, censorship legally became an organ of political training and propaganda, the General Directorate of Censorship Services was integrated into the National Secretariat for Information and Popular Culture, which continued to be directly dependent on the presidency of the council.

With the rise of Marcelo Caetano to power, in 1968, expectations of change were created. In 1971, the debate on the press law in the National Assembly led a group of Portuguese intellectuals, including the writers Augusto Abelaira, Carlos de Oliveira, Fernando Namora, Ferreira de Castro, José Gomes Ferreira, José Saramago, Maria Lamas, Mário Ventura, Natália Correia and Sophia de Mello Breyner Andresen, denouncing the "repression of all expressions of thought" and demanding "effective freedom of information and expression". Despite the expectations and the growth of opposition in various sectors of society, in practice, the repressive climate of the circulation of books with ideas contrary to the regime was maintained[4].

4 Censura literária no Estado Novo. Comunicar Boletim da Assembleia da república. https://app.parlamento.pt/comunicar/Artigo.aspx?ID=1283

In 1972, the Directorate of Censorship Services was renamed the General Directorate of Information and "censorship" received the designation of "prior examination". Law nº 150/72 provides that articles for publication have one of the following annotations: "authorized", "authorized with cuts", "suspended", "delayed", or "prohibited".

Álvaro Seiça, one of the curators of the exhibition “Prohibited and censored works in the Estado Novo” (exhibit at National Library from march until September 2022) stated that although, during the Estado Novo, there was no prior censorship of books (unlike newspapers), search warrants for bookstores were frequent and systematic seizure. From 1934 to 1974, official censorship produced more than ten thousand reading reports on books by Portuguese, Portuguese speaking, and foreign authors, in original edition or translation, which entered and circulated in national territory.

The Commission of the Black Book on the Fascist Regime[5] stated, in 1984, that during the Salazar/Caetano regime around 3300 works were banned. Hidden and sold only to trusted customers, in certain bookstores it was possible to purchase prohibited books.

Graça Rodrigues[6] refers to a famous case of censorship in the 60s that led to the extinction of the Portuguese Writers' Society was that of Luandino Vieira. In 1965, a jury of writers, on behalf of the Society, awarded the novella prize to the book *Luuanda*. At the time, its author was serving a fourteen-year sentence in Tarrafal prison for having fought alongside the nationalists for the independence of Angola. After the award was awarded, the Society had, in retaliation, its headquarters plundered and ended up being extinguished. No Portuguese newspaper at the time could refer to the attack. (Page 77).

5 The Commission of the Black Book on the Fascist Regime (*Comissão do Livro Negro Sobre o Regime Fascista*) was established in Portugal, in 1977, to investigate the abuses that occurred during the dictatorship.

6 Breve História da censura Literária em Portugal, Biblioteca Breve.

DEFYING THE REGIME

There are many poets who wrote during the Salazar dictatorship, affirming the right to freedom of expression despite the consequences that their writing could bring. Many had their works seized, others were persecuted by the political police or imprisoned, some chose to leave the country. It would be impossible to mention them all, for this reason the choice of authors in the first phase of the investigation was based on the experiences of the participants, 12th grade students, the chosen poets are poets mentioned in the Portuguese syllabus.

Alexandre O'Neill

Alexandre Manuel Vahia de Castro O'Neill de Bulhões was born on December 19, 1924, in Lisbon, and died on August 21, 1986, in the same city. In addition to dedicating himself to poetry, Alexandre O'Neill worked as an advertising technician.

In 1953, he was imprisoned for twenty-one days in the Caxias Prison, for having gone to wait for Maria Lamas, who had returned from the World Peace Congress in Vienna. From that date onwards, it began to be monitored by the PIDE.

In 1958, with the publication of In the Kingdom of Denmark, Alexandre O'Neill was recognized as a poet. We work on some of these poems where O'Neill denounces the absurdity of the totalitarian system, concerned with giving voice to what the government keeps silent, works on themes of fear, distrust among men, submission to a system that imposes a general state of lethargy[7].

A portuguese goodbye (Um adeus português[8]) was devoted to Nora Mitrani for whom he fell in love . Months later, wanting to join her in Paris, O'Neill was called to the PIDE and interrogated. In the poem he wrote: No, you couldn't be stuck with me/to the wheel where I rot/we rot/to this bloody paw that falters/almost meditates/and advances mooing through the tunnel/of an old pain/.

