



La **CICUTA**

Anno 27 - n.1



DURANTE IL LICEO...



In redazione

CAPOREDATTORI

LEPRE MARTINA IVCs
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Ave popolo del Socrate,

Bentrovati con il primo numero dell'anno!

In questo numero troverete un coloratissimo fumetto, meravigliosi disegni, fotografie, una nuova prospettiva su *Oliver Twist* e una recensione.

Cogliamo l'occasione per chiedere, a chiunque abbia partecipato al concorso fotografico Francesco Valdiserri, di inviare alla redazione, se lo desidera, la propria foto accompagnata da una didascalia, in modo da poterla pubblicare nei prossimi numeri.

Buona lettura!

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P.S. Chiunque desideri collaborare con noi inviando del materiale, può contattare la Redazione o le prof. sse Belfiore e Ottaviani.

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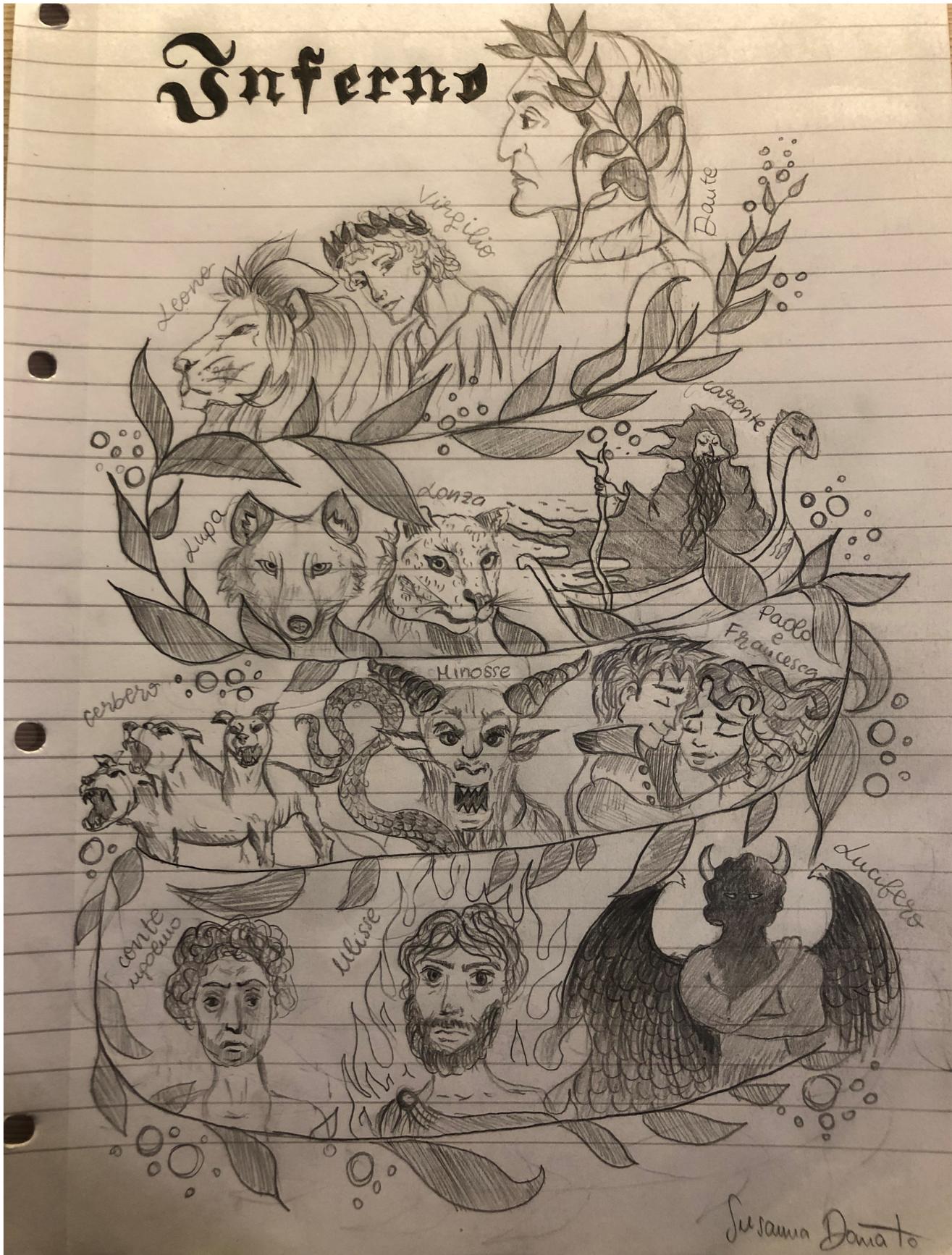
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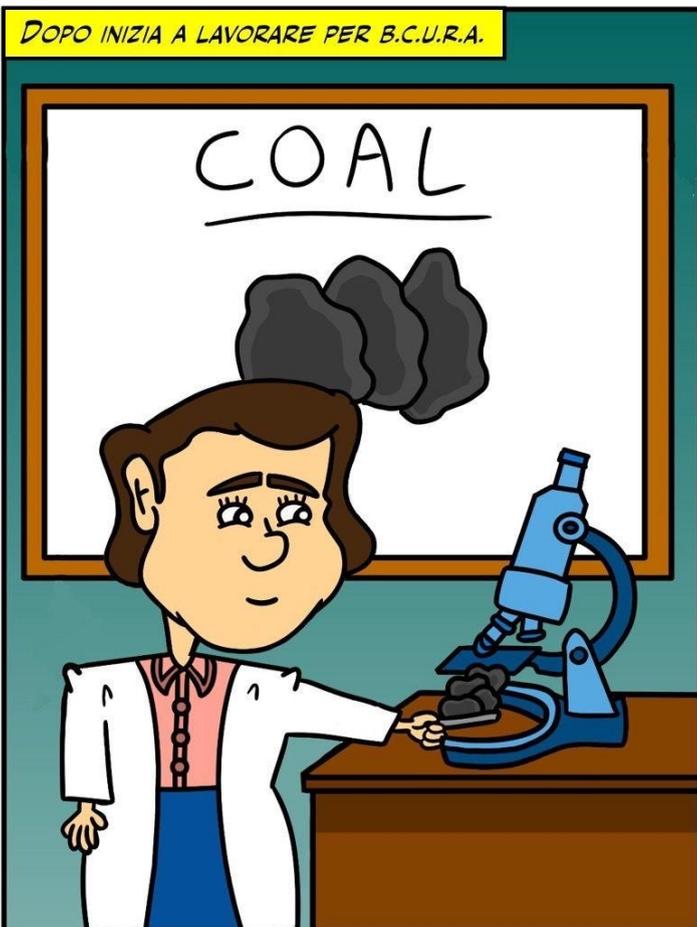
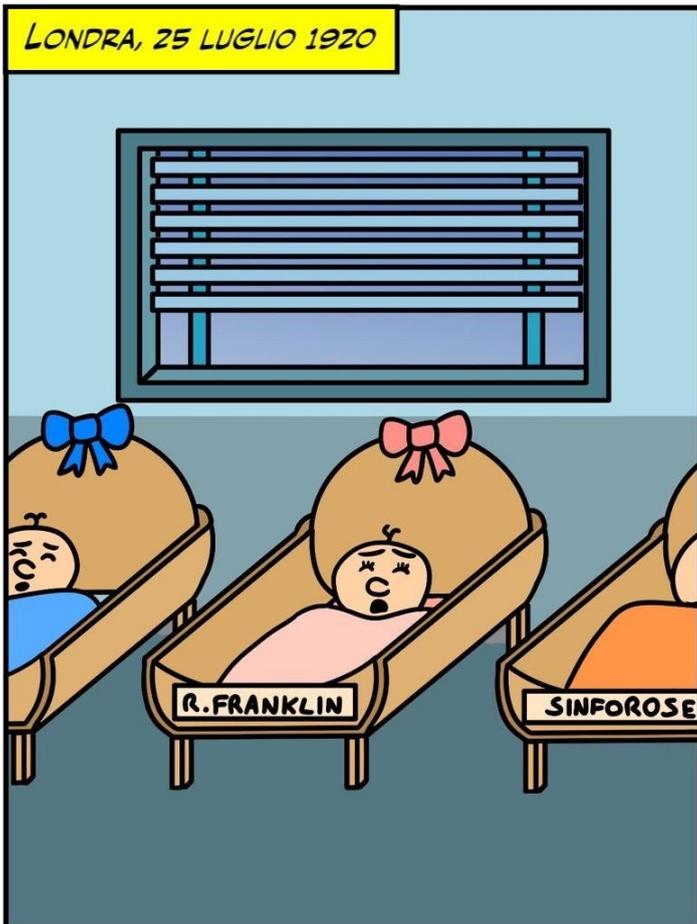
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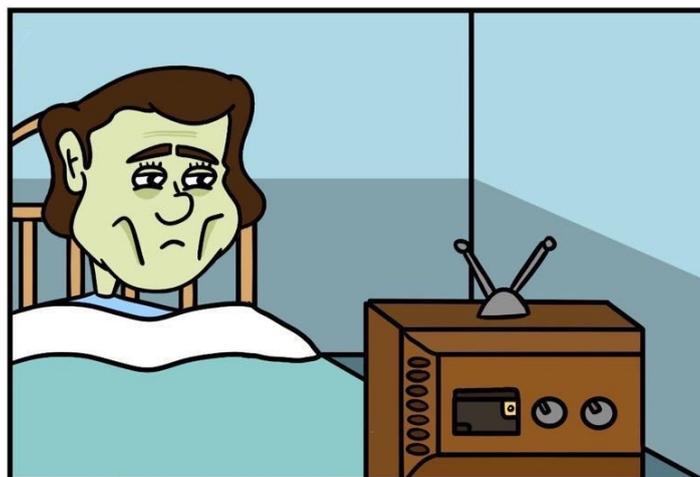
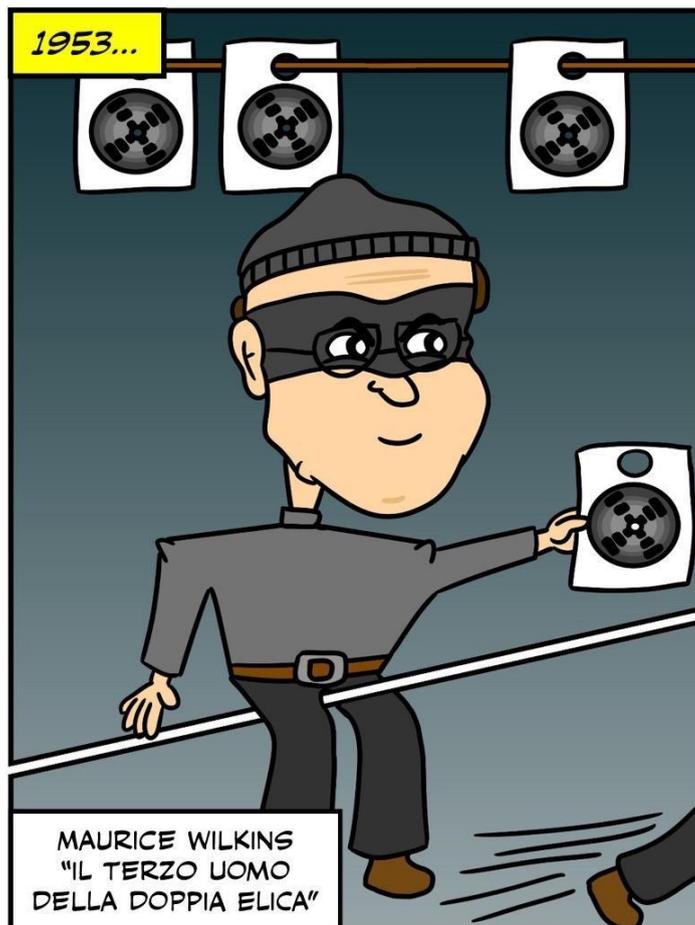
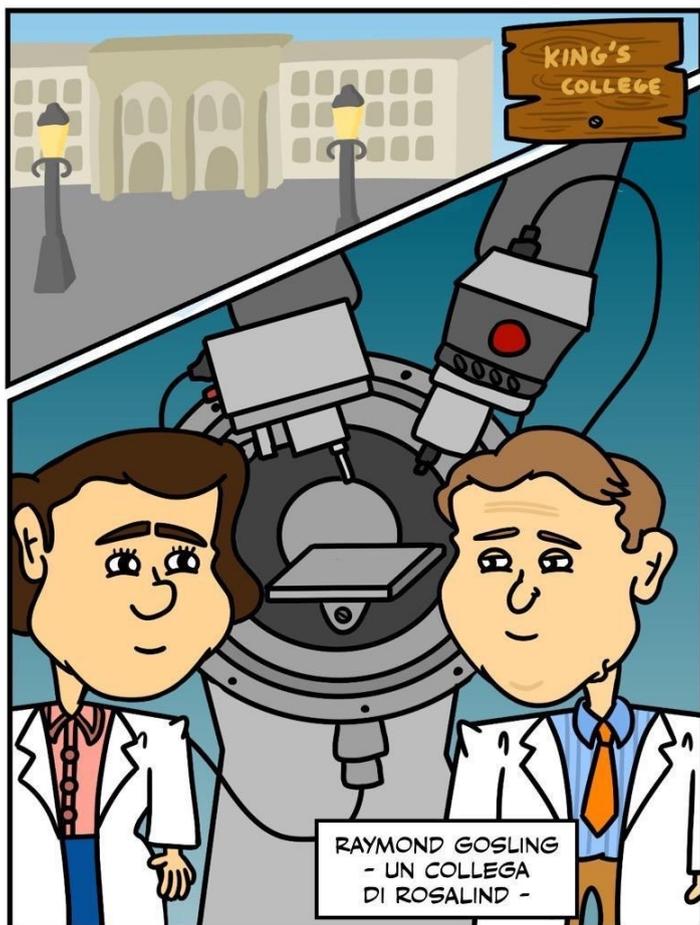


