CERV · PROJECT Nº 101090114 · POETRY OF RESISTANCE

poetry of RESISTANCE

WORK PACKAGE 1
RESEARCH AND REFLECT

EVENT DESCRIPTION SHEET

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FOREWORD

This event description sheet was made with the help of 84 young people, with the ages between 18 and 30 years old. Together, these youngsters made several findings about the dictatorships from their countries and about the artistic resistance movements that helped oust those regimes and build democracy. Now we pass the word on to them, to find out everything they've discovered about what Poetry of Resistance is.

Project Coordinators words

We've been asked several times what Poetry of Resistance means to us. We've always found it difficult to answer because we've never felt what it's like to resist in times when we can't speak freely and where our thoughts are conditioned. We know many stories from our grandparents, our parents, our uncles and their friends, but it always seemed like they were talking about a very distant past.

We were forced to study these subjects at school and some of us never felt particularly interested in the subject, because we were focused on knowing enough to be able to pass the grade and not on understanding how we arrived at this time, where freedom and equality are taken for granted.

Now that we are living in increasingly uncertain times, where disinformation is becoming more and more constant and where fear, extremism and war are beginning to ravage Europe, we realize that if we don't unite with one voice, we could run the risk of seeing history leap from books to everyday life.

We believe in democracy and freedom. We want democracy and freedom. That's why, when we were challenged with this project, we felt that the transformative power of art could be relevant in helping us realize that we have to take a good look at the past in order to build a prosperous future for our Europe.

Welcome to Poetry of Resistance.

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HISTORICAL CONTEXT

In this chapter we will briefly summarize the historical context in our countries, with some other data that we think is relevant in order to initially understand what led to the dictatorial movements in our countries and in other European countries.

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HISTORICAL CONTEXT

From 1920, in Europe, several authoritarian regimes were installed:

HUNGARY, 1920	Kingdom of Hungary restored. The “Horthy Era” is known by it’s nationalist character
The First Austrian Republic lasted until 1922 when Chancellor Engelbert Dollfuss, using what he called the "self-disconnection of parliament" (Selbstausschaltung des Parlaments), established an autocratic regime that tended towards Italian fascism.	**AUSTRIA, 1922**
ITALY, 1922	Mussolini rise to power in Italy.
Primo de Rivera rise to power in Spain.	**SPAIN, 1923**
PORTUGAL, 1926	1926 marked 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	**DIFFERENT COUNTRIES, 1928**
GERMANY, 1933	Hitler became Chancellor of Germany

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, emerging parties took advantage of this situation. People believed 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.

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HISTORICAL CONTEXT

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.

HOW MANY YEARS DID DICTATORSHIPS LAST IN OUR COUNTRIES?

ITALY
Benito Mussolini

Start: 1922 | End: 1943
21 years

Start: 1933 | End: 1945
12 years

GERMANY
Adolf Hitler

SPAIN
Francisco Franco

Start: 1939 | End: 1975
36 years

Start: 1928 | End: 1974
48 years

PORTUGAL
António Salazar

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FACTS ABOUT THE AUTHORITARIAN REGIMES

Having made the first contribution, we decided to explore our countries, with some of the main facts about the creation of authoritarian regimes and their mechanisms of operation.

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FACTS ABOUT THE AUTHORITARIAN REGIMES

GERMANY

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

· February 28, 1933, two emergency decrees: “For the Defence of Nation and State” and “To Combat Treason against the German Nation and Treasonable Activities suspended, every part of the constitution that protected personal freedoms.

· On March 13, 1933, Hitler established the Ministry of Public Enlightenment and Propaganda. He appointed Goebbels as his minister.

· On March 21, 1933, a new law was promulgated making a crime to speak out against the new government or criticize its leaders.

· On May 10, 1933, occurred the burning of “un-German” books in Berlin and all over german cities.

· 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.

· 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.

· On September 15, 1935, the Nuremberg laws legitimized the persecution of Jews and the prohibition of liaison between Germans and Jews.

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

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FACTS ABOUT THE AUTHORITARIAN REGIMES

ITALY

· In 1922 Mussolini led a coalition of fascist leaders to Rome and forced the king to yield the government. Mussolini was appointed prime minister. By 1925 he had dismantled Italy's democratic government and, acting as a dictator, declared himself 'Il Duce'.