In the same book of poems (In the Kingdom of Denmark, a reference paraphrasing Shakespeare and to the rot felt in the country) he also wrote that "There are words that kiss

7 Ana Ferreira Adão. (Sobre)viver no Estado Novo. Catalonia, 2014, Avatars littéraires de la catastrophe, 15, pp.43-48. ffhal-03639204f

8 **Um adeus português**, No reino da Dinamarca, 1958

us[9] / As if they had a mouth. // [...] Suddenly colored/Between words without color, /Expected and unexpected/Like poetry or love."

Later he said about fear in "The unoriginal poem of fear"(O poema pouco original do medo[10]): It will have eyes where no one can see them/cautious little hands/almost innocent plots/heard not only on the walls/but also on the floor/ceiling/in the murmur of the sewers/and maybe even (caution!) /ears in your ears//[...]Fear will have everything/almost everything/and each one in their own way/we will all end up/almost all of them/rats/Yes/rats".

Jorge de Sena

Poet, fiction writer, playwright and essayist, Jorge Cândido de Sena, born on November 2, 1919 and died on June 4, 1978, was the author of a work marked mainly by humanist reflection on the freedom of Man. Graduated in Civil Engineering at the University of Porto.

During the 50's he was one of the most influential and complex Portuguese poets. He went to Brazil and teached there.In 1965 he transferred to the University of Wisconsin, Madison, in the United States of America, in whose department of Spanish and Portuguese he would be appointed full professor of Portuguese and Brazilian Literature; in 1970, he transferred to the University of California, Santa Barbara, where he was appointed head of the Comparative Literature department and, in 1975, head of the Spanish and Portuguese Department. After the 25th of April, he received several public honors in Portugal.

His poems did not spare the situation in the country. In "l'été au Portugal"[11] a reference to the return for holidays of Portuguese immigrants in France he wrote :" What to expect from here? What do these people/don't expect because they expect without expecting? /What only life and death/consented reports all devours itself and devours their lives?".

Paraphrasing Camões[12] he also said: "This is my beloved homeland. No. /Nor is she happy because she doesn't deserve it. /Not even my beloved, because she's just a stepmother. /Nor my homeland because I don't deserve/the bad luck of having been born there." Camões

9 **Há palavras que nos beijam**, No reino da Dinamarca, 1958

10 **O poema pouco original do medo**, Abandono vigiado,1960

11 **L'été au Portugal**, 1971, "Antologia da Memória Poética da Guerra Colonial"

12 **A Portugal**"Tempo de Peregrinatio ad Loca Infecta (1959-1969)" *in 40 Anos de Servidão*, "A Portugal"(this poem, however was written in 1961)

was also the subject of the poem "Camões addresses to his contemporaries"[13] because he believed:" Words are rotten[14] - from passing / as sordid lies from scoundrels / who use them the other way around as their character. /And the peoples filthy sleepwalking/before the loose evil they live by/the daily peace of injustice.".

Eugénio de Andrade

Portuguese poet, Eugénio de Andrade, pseudonym of José Fontinhas, was born on January 19, 1923, in Fundão, and died on June 13, 2005, in Porto.

In 1947 he joined the civil service, as an employee of the Medical-Social Services, and in 1950 he settled in Porto. He always maintained an independent posture in relation to the various literary movements with which his work coexisted over more than fifty years of poetic activity. During the dictatorship he wrote several collections of poems. We selected "Palavras interditas"[15] Forbidden words where he wrote:" This water hurts me, this air that I breathe, / this solitude of dark stone hurts me, / these nocturnal hands where I squeeze / my broken days around my waist.

Manuel Alegre

Manuel Alegre was born on May 12, 1936, in Águeda. Fought against Salazar's dictatorship and opposed the Colonial War Student of Law at the University of Coimbra, participated in rebellions against the dictatorship; Mobilized in 1962 for the overseas war, he led an attempt to revolt against the colonial war in Angola. Back in Portugal, he collaborated, clandestinely, in actions to fight the regime, being forced to go into exile, from 1964 onwards, in Paris, and later, in Algeria, engaging in resistance initiatives from abroad. and being elected leader of the Patriotic National Liberation Front.

Returning to Portugal, after April 25, 1974, he joined the Socialist Party, becoming a deputy to the Assembly of the Republic in several legislatures.

13 **Camões dirige-se aos seus contemporâneos, *Metamorfoses*, 1963** Jorge de Sena: Camões dirige-se aos seus contemporâneos / Camões addresses his contemporaries (dglab.gov.pt).