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ROSALIND FRANKLIN



Giulio Forte, Gabriele Rossetti e Mattia Pasquali Coluzzi IIIBc



IL MONDO VISTO ATTRAVERSO LE FOTOGRAFIE

CONCORSO VALDISERRI



Premessa

La fotografia “Abbey road 2024”

Massimo Cesarini, il sottoscritto, e Christian Merolla, studenti del terzo anno del Liceo Scientifico Socrate, hanno vinto uno dei premi per la migliore fotografia del concorso Valdiserri per la sicurezza stradale.

Il tema mi ha subito interessato molto, sia perché oggettivamente la sicurezza stradale è un argomento di cui si parla fin troppo poco, mentre se devo entrare nel personale il fatto che l'incidente sia capitato a un ragazzo della mia stessa scuola, sulla strada che percorro tuttora ogni giorno, non può che avermi colpito.

Chi siamo?

Due studenti, due compagni di classe, due amici, annoiati a morte e desiderosi di nuove esperienze. Per descriverci al meglio, userò le parole del poeta americano Thoreau:” Non volevo vivere una vita che non era una vita, volevo vivere profondamente, e succhiare tutto il midollo di essa, e per non scoprire in punto di morte, che non ero mai vissuto”. Sarebbe da ipocrita non ammettere che queste parole non le ho lette, bensì ascoltate, grazie alla visione “L’attimo fuggente” di Peter Weir, con il magistrale Robin Williams, la prova che un film pur avendo 36 anni possa essere ancora attuale.

Ebbene sì, siamo ragazzi desiderosi di fare qualcosa di speciale.

Come è nata l'idea della foto?

Dal primo momento in cui ho saputo dell'esistenza del concorso, sapevo che avrei partecipato.

La nascita dell'idea possiamo dividerla in tre fasi: LA BOZZA; IL BLOCCO e LA RINASCITA.

La prima fase è il momento in cui scopro il concorso, elaboro un'idea, forse la fase più bella, di sicuro spensierata, dove la teoria e la pratica sono ancora due concezioni non distinte. La prima foto doveva essere sempre scattata davanti al ponte Spizzichino, al tramonto, dove il bianco del ponte viene travolto da un cielo arancione. La scena doveva riprendere l'iconica immagine dell'album "Abbey road" dei Beatles, però con un significato completamente stravolto.

Invece di esserci la band di Liverpool, a prendere il loro posto dovevano esserci quattro senz'altro, preferibilmente quattro uomini.

Qui arriviamo al BLOCCO, molti possono aver già capito la causa di quest'ultimo, anzi suppongo tutti. Come si fanno a convincere quattro uomini a sottoporsi a una foto di un ragazzino appena conosciuto? Beh, non ho trovato tuttora una risposta, o forse sì, mi ero convinto che con i miei pochi risparmi potessi riuscire a pagare ogni membro del progetto. Mi sono trovato davanti a ulteriori domande, pagandoli e prendendo il loro tempo non sto approfittando della loro situazione di miseria? Farsi pagare da una persona con forse meno della metà dei tuoi anni non è una mancanza di rispetto verso sé stessi, soprattutto quando questa scelta non è stata dettata da una profonda convinzione, ma da una mancanza di soldi? Sottoporli a tutto questo era giusto?

