

poetry of RESISTANCE

TRANSNATIONAL REPORT

CERV • Project n° 101090114

Work Package 1: Research and Reflect

ABOUT THE ORGANIZATIONS

CAIS 1515



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.

EUROSUD



EUROSUD

Mobilità Giovanile Internazionale

The aim of the organisation is to facilitate the communitarian European integration, and promote the knowledge of European culture among the young people, in particular, and of all the citizens, in general. We aim to improve the quality of life 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.

GLOBERS



GLOBERS is a peer-run social organization focused on institutional capacity-building for individuals and through local training programs, workshops, learning journeys as well as creation of partnerships with other institutions, providing a platform for the

exchange of experiences.

Globers still is a young social start-up, but the organization is delighted to count with 3 expert members with more than a decade experience in Youth in Action, Erasmus+, Euromed and other international projects. In our office 3 employees' work daily to design local and international programs. The office staff is responsible of defining the general strategy, setting goals for executive management, including succession planning but also implementing and coordinating various projects. We count with 7 highly qualified multipliers in social development topics -as most of them are trainers or youth leaders- as regional collaborators.

IRMI



INSTITUTE for
ROMA and
MINORITIES
INCLUSION

Institute for Roma and Minority strives for a society where the targeted young people enjoy equal access to opportunities regardless of their ethnicity, have a voice in their community and society, whose needs are tackled by the institutions that have a direct impact in their daily lives.

Our vision is based on universal standards and practices of the civil society. The mission is to empower minority and Roma people for the challenges they face supporting them with various formal and non-formal activities that enable them to become active citizens influencing policies that are in their interest.

FOREWORD

This transnational report was made in a hybrid meeting (transnational meeting online and all the national participants together in a meeting) with the help of 84 young people, with the ages between 18 and 30 years old, facilitators, teachers and project coordinators from the organizations.

This transnational report was made between July and August of 2023, for the Work Package 1 of the CERV project called Poetry of Resistance. This was one part of an ongoing work package and, of course, will have several findings until August 2023.

All of the partners of this project have been meeting every 15 days since January to make sure that everything is according to plan and to share the main results of the meetings and talks that were held with the young people that are taking part of this project.

HISTORICAL CONTEXT

First, they came for the socialists, and I did not speak out—because I was not a socialist.

Then they came for the trade unionists, and I did not speak out—because I was not a trade unionist.

Then they came for the Jews, and I did not speak out—because I was not a Jew.

Then they came for me—and there was no one left to speak for me.

Martin Niemöller¹

In 1918 an armistice was signed to put an end to the War that would end all Wars. The face of Europe had changed, more than ten million soldiers died, and more than twenty million were wounded; about thirteen million civilians also perished from starvation, disease, military action, and massacres. Countries were devastated. Peace was desired by all, but the signing of the Treaty of Versailles, the following year, and the creation of the League of Nations did not put an end to the existing malaise, as proven in the following years.

From 1920, in Europe, several authoritarian regimes were installed; first in Hungary then in Austria. 1922 was the year of Mussolini's rise to power in Italy; in 1923 the Spaniard Primo de Rivera came to power; 1926 marked the end of the first republic in Portugal and the beginning of a military dictatorship, two years later Salazar joined the government. Military coups also took place in Turkey, Greece, Yugoslavia, Albania, and Romania. In 1933 Hitler became Chancellor of Germany.

The factors that contributed to the implantation of these regimes were related to the revolutionary waves that were felt. The parties that defended nationalism and order, against Marxism, rose in popular preference. The reaction was more intense in countries where the democratic tradition was recent and even greater in those who felt humiliated by the peace conditions supported by treaties signed after the first world war.

The 1929 crisis aggravated the situation, bringing unemployment and financial instability to many European countries. Liberalism, individual freedoms, the division of power, parliamentarism, multipartyism were causes of the weakening of political power, national cohesion, and generators of instability. Emerging parties took advantage of this situation. The

¹ <https://encyclopedia.ushmm.org/content/en/article/martin-niemoeller-first-they-came-for-the-socialists>

idea was emphasized that the state should be strong and centralized and that its authority should prevail over individual rights and freedoms.

The figure of the chief as an unquestionable leader is imposed, he becomes the providential man who holds all the power in his hands, he is the interpreter of the national will and must be followed blindly.