14 **Estão podres as palavras** "Conheço o sal.... e outros poemas", 1974.

15 As Palavras Interditas, As Palavras Interditas, 1951

From this poet we have chosen The words (As Palavras[16]) where he speaks about the power of words and speech o stand against dictatorship: “Words so often persecuted / words so often violated / that don't know how to sing kneeling / that don't surrender even if injured”.

We also reflect about “Variations on Alexandre O'Neill's Unoriginal Fear Poem” (Variações sobre o poema pouco original do medo[17]) , the poet says :”The rats invaded the city/populated the houses the rats gnawed/the people's hearts. /Each man has a mouse in his soul. /In the street the rats gnawed life. /It is forbidden not to be a mouse. ”Trova do Vento que passa”[18], “Ballad of the passing wind”, was set to music by Adriano Correia de Oliveira[19] and became a Coimbra fado :”I ask the passing wind / news from my country / and the wind silences misfortune / the wind tells me nothing. // [...] Even on the saddest night/in times of servitude/there is always someone who resists/there is always someone who says no.”

Ruy Belo

Doctorate in Canon Law from the University of S. Tomás de Aquino, in Rome, and a degree in Romance Philology and Law from the University of Lisbon, he taught in secondary education and was a lecturer in Portuguese at the University of Madrid. He was literary director of a publishing house; editor-in-chief of Rumo magazine; Deputy Director of the Book Selection Service of the Ministry of National Education; research fellow at the Calouste Gulbenkian Foundation; translator of numerous French authors and contributor to various periodicals. Died early in 1978.

In the preface of the book, published in 1973, “O país possível “(the possible country), from which we analyzed some poems he wrote.” It is a new book, in short, because this one, like no other book of mine, undoubtedly presides over a thematic unity: that of the malaise of a man who, throughout his life, has paid dearly the price for being born in Portugal; the problematic of a conscience that suffers from the contradictions of the society in which it lives and of a man who has several pasts behind him and lives several lives simultaneously and who intensely self-destructs; who slowly commits suicide because that society destroys and murders him and censors him and censorship settles in his own conscience.”

16 As palavras, O canto e as armas, 1967

17 Variações sobre o poema pouco original do medo, A Praça da Canção, 1965

18 Trova do vento que passa, A praça da canção, 1965

19 https://www.youtube.com/watch?v=McRqaiBmIT4

In “The future Portugal” (“Portugal futuro”[20]) he states: “The future Portugal is a country/where the pure bird is possible/and on the black asphalt roadbed/children will draw in chalk”. In the same book he characterizes the country in "Portugal Sacro Profano”[21] as a country” without eyes and without a mouth”. Conformism and passivity appeared before in the poem “Death at noon” (Morte ao meio-dia[22]), when he said “nothing happens in my country” because “People are farsighted, shut up and that's all / The mouth is for eating and for keeping closed “.

Miguel Torga

Pseudonym of Adolfo Correia da Rocha and author of a vast and varied literary production, he was born in S. Martinho de Anta, Vila Real, on August 12, 1907, and died in Coimbra, on January 17, 1995.

After having worked in Brazil, between the ages of 13 and 18 (an experience that would later be evoked in the series of autobiographically inspired novels "Creation of the World”), Adolfo Correia da Rocha returned to Portugal, earning a degree in Medicine. During his university studies, in Coimbra, he became acquainted with the group of writers who would found Presença.

His rebellion during the Salazar dictatorship led to the seizure and interdiction of several works, as well as the ban on leaving the country and the raising of obstacles to the exercise of his professional activity.

Twice proposed for the Nobel Prize in Literature (1960 and 1978), his work and personality constituted a cultural reference at national and international level.

It was very difficult to choose only some poems of this poet , because he wrote about the very soul of free will. We chose “to the poets“ (Aos Poetas[23]) where he compares the poets to cicadas and their work to bring joy and dignity to men “It's us / The human cicadas!” . He also complains about the absence of freedom and the presence of fear in the poem “Dies “Irae”[24]: It feels like singing, but nobody sings./It feels like crying, but nobody cries./A ghost raises/A hand

20 **O Portugal futuro** *Homem de Palavra(s)*, 1970

21 **Portugal sacro profano**, *Homem de Palavra(s)*, 1970

22 Morte ao meio-dia “Boca Bilingue"1966, “País Possível" (1973)

23 **Aos poetas, Odes, 1946**

24 **Dies irae, Cântico do Homem, 1950**

of fear over our hour. /[...]Oh! curse of the times we live in,/Grave with chiseled bars,/That let us see the life we don't have/" And he states in the poem "Conquest" ("Conquista"[25]) I'm not free, like life itself/ consents it. /But my fierce/Stubbornness/Is to break day by day/A fetter from the chain.