Comunque, sono sicuro che molti di questi dubbi fossero in realtà delle scuse, per giustificare la mia pigrizia o la mia ansia.

La RINASCITA è stata una ventata d'aria fresca in quel momento di stallo, non sapevo cosa fare, stavo per abbandonare l'idea, e così invece di trovare una soluzione iniziai a cercare una conferma per rinunciare; per essere sicuro dovevo trovare solo un'altra persona che confermasse i miei dubbi, e allora chiamai Christian. In seguito alla mia esposizione mi aspettavo di tutto, tranne lo scioglimento di tutti i miei problemi, un punto di vista esterno, era quello che mi serviva! Forse troppo orgoglioso mi ero convinto che l'unico modo per fare quella foto fosse solo come l'avevo concepita, e se non fosse stato così non si sarebbe potuta fare, mentre la soluzione era lì, tutti i giorni davanti ai miei occhi. Se non potevo avere i protagonisti per la mia foto, potevo crearli, travestire i miei amici e divertirmi con loro. Visto che i costumi non danno limitazioni, l'idea di non vestirli solo da senz'altro, ma impersonificarli nei problemi più grandi del mondo moderno non tardò ad arrivare, e così i protagonisti divennero l'alienazione del lavoro, la guerra e le sue vittime, la povertà e il dramma dei migranti.



