

Resistance as (Re)creation

La résistance comme (re)création

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Abstract:

The paper points out to creative aspect of resistance. Inspired by Ernesto Sabato's books (2000, 2013) and Stéphane Hessel's manifesto (2011), we present some remarks on resistance as (re)creation from a dialogical perspective, i.e. as recreation of dialogical relation with oneself, with nature, with others and with spiritual beings. Firstly, following Sabato, we analyze resistance to vertigo as paramount disconnection caused by chaotic life that disintegrates every dialogical relationship. Secondly, we consider reclaiming time as a form of resistance and we present the slow movement as an act of resistance. Thirdly, we analyze analogies between two oppositions: stimulus vs. challenge and product vs. flower/fruit. Then, we briefly refer to Reyes Mate's project culture of memory (2011, 2013) as resistance to injustice and oblivion. In conclusions, we point out the role of analogy in dialogue, resistance and art.

Keywords: resistance, creativity, dialogue, slow life.

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Résumé:

L'article souligne l'aspect créatif de la résistance. Inspirés par les livres d'Ernesto Sabato (2000, 2013) et le manifeste de Stéphane Hessel (2011), nous présentons quelques remarques sur la résistance en tant que (re)création d'un point de vue dialogique, c'est-à-dire en tant que recréation d'une relation dialogique avec soi-même, avec la nature, avec les autres et avec les êtres spirituels. Tout d'abord, à la suite de Sabato, nous analysons la résistance au vertige comme une déconnexion primordiale causée par une vie chaotique qui désintègre toute relation dialogique. Deuxièmement, nous considérons la réappropriation du temps comme une forme de résistance et nous présentons le mouvement lent comme un acte de résistance. Dans un troisième temps, nous analysons les analogies entre deux oppositions : stimulus vs défi et produit vs fleur/fruit. Ensuite, nous nous référons brièvement au projet de Reyes Mate culture of memory (2011, 2013) comme résistance à l'injustice et à l'oubli. En conclusion, nous soulignons le rôle de l'analogie dans le dialogue, la résistance et l'art.

Key words: résistance, créativité, dialogue, slow life

Introduction

This text is inspired by a short and simple graffiti encountered in Poznań (Poland) which says: *rest is resistance* (in Polish *odpoczynek to opór*). When translated into English, the fortunate spelling gave us the titular idea, that is, makes it clear that the word “rest” is part of the concept of “resistance”. Etymologically, as well as in current speech, resistance is directly connected with effort, strength, sacrifice and even martyrdom when one resists, for example, totalitarian regimes, mobs or ruthless wrongdoers. However, we agree with Vercors (Jean Bruller)¹ who expressed perfectly how the incredible effort of rebellion is directly connected with rejection of despair. As Leśniewski wrote, *Vercors spoke about a very well-known yet underestimated phenomenon the attachment to one's own anguish. People often enjoy this kind of anxiety somehow. He himself admits that there was a time when he considered his despair as a sign of the sublime character of his spirit. He felt more comfortable in despair than when he revolted* (Leśniewski, 2021, p. 79)².

¹ Vercors is a pseudonym of Jean Bruller (1902-1991), a French writer, illustrator and member of La Résistance, co-founder of underground editorial house during German occupation “Éditions de Minuit”, author of the celebrated novel *Le silence de la mer* (1942).

² As Leśniewski writes by quoting directly from Vercors: «to be rebellious, aware of your rebellion and of the task and duties that come from it (both towards other rebels and yourself), while living with the awareness that of what living humanly means, is living at the post without a moment of rest. To be rebellious is to be aware that the slightest weakness, the slightest defect, makes us immediately unworthy of being called a human being, they reduce us to the order of an animal – *let us admit, if this perspective is more optimistic, it is also bloody tiring*» (Leśniewski, 2021, p. 79, this quote was slightly modified).