Zeca Afonso

Poet, singer and composer, José Manuel Cerqueira Afonso dos Santos was born on August 2, 1929, in Aveiro, and died on February 23, 1987, in Setúbal.

He studied, in Coimbra, at the Lyceum D. João III and then enrolled in the Historical-Philosophical Sciences course at the Faculty of Letters in that city, becoming noted for his interpretations of the typical fado from Coimbra - not only for the quality of his voice but for the originality that he lent to his interpretations.

In 1955, he began a small career as a secondary school teacher and taught in high schools and colleges in Portugal. Six years later, he left for Mozambique where he would teach again.

Most of Zeca Afonso's themes integrate, as a voice of resistance, the imagination of a people who, during the dictatorship, memorized and sang the revolting verses of "Vampiros" or " Grândola, Vila Morena", his anthem of utopia and liberation. Despite being awarded three consecutive times (1969, 1970 and 1971) with an official prize, his production would be banned from the media, given its undesirable content for the regime.

From the time spent in the colonies a song was forbidden "Boy from the Black Quarter" ("Menino do Bairro negro"[26]) denouncing racism and the miserable living conditions of black people in the colonies "Bad-dressed boy/A new day is coming/Only those who can sing/Turn around too//Black neighbourhood black/Black neighbourhood/Where there is no bread/There is no peace"

About the actions of PIDE, the dictatorship police he sang "The vampires" ("Os vampiros"[27]): "Everywhere / Vampires arrive / They land in buildings / They land on the

25 **Conquista, Cântico do Homem, 1950**

26 **Menino do bairro negro (1963) https://www.youtube.com/watch?v=A_fRemms0uY**

27 **Os vampiros,1963, https://www.youtube.com/watch?v=8ur7ne3SWwc**

sidewalks / They carry in their wombs / Ancient remains / But nothing holds them / To their finished lives //[...] They eat everything / They eat everything / They eat everything / And leave nothing".

On May 17, 1964, Zeca was invited to perform at the Sociedade Música Fraternidade Operária Grandolense (SMFOG). Impressed, after a few days he wrote Grândola, which was first published in 1967 in the book "Cantares de José Afonso". In 1971, he recorded, in France with José Mário Branco, Francisco Fanhais and Mário Correia (Bóris), the album "Cantigas de Maio", which included "Grândola, Vila Morena"[28]. On March 29, 1974, "Grândola, Vila Morena" was sung at the end of the first Encontro da Canção Portuguesa, at the Lisbon Coliseum. Censorship had banned other themes by José Afonso, such as "Girl with sad eyes" or "Death went out to the street", but "Grândola" escaped the blue pencil.

At 00:20 on the 25th of April 1974. "Grândola, Vila Morena" was played on the program "Limite" broadcast by Rádio Renascença. It was the password for the definitive start of the operations of the Movement of the Armed Forces:" Grândola, Vila Morena/Land of fraternity/The people rule the most/Within you, city".

Natália Correia

Poet, fiction writer, drama author and essayist, born in 1923 and died in 1993, born in the Azores, a remarkable figure in contemporary Portuguese culture and literature,

Many of her books were censored and banned. In 1965, the publication of the "Anthology of Portuguese erotic and satirical poetry", a set of poems she selected, was suspended. The author is called by the PIDE and from that moment on she is constantly under surveillance. Several of his books are banned. The widely known poem "Complaint of young souls censored[29] is part of the book Found Dimension ("Dimensão Encontrada"), from which we extracted a stanza: "We have ghosts so polite / That we fall asleep on their shoulder / we are empty, depopulated / of characters of astonishment". The whole poem speaks of a country of appearances where one cannot be truly happy.

28 Grândola, Vila Morena, 1964, https://www.youtube.com/watch?v=gaLWqy4e7ls

29 **Queixa das almas jovens censuradas** Dimensão Encontrada, 1957, music by José Mário Branco https://www.youtube.com/watch?v=e7adFDo1Dyw

Sophia de Mello Breyner

Poet and fiction writer, born on November 6, 1919, born in Porto, attended the Classical Philology course at the University of Lisbon.