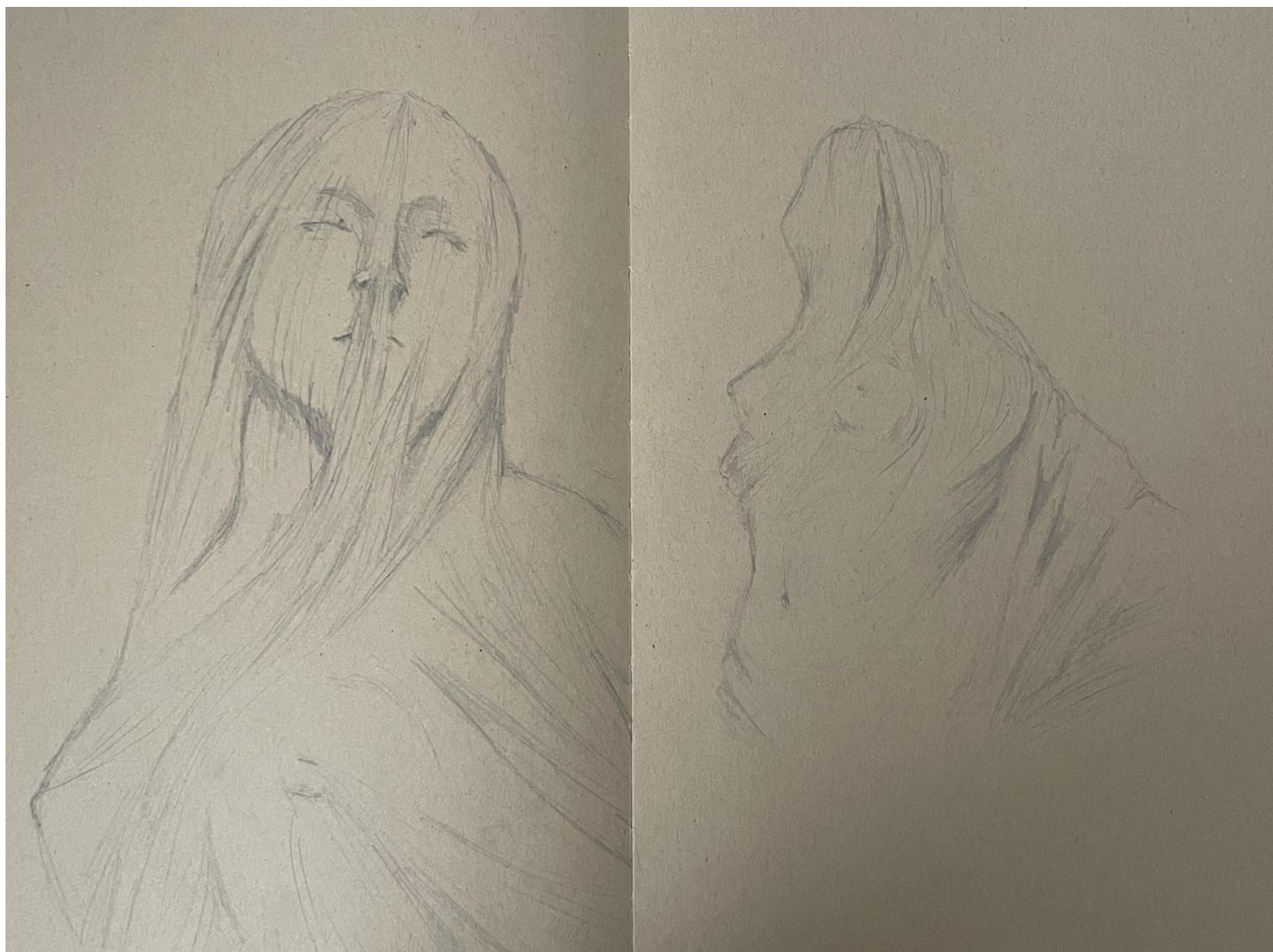
**Bruno
Mastrogiuseppe
IVAc**

Nell'Aprile del 2024 ho avuto il raro privilegio di visitare un paese tanto diverso dal nostro come l'Egitto. Oltre ai monumenti più celebri, come le piramidi o i grandi templi, una delle cose che mi è rimasta più impressa è la vita nelle città egiziane. Il Cairo, in particolare, è una città estremamente affascinante. Chiariamoci: l'Egitto è un paese molto povero, in cui le condizioni di vita della stragrande maggioranza della popolazione sono inaccettabili. Però non posso negare che vedere con i propri occhi una realtà purtroppo così diversa dalla nostra sia molto interessante.

Il Cairo è il luogo in cui più di ogni altro emerge questa distanza. E per le sue strade, mentre si è alla guida, l'occhio non può non notare tutte le differenze che ci sono tra questa megalopoli e una qualunque città occidentale.

Questo camioncino che sembra trasportare rifiuti, traballante e sgangherato, in contraddizione con tutte le norme di sicurezza che noi europei ci siamo dati, è l'emblema di quanto il nostro stile di vita sia diverso da quello comune alla maggior parte delle persone nel mondo. A vederlo, credo che quasi tutti possiamo a buon diritto sentirci degli immeritevoli privilegiati.

THE HEMLOCK



Carlotta Bruno IVc

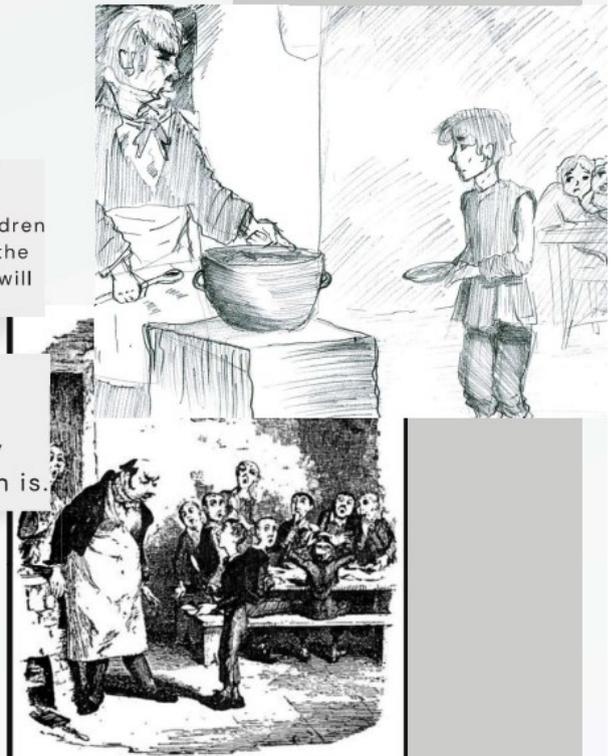
OLIVER TWIST STORYBOARD

VIOLA PANTI, CATERINA BRIZZI

OLIVER ASKS FOR MORE

The workhouse offers the poor the opportunity to starve slowly as opposed to quick starvation on the streets. Oliver and his young companions suffer the "tortures of slow starvation." The other children insist that Oliver ask for more food at supper. His request shocks the authorities so much that they offer £5 as a reward to anyone who will take Oliver off of their hands.

Oliver's act of defiance is met with an over-the-top response from the workhouse authorities. Dickens, through caricatures, wants to make Victorian society realize just how ridiculous their treatment of children is.