The cult of the chief has the same characteristics in the countries whose totalitarian regimes we studied: mass gatherings and promotion of a sense of identity and unity, indoctrination, and massive propaganda; large demonstrations and use of symbology that gave a grandiose meaning to the nation and the chief.

Hitler remained in power for twelve years, Mussolini for twenty-one, their regimes ended with the end of the second world war. However, Francoism prevailed in Spain for 36 years (up till 1975) and the Estado Novo remained in Portugal for 48 years (until 1974).

During the first phase of our work, we studied the conditions that led to the rise of dictatorship leaders in our four countries, we have studied some of the mechanisms that allowed the control of dissident ideas. Then we reflected upon the role of literature and especially poetry as a challenge to these regimes.

ITALY

CENSORSHIP

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.

On November 25, 1926, the new Legge di Difesa dello Stato (State Defense Law) instituted a Tribunale Speciale (Special Court) to try those who were accused of being "enemies of the State" and sentence them to prison terms or even to death.

In 1926 Consolidated Law on Public Safety was issued 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".

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.

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.

Censorship also affected the world of theatre, a central propaganda tool despite the crisis experienced because of the cinema.

MECHANISMS OF CONTROL

In 1927, OVRA, Organizzazione per la Vigilanza e la Repressione dell'Antifascismo (Organization for Vigilance and Repression of Anti-Fascism) was founded.

The most well-known of these organizations was the Gioventù Italiana del Littorio (Italian Youth of the Lictor), commonly known as the Balilla.

Another important fascist youth organization in Italy was the Opera Nazionale Balilla (ONB), which was founded in 1933 and was open to both boys and girls. The ONB aimed to inculcate fascist values in Italian youth and prepare them for future roles as leaders in the fascist state. "Giovinezza" was the fascist song sung throughout schools, and at rallies.

“Opera Nazionale Dopolavoro” Association established with r.d.l. 582/1 May 1925, to promote the establishment and coordination of institutions capable of physically and spiritually elevating intellectual and manual workers in the hours free from work; it unified and absorbed all the cultural and sports associations that arose before the affirmation of the fascist regime; placed under the direct authority of the head of government, presided over in the center by the party secretary and on the periphery by the federal secretaries, it was an instrument of political penetration among the masses².

GERMANY

In July 1932 nazi party became the largest party in the Reichstag and on January 30, 1933, Adolf Hitler was appointed chancellor of Germany.

February 28, 1933, President Hindenburg, at Hitler’s urging, issued two emergency decrees, their titles— “For the Defence of Nation and State” and “To Combat Treason against the German Nation and Treasonable Activities”—reveal how Hitler used the fire to further his own goals. The two decrees suspended, until further notice, every part of the constitution that protected personal freedoms.

On March 21, 1933, a new law was promulgated making a crime to speak out against the new government or criticize its leaders. This law is known as Known as the Malicious Practices Act. Those who were accused of “gossiping” or “making fun” of government officials could be arrested and sent to prison or a concentration camp.

Throughout the spring and early summer of 1933, the Nazis used the new laws to frighten and intimidate Germans.

From 30 June 1934 to 2 July 1934 took place the night of long Knives, over 150 people were murdered and hundreds more were arrested. Hitler ordered these executions to consolidate his power On July 3, the Reich Cabinet issued a law legalizing those murders. On September 15, 1935, the Nuremberg laws legitimized the persecution of Jews and the prohibition of liaison between Germans and Jews with the Reich Citizenship Law; the Law for the Protection of German Blood and German Honor.

² <https://www.treccani.it/enciclopedia/opera-nazionale-dopolavoro/>

On 8 and 9 November 1938 Kristallnacht pogroms occurred all over Germany.

On March 13, 1933, Hitler established the [Ministry of Public Enlightenment and Propaganda](#). He appointed Goebbels as his minister.

On May 10, 1933, during the [burning](#) of “un-German” books in Berlin Goebbels proclaimed the “cleaning of the German spirit” in front of Humboldt University. Other nationwide [book burning](#) ceremonies were organized, throwing into the flames the works of writers as [Bertolt Brecht](#), [Thomas Mann](#), [Erich Maria Remarque](#), and the texts of Jewish authors.

MECHANISMS OF CONTROL

The Nazi Party wanted to increase their influence and reach with Germany’s youth for boys and girls (Deutsches Jungvolk, Jungmädelbund, Bund Deutscher Mädel, Hitlerjugend) Gemeinschaft *Kraft durch Freude* (‘Strength Through Joy’) was an institution created in November 1933 as a tool to promote the advantages of [Nazism](#) to the German people.