Of course, we don't want to argue that resistance is effortless. Our aim is to focus on the dialogical, joyful and creative aspect of the act of resistance³. We are guided by two fundamental resistance manifestos, namely Ernesto Sabato's *La resistencia* (2000) and Stéphane Hessel's *Indignez-vous!* (2010). Both texts can be considered as testaments of two rebellious figures that call for rejection of *status quo*. Sabato and Hessel agree that heroic resistance is a simultaneously a duty and an extraordinary challenge. But, on the other hand, they both agree that resistance consists of small, every day, concrete actions requiring a very specific, creative attitude. That is precisely the aspect of resistance that we want to emphasize: its constructive and self-caring aspect. To resist you need to take care of yourself for others or, as in Grace Jones' song, "Love you to life"⁴ (instead of love you to death), that is to say, to resist one needs to overcome the sacrifice, to promote a positive rebellion, to affirm life in order to be able to say "No"⁵. That is also the formula for all charity work: when you want to help the poor, firstly be sure not to be one of them; if you want to help the sick, you need to be healthy; if you want to help people in despair, you need to be hopeful, etc.

Vertigo and broken relations

In the fifth letter, precisely entitled "*La Resistencia*", Sabato starts with a sentence written with capital letters as a separate paragraph "LO PEOR ES EL VERTIGO" which in English means: "THE VERTIGO IS THE WORST". The main problem is the fast pace life. Already a quarter of century ago, Sabato described the vertigo that we are experiencing nowadays. He explains:

"With vertigo there is neither fruit nor flower. Fear is characteristic of vertigo, man acquiring the behavior of an *automaton*, being no longer responsible, no longer free, nor recognizing others.

My soul shrinks to see humanity on this vertiginous train on

³ This expression was inspired by the title of the second studio album "Joy as an Act of Resistance" by the British rock band *Idles*, released in 2018. Another incentive was Bertrand Russell's "The Praise of Idleness" (2004) where he brilliantly argues that free time and recreation are absolutely necessary for the healthy social life and for the creative, scientific and technological progress. From these inspirations, it is just one step to Carl Honoré's book *In Praise of Slow* (2004).

⁴ We refer to track 7 from the *Hurricane* album (2008). A quote from the lyrics: *I love you to life (and not to death), (...) Don't you die for me. (...) And I won't ask you, to die, for me. I love you to life. I won't die for you.*

⁵ See also a volume of Dialogical Collection inspired by Camus' idea of the revolt according to which, in order to say no, one must previously affirm the positive value that is worth living for. *Rebelión positiva¿Para qué rebelarse?*, Colección dialógica, Vol. 1, 2022, ed. K. Gan-Krzywoszyńska, J. M. Campos Benítez, P. Leśniewski, Poznań, Kontekst Scientific Publisher. Available online: <https://www.wkn.com.pl/wp-content/uploads/2022/09/REBELIO%CC%81N-POSITIVA-%C2%BFPara-que%CC%81-rebelarse.pdf>

which we move, terrorized ignorant not knowing the flag of their fight, without having chosen it.

“In vertigo everything is fearsome and dialogue between persons disappears.

What we say is more codes than words, containing more information than novelty. The loss of dialogue sinks the agreement that springs up between people (...). But the serious problem is that in this sick civilization not only is there exploitation and misery, but also there is a correlative spiritual misery. The great majority do not want liberty, they fear it. Fear is a symptom of our time. To such an extreme that, if we scratch the surface a little, we can verify the panic which underlies the people who live through the requirements of labor in the big cities. The requirement is such that they live automatically, without having a yes or a no precede acts” (Sabato, 2013, emphasis added).⁶

Vertigo makes dialogue impossible, since there is only fear and survival, automatic mode. The automaton, according to Sabato, is a metaphor for a clueless person, governed by distress, a *terrorized ignorant*. In dialogical thought, especially in Martin Buber’s approach (1937), three levels of dialogical relations are distinguished: with nature, with other people and with spiritual beings⁷. On the contrary, Vertigo can be understood as a form of chaos⁸, a messy state where all level of the dialogical relations, including the relation with oneself, are broken and are impossible to be rebuilt. Sabato emphasized that, in vertigo, people are not free, not able to decide or recognize others. People became “cog men” (in Spanish *hombre engranaje*), a piece of a mechanism, instead of “men of integrity” (in Spanish *hombre íntegro*)⁹.

⁶ All English quotes from Sabato’s “The Resistance” comes from translation by D. Ohmans in online edition without pagination, see: <http://webshells.com/spantrans/resaba.htm>

⁷ Buber, M., 1937, *I and Thou*, transl. by Ronald Gregor Smith, Edinburgh, T&T Clark.