Oliver Asking for More (1837) by George Cruikshank



Oliver introduced to the respectable Old Gentleman by George Cruikshank (1837)



OLIVER GOES TO LONDON AND MEETS THE "GENTLEMAN"

Oliver runs away from the undertaker, walking seventy miles to London. When he arrives, he's approached by a boy about his own age named Jack Dawkins, who dresses and acts like a grown man. Jack purchases a large lunch for Oliver and informs him that he knows a "gentleman" in London who will let Oliver stay in his home for free.



Fagin is portrayed as a criminal mastermind who kidnaps orphaned children and trains them to be pickpockets in return for sheltering and feeding them; he keeps the ill-gotten money for himself. He embodies antisemitic stereotypes.



Oliver Twist (2005), Roman Polanski

OLIVER IS WRONGFULLY ACCUSED OF THEFT



Fagin sends the Artful Dodger and Oliver out to "work". After some time, the Dodger notices a wealthy gentleman absorbed in reading at a bookstall. Oliver watches with horror as Charley and the Dodger sneak up behind the man and steal his handkerchief. The gentleman turns and sees Oliver running away. Thinking that Oliver is the thief, he cries for help and then a police officer captures the boy. The gentleman, called Mr Brownlow, who was robbed doesn't want to press charges.



Oliver, in the beginning, doesn't even realise the nature of Fagin's "work". The naivety he displays shows just how easy it is to manipulate children.



Left: Cruikshank's Oliver amazed at the Dodger's mode of going to work (July 1837). Right: Furniss's The Thieves' Kitchen. Oliver's Eyes are opened (1910).

OLIVER IS TAKEN IN BY MR BROWNLOW



Pitying the sickly young Oliver, Brownlow takes him into a coach and brings him to his home, where the boy can recover from his fever. Brownlow notices that Oliver closely resembles the young lady in the portrait.



The middle class environment is in direct contrast with that of the slums. People like Mr Brownlow embody the ideal that Dickens proposes in his novels: respectable and *truly* charitable.



Left: Oliver recovering from fever (1837) by George Cruikshank. Right: Oliver and His Mother's Portrait (1910) by Harry Furniss.

OLIVER IS KIDNAPPED AND FORCED TO TAKE PART IN A BURGLARY



Nancy kidnaps Oliver from Mr Brownlow's home and takes him back to Fagin's hideout, where he's isolated. Eventually he's taken by Bill Sikes (an adult thief, part of Fagin's gang) to commit another robbery. When they arrive at the house, Oliver is instructed to enter first, but the residents of the house awake, and one shoots Oliver's arm. Sikes leaves him there to die, however Mrs Maylie, the mistress of the house, and Rose (her niece), call a doctor and save the boy. They decide to take him in.



Bill Sikes is the most villainous character of the novel: he abandons the deadly wounded Oliver, he beats his girlfriend to death and even tries to drown his own dog. He represents the deeply untrusting nature of criminals and he's willing to do anything in order to not get caught.



Furniss's The Burglary (1910)

NANCY BETRAYS FAGIN AND SIKES



Nancy overhears a conversation between Fagin and Monks and secretly goes to Mrs Maylie's house to relate to Rose that Monks is Oliver's brother. The former wants the latter's identity to remain unknown so that Monks himself can claim their family's full inheritance. Rose informs Mr Brownlow.



Dickens tries to redeem Nancy's character, who is a prostitute, by making her sacrifice herself for Oliver's sakes. In fact her abusive partner eventually beats her to death. Dickens' view of women is deeply problematic: they often have little personality and their role is to sacrifice themselves for male characters.



RETRIBUTION AND PUNISHMENT



Mr Brownlow captures Monks and brings him to the Brownlow home. Monks's real name is Edward Leeford. Brownlow was a good friend of Monks's father, Mr. Leeford who was a young man when his family forced him to marry a wealthy older woman. The couple eventually separated and Mr. Leeford fell in love with Agnes Fleming, who became pregnant with Oliver. After travelling to the town where Oliver was born, the protagonist learns that Rose is actually his aunt. Finally Mr Brownlow decides to adopt Oliver. Meanwhile Fagin is sentenced to death for his many crimes.



"Retribution and punishment" is a theme deeply connected to the puritans belief of predestination. It's also in novels like "Pamela, or Virtue Rewarded" by Samuel Richardson.



Fagin in the Condemned Cell (1838) by George Cruikshank



Chapter 2: "Treats of Oliver Twist's growth, education, and board."