· From the establishment of the regime in 1922, the repression of freedoms took place. On 31 December 1925 the law n. 2307 on the press which established censorship.

· On November 25, 1926, the new Legge di Difesa dello Stato (State Defense Law) instituted a Tribunale Speciale (Special Court) for the dissidents.

· In 1926 Consolidated Law on Public Safety was issued it established laws on everything wrote, in 1928 total control of the press arrived.

· In 1930 all books that contained references to Marxist ideology were then forbidden to the public, Censorship also affected the world of theatre, a central propaganda tool despite the crisis experienced because of the cinema.

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

· 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.

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FACTS ABOUT THE AUTHORITARIAN REGIMES

PORTUGAL

· Although Salazar started in 1928, he funded the Estado Novo ("New State") in 1933. The authoritarian, right-wing government controlled Portugal's social, economic, cultural and political life from 1933 to 1974.

· On April 11, 1933, a diploma was enacted that sanctioned the prior examination of periodicals, leaflets, and posters whenever they referred to matters of a political or political nature.

· The SPN (National Propaganda Secretariat), created in 1933, carried out a vast program to disseminate the work and ideas of the Estado Novo. In 1945, the SPN was renamed the National Information Secretariat (SNI) clearly assuming a more repressive and coercive facet.

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

· 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 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.

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FACTS ABOUT THE AUTHORITARIAN REGIMES

PORTUGAL

· In 1943, Decree-Law No. 33 015 was published to monitor the activity of publishing companies.

· 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 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".

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FACTS ABOUT THE AUTHORITARIAN REGIMES

SPAIN

· The general and dictator Francisco Franco (1892-1975) ruled over Spain from 1939 until his death. He rose to power during the bloody Spanish Civil War when, with the help of Nazi Germany and Fascist Italy, his Nationalist forces overthrew the democratically elected Second Republic. Adopting the title of “El Caudillo” (The Leader), Franco persecuted political opponents, repressed the culture and language of Spain’s Basque and Catalan regions, censured the media and otherwise exerted absolute control over the country. Some of these restrictions gradually eased as Franco got older, and upon his death the country transitioned to democracy.

· 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.

· Censorship was exercised from the National Propaganda Delegation. The ecclesiastical hierarchy actively collaborated in this official control, which also took care of orthodoxy in education at all levels.

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

· 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.

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RESISTANCE ACTS DURING THE REGIME

We have a long job ahead of us, through five different work packages to study the resistance and the ways in which it was carried out. However, we thought it best to show some of the first results of the resistance movements, before talking about poetry and the poets who helped during the most troubled periods in our countries' history.

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RESISTANCE ACTS DURING THE REGIME

ITALY

· After September 1943, partisan Resistance groups were active throughout northern and much of central Italy. Many were young men fleeing Mussolini's attempts to conscript them. Many were recruited, organized, and armed by the anti-Fascist parties.

· The CLN - National Liberation Committee, representing all national antifascist groups, was at the head of the Resistance. Partisan groups gradually grew in strength and expertise regardless of the harsh repression carried out by the Germans and the fascists, who did not hesitate to harm civilians to put an end to their support to the partisans. They carried out retaliation massacres everywhere (Fosse Ardeatine, Monte Sole, S. Anna Stazzema, etc.), leading to more than 14,000 victims.

· In the autumn of 1944, when the advance of the Allied forces was forced to a stop on the Gothic line, which ran across the Appennini mountains, partisan units had to endure a very challenging winter, waiting until April for the Allies to advance further. In April, finally, partisan units were the first ones to set the most important cities in Northern Italy free, establishing the first democratic local governments.

· At the end of the war, among all those involved in the Resistance, more than 185,000 were officially acknowledged as partisan fighters, 35,000 of whom were women.

· The Resistance movement suffered nearly 29,000 casualties, including 683 women.

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RESISTANCE ACTS DURING THE REGIME

GERMANY

· Despite the high risk of being caught by police with the help of their many informers, some individuals and groups attempted to resist Nazism even in Germany. Socialists, Communists, trade unionists, and others clandestinely wrote, printed, and distributed anti-Nazi literature. Many of these rebels were arrested and imprisoned in concentration camps.