⁸ It is interesting to note that, in this context, Sabato is close to Albert Camus that he admired profoundly and mentions many times in *The Resistance*. In fact, they both believed that their contributions were valuable as elucidations of chaos. Sabato wrote in the preface called “Justification” to *Men and Mechanism*, that his works “are the irregular expression of a man in our time who has felt obliged to reflect on the chaos that surrounds him” (Sabato, 2013a, p. 1). Similarly, Camus in the *Introduction* to his very powerful text about the German occupation, *Lettres à un ami allemand* (1943), acknowledged that, in his “fight against the violence” (Camus 2014, p. 17) he wanted “to shed a little light on the blind fight” (Camus 2014, p. 16). That is to say, these letters – since Sabato’s *La resistencia* consists of five letters and Camus’ *Lettres à un ami allemand* of four letters – constitute both an important literary resistance claim against the chaos that Vertigo produces by giving back the reader a sense of orientation and belonging.

⁹ About opposition cog man/man with integrity see also Gan-Krzywoszyńska 2021,

“The first tragedy that must urgently be repaired is the devaluation of oneself which man feels, and which adapts the previous steps to submission and massification. **Today, man does not feel himself a sinner, he thinks he is a mechanism, which is tragically worse.** And this desecration can only be cleansed with the glance that each one directs to the others, not to evaluate the merits of their personal realization, nor to analyze any of their acts. It is an embrace that can give us the pleasure of belonging to a great work which includes everyone.

But this requires creation, novelty with respect to what we are living and creation only emerges under liberty and is strictly tied to the sense of responsibility, being the power that overcomes fear. The man of post-modernity is chained to the commodities that technology procures him, and frequently does not dare to immerse himself in deep experiences like love or solidarity” (Sabato, 2013, emphasis added).

According to Sabato, love and solidarity are deep experiences that can emerge only when we overcome fear and when we claim our freedom. Significantly, a similar view may be found in the words of a well know resistant, Józef Tischner, the so-called spiritual leader of *Solidarity* movement. As he writes: *Man as such is freedom and an expression of freedom* (Tischner 1998, p. 161)¹⁰. In *Spirit of Solidarity* (1984) he is even more close to Sabato when he underlines that, in a resistance movement, the very start of dialogue is already a big event, since people have to overcome their fears and come out from their hiding places and create a common place. As he wrote:

“The very beginning of dialogue (...) is itself a big event. One must reach out, cross the threshold, offer one’s hand, and find a common place for conversation. This place will no longer be a hiding place where one remains alone with one’s fear; rather, it will be a place of meeting, a beginning of something common, perhaps the beginning of home” (Tischner 1984, p. 10).

Sabato was always a very engaged, passionate and deeply involved man that personally suffered totalitarian oppression. However, in his very powerful texts, he

Freedom and Abundance: Dialogical Philosophy of Style, Poznań, Publishing House of The Poznań Society for the Advancements of Arts and Sciences, pp. 86-90.

¹⁰ For the Tischnerian project see: Leśniewski, P., 2021, *Wistful Hope: Dialogical Study on Revolt*, Poznań, Publishing House of The Poznań Society for the Advancements of Arts and Sciences, pp. 80-88. Let us add that the ebook version is available for free online.

is never dramatic. Even if he always believed in the duty of resisting, nevertheless, he is aware that we have to re-evaluate what does it mean “to resist”. And Sabato intuitively feels that maybe it will not be a heroic act: “*I intuit that it is something less formidable, smaller, like faith in a miracle*” (2013). However, according to Sabato, that less formidable, smaller act is a creative action that opens to unknown horizons. As he writes, when men resist:

“(…) **another way of life can emerge**, where withdrawing to themselves would be a scandal, **where man can discover and create a different existence**. History is a big set of aberrations, wars, persecutions, tortures, and injustices yet, at the same time, or for that very reason, millions of men and women sacrifice themselves to care for the most disadvantaged. They embody the resistance.

We now want to know, as Camus said, whether their sacrifice is sterile or fecund, and this is a question that should be planted in every heart, with the gravity of a decisive moment. In this decision we again recognize the place where **each one of us is called to provide resistance; spaces of liberty will then be created than can open hitherto unknown horizons**” (Sabato, 2013, emphasis added).