The Gestapo (German secret state police) used unorthodox methods throughout Germany to identify and arrest political opponents and others who refused to obey laws and policies of the Nazi regime.

The Reich Chamber of Culture (Reichskulturkammer) was established by law on 22 September 1933 All creative artists had to be a member of one of the sections for literature, the press, music, film, theatre, radio, or the fine arts.

PORTUGAL

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.

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.

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 1972, the Directorate of Censorship Services was renamed the General Directorate of Information and "censorship" received the designation of "prior examination". Law n° 150/72 provides that articles for publication have one of the following annotations: "authorized", "authorized with cuts", "suspended", "delayed", or "prohibited".

MECHANISMS OF CONTROL

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. In 1945, the SPN was renamed the National Information Secretariat (SNI) clearly assuming a more repressive and coercive facet. 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.

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.

The political police PVDE (State Surveillance and Defence Police) was created by decree-law 22992 of August 29, 1933. Later the name changed to PIDE (Polícia Internacional e de Defesa do Estado) International and State Defense. This political police was responsible for the repression of all forms of opposition to the Estado Novo political regime.

SPAIN

During civil war the press was published the press law (April 1938), inspired by the fascist models of Germany and Italy. The first article is very explicit: "The organization, surveillance and control of the national institution of the periodical press is the responsibility of the State." Shortly after, the order of April 29, 1938, was approved in order to monitor the publication of pamphlets, books and other printed matter, both by national and foreign authors.

MECHANISMS OF CONTROL

Censorship was exercised from the National Propaganda Delegation "which would intervene in the editorial plans that all editors must send, taking care, fundamentally, of three aspects: orthodoxy, morality and political rigor." The ecclesiastical hierarchy actively collaborated in this official control, which also took care of orthodoxy in education at all levels. It was not until 1960 that the poems of Rafael Alberti, Federico Garc a Lorca, Miguel Hern andez and other poets who had flatly declared themselves republican or anti-fascist could be published. On the other hand, those who continued in Spain after the war, such as Gabriel Celaya or Blas de Otero, and who cultivated social poetry, sometimes had to choose between silence or publishing abroad³

As in other countries there were mechanisms of indoctrination such as Auxilio Social (social assistance), Frente de Juventudes (Youth Front) and Secci n Femenina (Women's Section).

The Obra Sindical Educaci n y Descanso was founded on December 14, 1939. The organization was in charge of the leisure and relaxation of the workers, counting for its purposes on a network of cultural centers, sports facilities (including the "Union Parks") and residential cities. Throughout its history, EyD built hostels and residences where workers could spend the summer cheaply. For their part, the so-called "Education and Rest Homes" were in charge of promoting culture, entertainment, health or sports among workers.

³ https://cvc.cervantes.es/ensenanza/biblioteca_ele/aepe/pdf/boletin_17_10_77/boletin_17_10_77_03.pdf

The General Directorate of Security (DGS) was a Spanish agency under the Ministry of the Interior and responsible for public order policy throughout the national territory of Spain. After the Spanish Civil War ended, the organization increased its role in controlling public order during the Franco dictatorship, becoming one of the main springs of Franco's repression.

DEFYING THE REGIME: POETS & SHORT BIOGRAPHIES

ITALY

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 defence 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 Sergio 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 Guttuso

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".

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.

Il Partigiano Johnny – 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 Guttuso

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 Castrignò 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.

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, Giocchino 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.

GERMANY

Reinhold Schneider, 1903 - 1958

Reinhold Schneider is born in Baden-Baden. After his parents lose their property, he becomes a clerk in 1921. He gives up his job in 1928 and devotes himself completely to working as a writer. From the mid-1930s on his writing shows a strong religious influence. His historical works are understood as a protest the National Socialist regime. When Schneider is no longer allowed to publish from 1940 on, his widely read works in which he describes the present as the “advent of the apocalypse” and as a “catastrophe”, can now only be privately printed or illegally duplicated. In 1945 Schneider is charged with “preparing to commit high treason” because a Wehrmacht chaplain uses a collection of Schneider’s sonnets in his ministry work. However, the death sentence anticipated for Schneider is averted by the end of the war.