· The White Rose movement was founded in June 1942 by Hans Scholl, a 24-year-old medical student at the University of Munich, his 22-year-old sister Sophie, and 24-year-old Christoph Probst. They distributed anti-Nazi leaflets and painted slogans like "Freedom!" and "Down with Hitler!" on walls of the university. In February 1943, Hans and Sophie Scholl were caught distributing leaflets and arrested. Together with their friend Christoph, they were executed four days later. Hans's last words were "Long live freedom!"

· The Edelweiss Pirates were an alternative type of resistance group. They were made up of a loose group of working-class teenagers who worked at mills and factories while other kids were at school. They didn't do anything especially violent at first. Mostly, they spent their time going on subversive co-ed camping trips and occasionally beating up a Hitler Youth patrol. Before the war, the Edelweiss Pirates were nothing more than a pest to the order of the Hitler Youth and the Nazi regime. However, once war broke out, the groups started escalating. Many Edelweiss Pirates began participating in organized resistance movements against the Nazis.

· Leipzig meuten translated literally to mean the "packs" of Leipzig. the youth movements born in the industrial city were descendants of social-democratic and communist children's groups. After these groups were banned and replaced with the Hitler Youth, small, loosely organized groups began to form, mainly within the working class.

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RESISTANCE ACTS DURING THE REGIME

GERMANY

· The Swing Youth

Resistance to the Nazis was not always scrappy and violent. This was the case with many upper-class teenagers labeled as Swingjugend or “swing youth” by the Nazis. Their name was based on their favorite music, swing or big band music, which the Nazis despised and deposed. The wealthy teenagers who composed the Swing Youth, however, did not stop listening to swing, nor did they give up their idolization of Anglo-American culture. Nazis saw Jazz music as intrinsically un-Aryan, as it was often written and performed by Black people. This baffled the Nazi authorities, striking them as subversive to their ideals.

PORTUGAL

· From 1926 until 1943 the resistance was weak, disorganized, and violent. There were rebellions in 1934 and 1935. In 1938, a group of anarcho-syndicalists attempted to assassinate Salazar, as he was heading to mass, but he managed to escape unharmed.

· In 1943, the National Anti-Fascist Unity Movement (MUNAF) was born, a clandestine political organization, which became the MUD in 1945.

· Opponents participated in the presidential elections of 1949 (Norton de Matos), 1951 (Quintão Meireles) and 1958 (Humberto Delgado) defending democratization.

· One of the most famous acts that the opposition carried out abroad was the capture of the "Paquete Santa Maria" (1961) by Henrique Galvão, a friend and ally of Delgado. This act caught the attention of the world.

· With the beginning of the colonial war in 1961, opposition grew increasingly wider.

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RESISTANCE ACTS DURING THE REGIME

PORTUGAL

· From the 1960s onwards, university students began to oppose the regime and one of the main conflicts was the Academic Crisis of 1962. This crisis began in February 1962, when the Government banned Student Day celebrations.

· It is in this environment that the Armed Revolutionary Action (ARA), supported and created by the PCP, and the Revolutionary Brigades (BR) revealed themselves as an important form of resistance against the Portuguese colonial system, carrying out armed, non-terrorist actions, mainly against logistics. of the colonial war.

· The Armed Forces Movement (MFA), whose main objectives were to democratize the country and end the colonial war, took power in 1974 to Democratize, Decolonize and Develop (the three "D"s of its program).

· The ranks of the Resistance were not just made up of men. Many women fought against the Estado Novo in hiding, in prisons, in factories, in universities, in social movements, in cooperatives. They did so while fighting the battle against what society imposed on them, against a previously defined and limiting gender role.

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RESISTANCE ACTS DURING THE REGIME

SPAIN

· The Maquis Basque: were Spanish guerrillas who waged an irregular warfare against the Francoist dictatorship within Spain following the Republican defeat in the Spanish Civil War until the early 1960s, carrying out sabotage, robberies (to help fund guerrilla activity) and assassinations of Francoists as well as contributing to the fight against Nazi Germany and the Vichy regime in France during World War II.