Wittgenstein says: “Take your time!” and Slow life movement

Wittgenstein said that philosophers should greet each other by saying “Take your time!”. A formula in which there is a revealing substitution between life and time. In fact, when someone says “Can I take you an hour of your time?” the question seems much less serious or dangerous than “Can I take an hour of your life?”. Now, the beautiful Wittgensteinian greeting, if formulated as: “Take your life!” could be the title of the resistance’s hymn of the approach proposed here.

A similar meaning of the intimate relation between life and time can be found in Sabato’s critical view of Vertigo as a frenetic and disastrous life that leads to destruction of people, animals and environment: fast food, fast fashion, fast tourism kills everything, paradoxically including economy. Hence, the Argentinian author highlighted that life requires resistance to that catastrophic state of affairs, something that can only be achieved if, contrary to Vertigo, man is able to adopt *a certain slowness*. As he writes: “*Man cannot sustain humanity at this velocity, will be annihilated if he lives as a robot. Serenity, a certain slowness, is as inseparable from the life of man as the succession of stages is for the plants, or the birth of children*” (Sabato, 2013).

We know that the slow movement, started in Italy (*Cittaslow*) as a resistance against over-tourism, constitutes a beautiful example of resistance and salvatory al-

ternative to these deadly, fast spreading diseases. Therefore, phenomena like slow food, slow art, slow parenting and slow fashion can be considered as forms of resistance against vertigo.

That is precisely what is stressed by one of the first and most popular books from the slow life movement, namely Carl Honoré's book *In Praise of Slowness: Challenging the Cult of Speed* (2004). There, the author claims that slow philosophy is about doing everything at the right speed as well as possible, instead of as fast as possible. Slow philosophy is not characterized as simple, quantitative change of a *tempo*. Slow philosophy is about enjoying and savoring time, about quality, not quantity, be it in food, work, fashion, living and parenting. The use of the word "savoring" is very significant of that slowness as it refers to delight from delicious food or from pleasurable experience which is in fact one of the most constructive, if not regenerative, recreating process. A similar slowness can be recognized in the experience of "enjoying". This is the case of our enjoyment of cathedrals, these examples of magnificent and secular collective masterpieces that rise in so many places organically. We "enjoy" and admire these architectural monuments¹¹, even if we cannot discover all their mysteries and splendor.¹²

Slowing down also refers to rest time, in particular sufficient sleeping, which is in danger in the vertigo mode of life. The problem was noted by Jonathan Crary, who, in his book *24/7 Late Capitalism and the Ends of Sleep* (2013) describes how people are losing even the mere possibility of rest. In many parts of the world, the pace of life is so unbearable that numerous protests and demographic catastrophes are pending, as for example it happens in many rich and developed Asian countries such as: Japan, South Korea and Singapore. Enough sleep, quality meals (slow food), a slow walk became luxuries disposable only to very few.

Also, in the context of rest as resistance, it is noteworthy that in James Albert Michener's novel *Poland* (1983), one can find an interesting theory regarding historical strategies of rebellion of Polish people against foreign oppressions and occupations:

"Starting in 1772, when the division of Poland began, every Pole was found himself under the domination of Russia, Germany or Austria devised clever ways to circumvent the rule of

¹¹ Cf. another famous book on the topic of slowness, *The Good Ancestor* (2020), by Roman Krznaric whose original title in Spanish is *Pensamiento cathedra*. We believe this is a congenial translation, since it refers to cathedrals.

¹² That is to say, slow philosophy requires an entire new attitude, a fundamental determination of one's own style, a discovery that is a slow, intentional process, based on trial and error. See for instance Gan-Krzywoszyńska, K., 2021, *Freedom and Abundance: Dialogical Philosophy of Style*, Poznań, Publishing House of The Poznań Society for the Advancements of Arts and Sciences.

the oppressor. Lazy on the job, break the machine, irritate the boss. After 1795, this continued, remember for one hundred and twenty-three years.

During World War II, when the Nazis occupied us, sabotage became a skilled art. In 1944, when Communism took over, with Russian masters once more, the same brilliant capacity for quiet sabotage was exercised. Today, when the people believe that government is opposed to their interests, they know a million ways to frustrate the government. Poles are the world's master saboteurs.