Jens Mungard, 1885 - 1940

"I won't write [...] hymns to Hitler," Jens Mungard told a friend. The poet, linguistics scholar, and farmer lived in poverty on the island of Sylt. He wrote poems and plays in the local

Friesian language. Mungard was convinced that Friesian culture should remain independent of German influences. He maintained contact with writers in the Netherlands in the hope of preserving a community for all Friesians. Mungard was placed in "protective custody" for the first time in 1935, on the grounds of "severely damaging the reputation of the German Reich abroad." He was banned from writing in 1938 because he was considered "nationally unreliable." Jens Mungard was not deterred. He was therefore arrested again in March of 1939 and imprisoned in Sachsenhausen concentration camp, where he perished on February 13, 1940.

Friedrich "Fritz" Georg Jünger, 1898 – 1977

He was a German writer and lawyer. He wrote poetry, [cultural criticism](#) and novels. He was the younger brother of [Ernst Jünger](#).

The younger brother of [Ernst Jünger](#), he volunteered for military service in 1916 and was seriously wounded in the [Battle of Langemarck](#). After the [First World War](#) he studied [law](#) and [cameralism](#) at the universities of [Leipzig](#) and [Halle-Wittenberg](#). After moving to Berlin, he and his brother became involved with the [nationalist](#) magazine [Widerstand](#) and the people around it such as [Friedrich Hielscher](#) and [Ernst Niekisch](#).

His stance against [National Socialism](#) is explicit in the poem "Der Mohn", published in the collection *Gedichte* (1934), and he was interrogated by the [Gestapo](#) because of it. He was interrogated again in 1937 when Niekisch was arrested.

Werner Bergengruen, 1892 - 1964

He was a [Baltic German novelist](#) and [poet](#). He was nominated for the [Nobel Prize in Literature](#).

Bergengruen started writing novels and short stories in 1923 and decided to become a full-time writer in 1927. The [Nazis'](#) rise to power led him to write more political works. His most successful novel, *Der Großtyrann und das Gericht* (The Grand Tyrant and the Judgment), published in 1935, was often seen as a clear allegory on Germany's political situation. In 1937 he was expelled from the [Reichsschrifttumskammer](#) for being unfit to contribute to German culture. Although Bergengruen was politically conservative, his Catholicism—as well as the fact that his wife was of partly Jewish heritage—contributed to his alienation from the Nazi regime.

Emil Erich Kastner, 1899 – 1974

He was a German writer, poet, screenwriter and [satirist](#), known primarily for his humorous, socially astute poems and for children's books including [Emil and the Detectives](#) . He was nominated for the [Nobel Prize in Literature](#) in six separate years.

In the autumn of 1928, he published his best-known children's book, [Emil und die Detektive](#), illustrated by [Walter Trier](#). The book sold two million copies in Germany alone and has since been translated into 59 languages.

Kastner was a [pacifist](#) and wrote for children because of his belief in the regenerative powers of youth. He was opposed to the [Nazi](#) regime but did not go into exile. He wanted to be able to witness events.

The [Gestapo](#) interrogated Kastner several times, the national writers' guild expelled him, and the Nazis burned his books as "contrary to the German spirit" during the [book burnings](#) of 10 May 1933, instigated by [Joseph Goebbels](#). Kastner witnessed the event in person and later wrote about it. He was denied membership of the new Nazi-controlled national writers' guild, *Reichsverband deutscher Schriftsteller* (RDS), because of what the "culturally [Bolshevist](#) attitude in his writings prior to 1933."

In 1944, Kastner's home in Berlin was destroyed during a bombing raid. In 1945, he fled from Berlin to avoid the Soviet assault on the city. He had also received a warning that the [SS](#) planned to kill him and other Nazi opponents before arrival of the Soviets.

Berthold Brecht, 1898 – 1956

He was a German [theatre practitioner](#), playwright, and poet. He had his first successes as a playwright in Munich and moved to Berlin in 1924, where he wrote [The Threepenny Opera](#) with [Kurt Weill](#) and began a life-long collaboration with the composer [Hanns Eisler](#). Influenced by [Marxist](#) thought during this period, he wrote didactic [Lehrstucke](#) and became a leading theoretician of [epic theatre](#) .

During the [Nazi Germany](#) period, Brecht fled his home country, first to Scandinavia, and during [World War II](#) to the United States. He returned to [East Berlin](#) after the war, where he established the theatre company [Berliner Ensemble](#) with his wife, actress [Helene Weigel](#).