· Euskadi Ta Azkatasuna (ETA), whose name means Basque Homeland and Freedom, emerged in the 1960s as a student resistance movement that radically opposed the military dictatorship of General Francisco Franco.

· Under Franco's regime, the Basque language was banned, local culture was suppressed, and Basque intellectuals were imprisoned and tortured for their cultural and political positions.

· There was great resistance to Franco in the Basque Country.

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POETS, AUTHORS AND THEIR WORKS

Although we don't want to talk about all the poets and their work right now, we've chosen a few authors by country to kick off what will be our work with Poetry of Resistance.

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POETS, AUTHORS AND THEIR WORKS

ITALY

We chose four authors from Italy who played an important role in the fight for democracy and freedom.

PIETRO CALAMANDREI

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.

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.

"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".

The poem that we chose from Calamandrei is "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".

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POETS, AUTHORS AND THEIR WORKS

Lo avrai
camerata Kesselring
il monumento che pretendi da noi italiani
ma con che pietra si costruirà
a deciderlo tocca a noi.
Non coi sassi affumicati
dei borghi inermi straziati dal tuo sterminio
non colla terra dei cimiteri
dove i nostri compagni giovinetti
riposano in serenità
non colla neve inviolata delle montagne
che per due inverni ti sfidarono
non colla primavera di queste valli
che ti videro fuggire.
Ma soltanto col silenzio del torturati
più duro d'ogni macigno
soltanto con la roccia di questo patto
giurato fra uomini liberi
che volontari si adunarono
per dignità e non per odio
decisi a riscattare
la vergogna e il terrore del mondo.
Su queste strade se vorrai tornare
ai nostri posti ci ritroverai
morti e vivi collo stesso impegno
popolo serrato intorno al monumento
che si chiama
ora e sempre
RESISTENZA.

Lapide ad ignominia, 1952, Pietro Calamandrei

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POETS, AUTHORS AND THEIR WORKS

DINO BUZZATI

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.

We chose “25 Aprile 1945” poem.

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.

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POETS, AUTHORS AND THEIR WORKS

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

25 Aprile 1945 , Dino Buzzati

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POETS, AUTHORS AND THEIR WORKS

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.

We chose his work “Il Partigiano Jhonny”

"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.”

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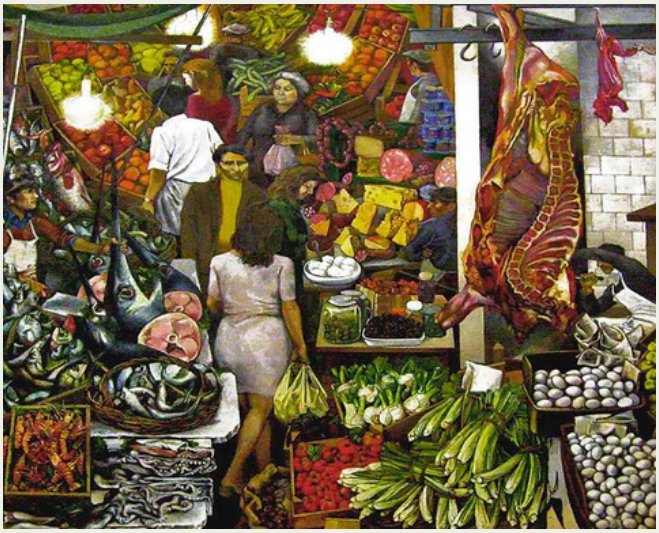
POETS, AUTHORS AND THEIR WORKS

RENATO GOTTUSO

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

During the years of fascism, Guttuso joined the anti-fascist movement and openly sided against the regime through his art. His works often denounced the social and political injustices of the time, depicting scenes of poverty, oppression, and protest. One of Guttuso's best-known paintings is "La Vucciria" (1940).



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POETS, AUTHORS AND THEIR WORKS

RENATO GOTTUSO

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.

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POETS, AUTHORS AND THEIR WORKS

GERMANY

We chose three authors from Germany who played an important role in the fight for democracy and freedom.

BERTHOLD BRECHT

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 Lehrstücke 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.