His name is linked to the Cadernos de Poesia project, having collaborated alongside names such as Jorge de Sena, David Mourão-Ferreira, Ruy Cinatti, António Ramos Rosa, among others, during the 40s and 50s, in several publications, such as Round Table and Tree. As a translator, her work has received several literary awards.

She was linked to anti-fascist movements from an early age, having been a notorious activist against the Salazar regime: she supported, with her husband, the candidacy of General Humberto Delgado; subscribed to the "Manifesto of the 101", a document authored by a group of Catholic activists against the colonial war and the Catholic Church's support for the Salazar Government's policy; founded and integrated the National Commission for the Support of Political Prisoners; and, after the 25th of April, she was a Deputy to the Constituent Assembly. His support for the Timorese cause has always been public.

Sophia de Mello Breyner Andresen died on July 2, 2004, in Lisbon, and her body was transferred to the National Pantheon precisely 10 years later, on July 2, 2014.

From The sixth book ("livro sexto") we have chosen" Data" that is the epigraph of our report and "the sensible people" ("As pessoas sensíveis"[30]) where the poet denounces ironically the exploitation of the people: "Money smells poor and smells / The clothes on your body / Those clothes / That after the rain dried on your body / Because they had no other / Money smells poor and smells / The clothes/ That after sweating was not washed / Because they had no other//«In the sweat of your face you will earn your bread»/That is how it was imposed on us/And not:/«In the sweat of others you will earn your bread»/[...] Forgive them Lord/Because they know what they do.".

Ary dos Santos

Portuguese poet and reciter, he was born on December 7, 1937, and died on January 18, 1984. Throughout his life he carried out various professional activities, from salesman to publicity technician. As an author, he made his debut with Liturgia do Sangue, in 1963, although

30 As Pessoas Sensíveis, Livro Sexto, 1962

his name is revealed mainly through poems written for songs, mainly satirical and interventional, and for fado, domains in which he operated a profound renovation, betting on the possibility of making to pass, through music, to the general public, compositions where, in an exalted and passionate tone, social satire coexists with lyrical rapture.

From this poet we selected The Shoes (Os Sapatos[31]) where he denounces his disgust for the situation of Portugal:" I put the loafers of my time on my feet / and trample the legendary path of my ancestors. /Today, I'm the one who spends the storm in cafes/when I vomit India into the washroom." He does it again in Cork (A Cortiça[32]):" It is necessary to say what happens/in my country of salt/there are people who get cold/from sun to sun/from bad to bad. /It is necessary to say what happens/in my country of salt.) In 1973 the poem of the song Bullfight (Tourada[33]) inexplicably escaped the censorship, the song won the European festival song context in Portugal and represented our country in Europe.

With banderillas of hope / we chased away the beast / we are in the square / of Spring. // We're going to take the world/by the horns of doom/and make sadness/grace.

CONCLUSIONS

During the forty-eight years of dictatorship many where those who wrote, defying the laws and risking their lives in the process The poets we spoke about are a small percentage of these women and men. We sincerely hope that by remembering these poets we shall engage young people in Knowing many more and creating opportunities for new democratic achievements based on common European history.

31 Os sapatos, "Adereços, Endereços", 1965

32 A cortiça, "Insofrimento in Sofrimento", 1969

33 Tourada https://www.youtube.com/watch?v=LbZLQjrB0No

FOR FUTURE WORK

Resistance in Portugal has an endless history. There have been many artists who, in one way or another, have challenged the regime and put themselves at risk for a greater good: democracy, freedom and equality.

Over the next few work packages, we'll be showing you the women and men who fought for April 25 (the date of freedom in Portugal).

As Luís Sttau Monteiro wrote in 1961, "Fortunately, there is moonlight" ("Felizmente, Há Luar", in Portuguese). 2023 marked the date on which Portugal has lived more years in democracy than in dictatorship and 2024 our country celebrates the 50th anniversary of April 25, 1974. However, now more than ever, we all need to remember what dictatorship was and how much our ancestors suffered to guarantee us freedom and democracy. That's what we all want to do with Poetry of Resistance.

"Look closely! Wipe your eyes in the glare of that fire
and open your souls to what it teaches us!
Even the night was made for you to see
it through to the end...

Fortunately - fortunately there is moonlight!"

"Felizmente, Há Luar!" - Luís Sttau Monteiro (1961)

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