Gertrud Kolmar, 1894–1943

Gertrud Kolmar was a German-Jewish poet. She published three collections of poetry during her lifetime, primarily detailing the experiences of women as mothers, childless women, lovers, mourners, travelers, and the persecuted. In 1943, Kolmar was deported to Auschwitz and died there.

Kolmar's experiences of isolation and loneliness as a woman and Jew are expressed vividly in the poetry she wrote during the time of growing antisemitism.

Nelly Leonie Sachs, 1891–1970

Born in Berlin in 1891 he and her mother fled to Stockholm in 1940. Her writing in exile bear witness to the victims of the Holocaust. After her father's death in 1930, Sachs lived with her mother and became an active member of the Berlin Jüdischer Kulturbund (Jewish Cultural Society) where she gave poetry readings along with Gertrud Kolmar. As antisemitism was growing, she was interrogated by the Gestapo and her apartment was ransacked. In Sachs's poem *Als der große Schrecken kam* (When the Great Terror Came), the narrator is silenced by horror like a fish, a "fish with its deathly side/turned upward" (*O The Chimneys*).

Sachs's 1947 poetry collection *In den Wohnungen des Todes* (In the Dwellings of Death) is made up of early testimonial poems that focus on the suffering of jews

Ricarda Huch, 1864 – 1947

She was a German intellectual, an historian, and the author of many works of European history, she also wrote [novels](#), [poems](#), and a play. She was nominated for the [Nobel Prize in Literature](#) seven times.

When the [Nazis](#) seized power in 1933, she resigned in protest from the Prussian Academy of Arts. Huch and other members of the academy had in March 1933 received a letter from the president of the Prussian Academy of Arts, [Max von Schillings](#), asking them to

sign a declaration declaring their loyalty to the new government, Huch refused to sign. She continued her work as an historian during the second World War. The poetic anthology *Herbstfeuer*, published by the publishing house Insel, in 1944, in commemoration of the eightieth anniversary of its author, brings together 63 poems in which Ricarda Huch expresses the feeling of pain and destruction in the context of war and the Nazi yoke, but also seeks to feed signs of hope in better days, this was his last lyrical work.

PORTUGAL

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 lethargy⁴.

A portuguese goodbye (*Um adeus português*⁵) 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

⁴ Ana Ferreira Adão. (Sobre)viver no Estado Novo. Catalonia, 2014, Avatars littéraires de la catastrophe, 15, pp.43-48. fffhal-03639204f

⁵ *Um adeus português*, No reino da Dinamarca, 1958

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 us⁶ / 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 medo⁷): 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 Candido 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 taught 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'ete au Portugal"⁸ 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?"

⁶ Ha palavras que nos beijam, No reino da Dinamarca, 1958

⁷ O poema pouco original do medo, Abandono vigiado, 1960

⁸ L'ete au Portugal, 1971, "Antologia da Memoria Poetica da Guerra Colonial"

Paraphrasing Camões⁹ 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 was also the subject of the poem “Camões addresses to his contemporaries”¹⁰ because he believed:” Words are rotten¹¹ - 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”¹² 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.

⁹ A Portugal “Tempo de Peregrinatio ad Loca Infecta (1959-1969)” in *40 Anos de Servidão*, “A Portugal” (this poem, however was written in 1961)

¹⁰ Camões dirige-se aos seus contemporâneos, *Metamorfoses*, 1963
[Jorge de Sena: Camões dirige-se aos seus contemporâneos / Camões addresses his contemporaries \(dglab.gov.pt\)](http://dglab.gov.pt).

¹¹ Estão podres as palavras “Conheço o sal.... e outros poemas”, 1974.

¹² As Palavras Interditas, *As Palavras Interditas*, 1951

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

From this poet we have chosen The words (As Palavras¹³) where he speaks about the power of words and speech to 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 medo¹⁴), 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 passa¹⁵, Ballad of the passing wind, was set to music by Adriano Correia de Oliveira¹⁶ 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 analysed 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

¹³ As palavras, O canto e as armas, 1967

¹⁴ Variações sobre o poema pouco original do medo, A Praça da Canção, 1965

¹⁵ Trova do vento que passa, A praça da canção, 1965

¹⁶ <https://www.youtube.com/watch?v=McRqaiBmIT4>

intensely self-destructs; who slowly commits suicide because that society destroys and murders him and censors him and censorship settles in his own conscience.”