From this poet we chose “The Neighbour” (der Nachbar)

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I am the neighbour.
The one who turned him in.
We don't want an agitator
here in our building.
When we hung out the swastika,
He didn't hang one out.
When we asked him why he didn't,
He asked us if we had any room in our little apartment
Where we live with four children, for a flag pole.
When we told him that we believed in the future,
He laughed.
We didn't like that they beat him up
In the stairwell. And tore up his jacket, too.
They shouldn't have done that.
None of us have a lot of jackets.
At least he is gone now, and the building is quiet.
We have enough worries, so
It's important to at least have peace and quiet.
Of course we see how some folks
Look the other way, when they meet us.
But those who took him away, say
That we did the right thing. "

"the neighbour" (der Nachbar), Bertold Brecht

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NELLY LEONIE SACHS

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

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.

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.

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POETS, AUTHORS AND THEIR WORKS

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, 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 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.

The poem that we chose is "O poema pouco original do medo".

O medo vai ter tudo
pernas
ambulâncias
e o luxo blindado
de alguns automóveis
Vai ter olhos onde ninguém o veja
mãozinhas cautelosas
enredos quase inocentes
ouvidos não só nas paredes
mas também no chão
no tecto
no murmúrio dos esgotos
e talvez até (cautela!)
ouvidos nos teus ouvidos.

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O medo vai ter tudo
fantasmas na ópera
sessões contínuas de espiritismo
milagres
cortejos
frases corajosas
meninas exemplares
seguras casas de penhor
maliciosas casas de passe
conferências várias
congressos muitos
ótimos empregos
poemas originais
e poemas como este
projetos altamente porcos
heróis
(o medo vai ter heróis!)
costureiras reais e irreais
operários
(assim assim)
escriturários
(muitos)
intelectuais
(o que se sabe)
a tua voz talvez
talvez a minha
com a certeza a deles.

Vai ter capitais
países
suspeitas como toda a gente
muitíssimos amigos
beijos
namorados esverdeados
amantes silenciosos
ardentes
e angustiados.

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Ah o medo vai ter tudo
tudo
(Penso no que o medo vai ter
e tenho medo
que é justamente
o que o medo quer).

O medo vai ter tudo
quase tudo
e cada um por seu caminho
havemos todos de chegar
quase todos
a ratos.

O Poema Pouco Original do Medo, 1958, Alexandre O'Neill

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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.

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.

Grândola, Vila Morena
Terra da fraternidade
O povo é quem mais ordena
Dentro de ti, ó cidade
Dentro de ti, ó cidade
O povo é quem mais ordena
Terra da fraternidade
Grândola, Vila Morena
Em cada esquina um amigo
Em cada rosto igualdade
Grândola, Vila Morena
Terra da fraternidade
Terra da fraternidade
Grândola, Vila Morena
Em cada rosto igualdade
O povo é quem mais ordena
À sombra duma azinheira
Que já não sabia a idade
Jurei ter por companheira
Grândola a tua vontade
Grândola a tua vontade
Jurei ter por companheira
À sombra duma azinheira
Que já não sabia a idade

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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.

Dão-nos um lírio e um canivete
e uma alma para ir à escola
mais um letreiro que promete
raízes, hastes e corola.

Dão-nos um mapa imaginário
que tem a forma de uma cidade
mais um relógio e um calendário
onde não vem a nossa idade.

Dão-nos a honra de manequim
para dar corda à nossa ausência.
Dão-nos um prémio de ser assim
sem pecado e sem inocência.

Dão-nos um barco e um chapéu
para tirarmos o retrato.
Dão-nos bilhetes para o céu
levado à cena num teatro.

Penteiam-nos os crânios ermos
com as cabeleiras das avós
para jamais nos parecermos
connosco quando estamos sós.

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Dão-nos um bolo que é a história
da nossa história sem enredo
e não nos soa na memória
outra palavra que o medo.

Temos fantasmas tão educados
que adormecemos no seu ombro
somos vazios despovoados
de personagens de assombro.

Dão-nos a capa do evangelho
e um pacote de tabaco.
Dão-nos um pente e um espelho
pra pentearmos um macaco.

Dão-nos um cravo preso à cabeça
e uma cabeça presa à cintura
para que o corpo não pareça
a forma da alma que o procura.

Dão-nos um esquife feito de ferro
com embutidos de diamante
para organizar já o enterro
do nosso corpo mais adiante.