Oliver had been living in a welfare office for a while. It was a large, cold building, full of people who were also struggling. The food was always the same, just a small bowl of soup and a little bread. Most of the kids were used to it, but Oliver couldn't stop feeling hungry. It was all he could think about, and the more he thought about it, the hungrier he became.

One evening, as the staff brought the usual meal to the kids, Oliver sat at the table with his bowl in front of him. He stirred the soup but didn't feel full. He glanced around at the other kids, who were eating their food quickly. It wasn't enough for him, though. He needed more.

Feeling nervous but desperate, Oliver stood up. He had no choice. He had to ask.

"Excuse me," he said, his voice shaking. "Can I have some more, please?"



The woman behind the counter, who worked at the office, was surfing on the internet looking for the latest news on fashion. However, she looked at him surprised. Her name was Tina, and she didn't look happy to be interrupted.

"What did you say?" Tina asked, raising an eyebrow.

"Please," Oliver repeated quietly, "Can I have some more food? I'm still hungry."

Tina frowned and she said with a tone which brooked no response: "No, that's all you get. You've already had your share." Unfortunately Oliver couldn't reply as Tina answered



a video call.

Oliver felt a lump in his throat. He was still so hungry, and the soup wasn't enough. He looked at his empty bowl, trying not to cry.

But Oliver didn't give up. He had learned to survive, and this was important. If he didn't ask for more, he would stay hungry. He walked back to his seat, but he didn't give up on the idea.

After a few minutes, Marcus, a social worker who worked at the office, noticed Oliver's sad face. Marcus had been kind to Oliver ever since he arrived. He wasn't like the others, who only followed the rules. Marcus actually listened.

"Hey, Oliver," Marcus said, sitting down next to him. "You okay?"

Oliver looked at him. He felt embarrassed but knew he could trust Marcus. "I asked for more food, but she said no," he said quietly. "I'm still hungry."

Marcus frowned. "You can't just leave a kid hungry. That's not right." He stood up and walked towards Tina.

"Hey, Tina," Marcus said, with a firm voice. "Oliver's asking for more food because he's hungry. The rules are clear, no kid should be hungry here. You need to make sure he gets enough."

Tina rolled her eyes. "He's already had his share. If he ate it too fast, that's his problem," she muttered.

Marcus shook his head. "That's not how this works. We need to help these kids. You need to give him more."

Tina didn't argue, but she didn't look happy either. She reluctantly handed Oliver another bowl of soup. "Here," Tina said, grumbling.

Oliver's eyes widened when he saw the extra food. "Thank you," he whispered, feeling a little better. Marcus smiled at him and patted him on the back.

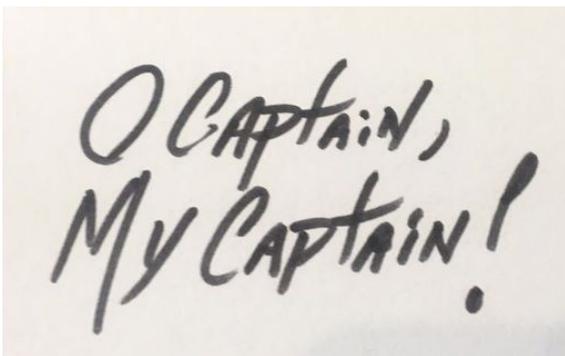
"Don't ever be afraid to ask for what you need," Marcus said kindly. "You have every right to ask for food when you're hungry."

Oliver felt a wave of relief. He started eating the food, this time not worrying about anyone judging him. He was just a kid trying to survive, and for once, someone had helped him.

Rebecca Feliziani, Alice De Petra VDC



The title of the film is "Dead Poets Society," directed by Peter Weir, a well-known director of other successful films. It was first released on September 29, 1989. The cast includes many great actors, such as Robin Williams in the role of Mr. Keating (the poetry teacher), Ethan Hawke, Robert Sean Leonard, and many others in the roles of the students.



The film talks about a group of teenage students at Welton Academy in the U.S.A. It all takes place in 1959 when the students discover the existence of a club with a cult-like obsession with poetry. All of this is related to their new poetry teacher, Mr. Keating. They continue the traditions of this club by going into the woods once in a while, developing an obsession with poetry.

From my point of view, the main theme is friendship, because these young poets learn to be a group, even in risky situations like going into the woods, but mostly in later scenarios of the film.

I really enjoyed the film. I think you reading this will like it because the original story constantly makes you want to keep watching. 5/5. I really recommend watching it.

Fabio Massimo Tron IICs