In “The future Portugal” (“Portugal futuro”¹⁷) 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”¹⁸ as a country “without eyes and without a mouth”. Conformism and passivity appeared before in the poem “Death at noon” (*Morte ao meio-dia*¹⁹), 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*²⁰) 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

¹⁷ O Portugal futuro *Homem de Palavra(s)*, 1970

¹⁸ Portugal sacro profano, *Homem de Palavra(s)*, 1970

¹⁹ *Morte ao meio-dia* “Boca Bilingue” 1966, “País Possível” (1973)

²⁰ *Aos poetas*, Odes, 1946

complains about the absence of freedom and the presence of fear in the poem “Dies “Irae”²¹:It feels like singing, but nobody sings. /It feels like crying, but nobody cries. /A ghost raises/A hand 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”²²)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”²³) 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”.

²¹ Dies irae, Cântico do Homem, 1950

²² Conquista, Cântico do Homem, 1950

²³ Menino do bairro negro (1963) https://www.youtube.com/watch?v=A_fRemms0uY

About the actions of PIDE, the dictatorship police he sang “The vampires” (“Os vampiros”²⁴): “Everywhere / Vampires arrive / They land in buildings / They land on the 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*”²⁵. 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*”²⁶ 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*

²⁴ Os vampiros, 1963, <https://www.youtube.com/watch?v=8ur7ne3SWwc>

²⁵ *Grândola, Vila Morena*, 1964, <https://www.youtube.com/watch?v=gaLWqy4e7ls>

²⁶ *Queixa das almas jovens censuradas Dimensão Encontrada*, 1957, music by José Mário Branco <https://www.youtube.com/watch?v=e7adFDo1Dyw>

are empty, depopulated / of characters of astonishment”. The whole poem speaks of a country of appearances where one cannot be truly happy.

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”²⁷) 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 what they do.”

²⁷ As Pessoas Sensíveis, Livro Sexto, 1962

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 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 sapatos²⁸)* 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 cortiça²⁹)*: "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 (Tourada³⁰)* 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.

CONCLUSION

During the forty-eight years of dictatorship many were 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.

²⁸ Os sapatos, "Adereços, Endereços", 1965

²⁹ A cortiça, "Insofrimento in Sofrimento", 1969

³⁰ Tourada, <https://www.youtube.com/watch?v=LbZLQjrB0No>

SPAIN

The poetry of resistance during Franco’s dictatorship was characterized by its political and social themes, as well as its opposition to the regime’s ideology. The poets who wrote during this period were not only concerned with expressing their personal experiences and emotions, but also with using their art to challenge the oppressive regime and to call for a more just and democratic society.

Federico Garc a Lorca

One of the most significant poets of this period was Federico Garc a Lorca, whose poetry was marked by its emotional intensity, its lyricism, and its social and political themes. Lorca’s poetry was deeply influenced by the social and political upheavals of his time, and he was a committed member of the Republican cause during the Spanish Civil War. Lorca was also openly gay, and his sexuality was an important theme in his poetry, which often explored the complexities of desire and the struggle for personal freedom.

Lorca was a prolific poet, playwright, and essayist who is widely regarded as one of the greatest writers of the 20th century. He was born in Granada in 1898 and grew up in a family of intellectuals and artists. Lorca was openly gay, and his sexuality was a source of controversy throughout his life. In 1936, at the outbreak of the Spanish Civil War, Lorca was arrested by the Francoist forces and executed by firing squad. His death was a tragedy for Spanish literature and culture, and it served as a powerful symbol of the brutality of Franco’s regime.

Lorca’s poetry was deeply rooted in the traditions of Spanish literature and culture. He was particularly interested in the folklore and mythology of Andalusia, and he often incorporated these elements into his work. Lorca’s poetry was also characterized by its intense emotional power, its use of vivid imagery, and its innovative use of language. His work often dealt with themes of love, death, and the natural world, and it frequently employed surreal and dreamlike imagery.

Lorca was also deeply engaged with the political and social issues of his time. He was a committed anti-fascist and a staunch defender of democracy and human rights. His poetry often dealt with themes of social injustice and inequality, and he frequently used his writing as a means of political protest. One of his most famous works, the poem “Lament for Ignacio

Sánchez Mejías,” is a powerful elegy for a bullfighter who was killed in the ring. The poem uses the imagery of the bullfight to comment on the larger issues of violence, death, and sacrifice in Spanish society.