Dão-nos um nome e um jornal,
um avião e um violino.
Mas não nos dão o animal
que espeta os cornos no destino.

Dão-nos marujos de papelão
com carimbo no passaporte.
Por isso a nossa dimensão
não é a vida. Nem é a morte.

Queixa das almas jovens censuradas, 1965

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POETS, AUTHORS AND THEIR WORKS

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 GARCÍA LORCA

One of the most significant poets of this period was Federico García 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.he wrote About his death, predicting it in a poem called "FABULA Y RUEDA DE TRES AMIGOS", printed in New York:

"Cuando se hundieron las formas pura
bajo el cri cri de las margaritas
comprendí que me habían asesinado.
Recorrieron los cafés y los cementerios y las iglesias,
abrieron los toneles y los armarios,
destrozaron tres esqueletos para arrancar sus dientes de oro.
Ya no me encontraron.
¿No me encontraron?
No. No me encontraron.
Pero se supo que la sexta luna huyó torrente arriba,
y que el mar recordó ¡de pronto!
los nombres de todos sus ahogados."

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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.He wrot about Lorca's execution in a poem called EL CRIMEN:

"Se le vio, caminando entre fusiles,
por una calle larga,salir al campo frío,
aún con estrellas, de la madrugada.
Mataron a Federico
cuando la luz asomaba.
El pelotón de verdugos no osó mirarle la cara.
Todos cerraron los ojos;
rezaron: ¡ni Dios te salva!
Muerto cayó Federico
-sangre en la frente y plomo en las entrañas-.
...Que fue en Granada el crimen sabed -¡pobre Granada-, en su Granada...

POETS, AUTHORS AND THEIR WORKS

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 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.

“Tú no puedes volver atrás
porque la vida ya te empuja
como un aullido interminable.

Hija mía es mejor vivir
con la alegría de los hombres
que llorar ante el muro ciego.

Te sentirás acorralada
te sentirás perdida o sola
tal vez querrás no haber nacido.

Yo sé muy bien que te dirán
que la vida no tiene objeto
que es un asunto desgraciado.

Entonces siempre acuérdate
de lo que un día yo escribí
pensando en ti como ahora pienso.

La vida es bella, ya verás
como a pesar de los pesares
tendrás amigos, tendrás amor.

Un hombre solo, una mujer
así tomados, de uno en uno
son como polvo, no son nada.

POETS, AUTHORS AND THEIR WORKS

Pero yo cuando te hablo a ti
cuando te escribo estas palabras
pienso también en otra gente.

Tu destino está en los demás
tu futuro es tu propia vida
tu dignidad es la de todos.

Otros esperan que resistas
que les ayude tu alegría
tu canción entre sus canciones.

Entonces siempre acuérdate
de lo que un día yo escribí
pensando en ti
como ahora pienso.

Nunca te entregues ni te apartes
junto al camino, nunca digas
no puedo más y aquí me quedo.

La vida es bella, tú verás
como a pesar de los pesares
tendrás amor, tendrás amigos.

Por lo demás no hay elección
y este mundo tal como es
será todo tu patrimonio.

Perdóname no sé decirte
nada más pero tú comprende
que yo aún estoy en el camino.

Y siempre siempre acuérdate
de lo que un día yo escribí
pensando en ti como ahora pienso.

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CONCLUSIONS

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CONCLUSIONS

All the participants felt that they have many books and sites to make the research, it was surprising the facts we found and the resemblances with current situations in the world today. There was no respect for human rights back in those times, people were put in prison or killed with no judgment or fair trials. An unthinkable situation for the Europe we have constructed and exists today.

There were no legal movements or associations to fight for human rights, most of those movements rose after World War II, dictatorships and dictators were seem as quit normal ways of doing politics.

The resistance took basically the same forms in our four countries: some clandestine radio stations, pamphlets, clandestine newspapers, clandestine organizations.

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.

We ended the first phase of our project by concluding on the common characteristics of the situations that triggered the texts we analysed. It was very difficult for us to choose only a few poets/ authors from the many that with a great courage continued to manifest openly their opinions.

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.

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CONCLUSIONS

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.

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poetry of RESISTANCE

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