Antonio Machado

Another important poet of the period was Antonio Machado, whose poetry was marked by its simplicity, its clarity, and its deep engagement with social and political issues. Machado’s poetry was deeply influenced by the political and social changes that were taking place in Spain, and he was a committed socialist who believed in the power of poetry to effect social change. Machado’s poetry often explored themes of social injustice, poverty, and the struggle for personal freedom, and his work was deeply influential on the Spanish literary scene.

Miguel Hernández

Other poets of the period included Miguel Hernández, who was deeply influenced by Lorca and who wrote passionate and politically engaged poetry that celebrated the struggle of the Spanish people against fascism. Hernández’s poetry was characterized by its emotional intensity, its lyrical beauty, and its passionate engagement with social and political issues. Another important poet of the period was Blas de Otero, whose poetry was marked by its engagement with social and political issues, as well as its experimentation with language and form.

Blas de Otero

Another notable poet of the resistance during Franco’s dictatorship was Blas de Otero. Otero was born in Bilbao in 1916 and grew up in a working-class family. He began writing poetry in the 1930s, and his work was heavily influenced by his experiences of poverty, social inequality, and political oppression. Otero’s poetry was characterized by its directness, its clarity, and its use of everyday language. His work often dealt with themes of social injustice, political struggle, and the human condition.

Otero was a committed socialist and a fierce critic of the Francoist regime. His poetry was often explicitly political, and he used his writing as a means of social and political protest. One of his most famous works, the poem “Pido la paz y la palabra” (I Demand Peace and Words), is a powerful call for freedom and democracy in Spain. The poem was written in 1955,

at a time when political repression in Spain was at its height, and it became an anthem of the anti-fascist resistance.

The poetry of resistance during Franco's dictatorship was not limited to established poets like Lorca and Otero. Many young poets who were just beginning their careers during this period also played a significant role in the fight against fascism. These poets, many of whom were affiliated with the literary group known as the Generation of 1950, were often characterized by their experimentation with form and language, as well as their engagement with social and political issues.

José Agustín Goytisolo

One of the most important poets of this generation was José Agustín Goytisolo. Goytisolo was born in Barcelona in 1928 and began writing poetry in the 1950s. His work was characterized by its use of free verse, its engagement with social and political issues, and its innovative use of language. Goytisolo's poetry often dealt with themes of social injustice, political oppression, and the struggle for freedom and democracy. Goytisolo was also a committed anti-fascist, and his poetry frequently served as a means of political protest. One of his most famous works, the poem "Palabras para Julia" (Words for Julia), was written in 1969 and became an anthem of the anti-fascist resistance. The poem is a powerful call for freedom, democracy, and social justice, and it was widely circulated among activists and political dissidents.

Claudio Rodríguez

Another notable poet of the Generation of 1950 was Claudio Rodríguez. Rodríguez was born in Zamora in 1934 and began writing poetry in the 1950s. His work was characterized by its use of traditional forms, its engagement with nature and the natural world, and its meditative quality. Rodríguez's poetry often dealt with themes of beauty, spirituality, and the search for meaning in a world of political and social turmoil.

Despite the different styles and themes of the poets of the resistance, they were united by a common goal: to resist the Francoist regime and to fight for freedom, democracy, and human rights. Their poetry served as a means of political protest and social critique, and it became a powerful symbol of resistance and hope during a dark period in Spanish history.

Another notable aspect of the poetry of resistance during Franco's dictatorship in Spain is its intersection with feminist and LGBTQ+ movements. While the Franco regime sought to enforce strict gender roles and to suppress any expression of non-heteronormative identities, many poets of the resistance challenged these norms through their writing.

Carmen Conde

One example is the work of the feminist poet Carmen Conde. Conde's poetry celebrated the experiences and perspectives of women and critiqued the gendered violence and oppression that was prevalent in Spanish society under Franco. Her work helped to pave the way for the feminist movement in Spain, which gained momentum in the years following Franco's death.

Jaime Gil de Biedma

Similarly, the work of the gay poet Jaime Gil de Biedma challenged the rigid gender and sexual norms enforced by the Franco regime. Gil de Biedma's poetry was characterized by its exploration of homoerotic desire and its critique of heteronormative social norms. His work served as an important source of inspiration for LGBTQ+ activists in Spain and around the world.

The intersection of the poetry of resistance with feminist and LGBTQ+ movements highlight the power of art to challenge dominant social norms and to give voice to marginalized communities. The poets of the resistance were committed to using their writing as a means of social critique and political protest, and their work helped to pave the way for the emergence of feminist and LGBTQ+ movements in Spain and around the world.

In recent years, there has been a renewed interest in the intersection of the poetry of resistance with feminist and LGBTQ+ movements. Many contemporary writers and artists have been inspired by the work of these poets and have continued to use their art as a means of political protest and social critique.

Overall, the poetry of resistance during Franco's dictatorship in Spain was a vital means of political protest and social critique. The poets of the resistance were united in their commitment to fighting fascism and to promoting freedom, democracy, and human rights.

Their work continues to inspire us today and serves as a powerful reminder of the importance of art in shaping the cultural and political landscape of our societies.

Literary reference in Catalonia

Similarly, the work of the Catalan poet Joan Brossa celebrated the culture and language of Catalonia, which was also targeted by the Franco regime. Brossa's poetry was characterized by its use of experimental forms and its engagement with the culture and language of Catalonia.

The poetry of resistance also played an important role in the transition to democracy in Spain in the 1970s. After Franco's death in 1975, Spain underwent a period of political transition, and the poetry of the resistance played an important role in shaping the cultural and political landscape of the country. Many of the poets of the resistance, including Blas de Otero and Claudio Rodríguez, continued to write and to speak out against injustice and oppression during this period, and their work helped to pave the way for the establishment of a democratic government in Spain.

In recent years, there has been a renewed interest in the poetry of resistance and its role in shaping the cultural and political landscape of Spain. Many contemporary writers and artists have been inspired by the work of the poets of the resistance, and their work continues to resonate with audiences around the world.

FINAL WORDS

We ended the first phase of our project by concluding on the common characteristics of the situations that triggered the texts we analyzed.

The legislation that limited freedom of expression, as well as all other individual freedoms, led to the departure abroad of many intellectuals who continued to denounce and write. Others preferred to remain subjected to the limitations imposed on them, eluding censorship with encoded texts or publishing clandestinely.

The PIDE in Portugal, the DGS in Spain, the OVRA in Italy and the Gestapo in Germany consciously fulfilled their mission, but neither their action, nor the oppressive force of the regimes, nor the propaganda to which peoples were subjected managed to erase the individual voices of those we now reread and study.

Were these voices decisive for the fall of the regimes? No, but probably its existence made a difference. In silenced countries, the voices that were heard had the ability to raise spirits.

In a Europe that sees hate speech on the rise, it is good that the examples of the past lead to rethinking the present and improving the future. This is the strength of the written word; it remains as a testimony and makes one reflect.

FOR FUTURE WORK

It is true that the far right has been growing in our countries. This, now as before, is due to the crises we are experiencing. Our generation is facing serious housing crises, a lack of job opportunities in the areas they dream of working in, discredit in political forces, the rise of new conflicts, among many others.

It is up to all of us to remember what our ancestors lived through so that we don't feel, as they did, what dictatorial regimes are capable of doing.

Culture and artists do not bring down regimes, nor do they prevent them from being born. However, poets of resistance help us to be aware of the importance of democracy, freedom of expression and living with all opinions.

Culture and artists help us to better understand others and the problems they suffer. Above all, they help us to empathize more and create a greater sense of unity. Now more than ever, it's time to come together and show that love grows with closeness and empathy.

For future work, we will try to figure out the best ways to bring young people together, always with the poetry of resistance as a unifying element in the work of these partners.

*When I am dead, bury me
In my beloved Ukraine,
My tomb upon a grave mound high
Amid the spreading plain,
So that the fields, the boundless steppes,
The Dnieper's plunging shore
My eyes could see, my ears could hear
The mighty river roar.
When from Ukraine the Dnieper bears
Into the deep blue sea
The blood of foes ... then will I leave
These hills and fertile fields –
I'll leave them all and fly away
To the abode of God,
And then I'll pray But until that day
I know nothing of God.
Oh bury me, then rise ye up
And break your heavy chains
And water with the tyrants' blood
The freedom you have gained.
And in the great new family,
The family of the free,
With softly spoken, kindly word
Remember also me.*

“Testament”, Taras Shevchenko
translated by John Weir, 1961

The poem "Testament", written on December 25, 1845, is a plea for the liberation of the Ukrainian people from slavery. Taras Shevchenko, its author, is one of the greatest Ukrainian poets. "Testament" has also been translated into more than 150 languages and has been used as an important piece in artistic resistance movements.