And another thing. In the postwar period, right up to 1975, for a Pole to survive on wages the government allowed, he had to have two or ever three jobs. Work 0800 to 1300 here, then duck out and work 1400 to 1800 somewhere else. Then, at night, work 1900 to 0100 at the third job. But never really work at any of them. **Catch as much sleep as you can on each**" (Michener, 1983, pp. 515-516, emphasis added)

This is a very clear example of sleep as resistance, a method that worked out successfully for centuries in Poland. Polish people understood well that they were historically between two huge empires, sited between two strong machines, that they were obliged to work among cogs, as Sabato would say¹³. And they realized that, sometimes, in order to disturb the machines, to broke the cogs it is enough to put some sand between them.

Another example of a seemingly case of non-violent resistance by slowing down movements is the Italian *Sciopero bianco* which means "white strike". All the names of this form of resistance – which, in same languages like the Ukrainian, Russian, Polish and Finnish, is named as "Italian strike" – underline the slowness of compliance with the rules as a form of resistance.

Interestingly, slow movements characterize in general powerful, imposing creatures, both animals and people. It is true that slow movements are energy saving but, at the same time, they are also luxurious behavior. For instance, in advertisement, slow motion is frequently used to represent utmost luxury and focused attention. Quiet luxury trend, recently very popular, emphasize the elegance without the need to show off. No screaming logos, nothing to prove. Like a boss. The calm, effortlessness, characterizes a master, since one put so much effort before and now can be super-cool, following the principle "high maintenance for low maintenance". A

¹³ We refer to the title of Sabato's book *Men and Mechanism* (2013a) and his opposition between cog man *versus* man with integrity because we believe that this metaphor applies perfectly to Poland to describe the hope during decades of occupations

behavior that corresponds to the paradox that it is very expensive to be poor. Moreover, slowness enables intentionality as well as the most intimate relations, like slow dancing and/or slow kissing. On the contrary, frenetic, nervous, quick and chaotic moves usually represent stress or even panic, weakness and cause of suffering.

Stimulus vs. challenge and product vs. flower/fruit

Let us now to point out an important analogy between two oppositions, the Paulo Freire's opposition between stimulus vs. challenge, and the Ernesto Sabato's opposition between product vs. flower/fruit.

The first opposition comes from Freire's famous book *Pedagogy of the Oppressed* (1996) where he describes two opposed systems of education: the so-called "banking" system of education (oppressive, anti-dialogical) and the dialogical (liberating) education. Briefly speaking, according to Freire, anti-dialogics, as an instrument of oppression, uses conquest, division (divide and rule principle) manipulation and cultural invasion, while dialogics, as an instrument of liberation, uses cooperation, unity, organization and cultural synthesis.

Now, these two contrasting systems of education function on basis of opposed methodological procedures, namely, stimulus *versus* challenge. Stimulus is used in the oppressive systems of education where the goal is to form ideal fonctionnaires, i.e., people who will follow instructions perfectly, without ever questioning the *status quo*. Faced with a stimulus, what can we do but to adapt? But adaptation is training in the sense of taming an animal, an ahistorical process of domestication. Adaptation is not questioning but obedience, accepting of something as fate and necessity. Whereas challenge, used by liberating systems of education, is part of dialogue since it is a question, an interpellation and asking for response. That is why, according to Freire, stimulus is suitable for animals (or machines following Sabato's metaphor), while challenge is adequate for humans. Stimulus is distracting, requiring automatic, non-creative response, while challenge has cognitive value as it is an interpellation that calls for creative response and reflection. The cognitive value of challenge is clearly related to resistance by José Lezama Lima who, in his *La expresión americana* (1969): substitutes Freire's concept of challenge by the very concept of resistance: "*sólo la resistencia que nos reta, es capaz de enarcar, suscitar y mantener nuestra potencia de conocimiento*" (only the resistance that challenges us is capable of raising, arousing and maintaining our power of knowledge) (Lezama Lima, 1969, p. 9). In this context, it is worth mentioning the heuristic notion of limit-situation. As Freire points out, limits do not block us but, on the contrary, they open us for novelty and innovation, for new perspectives, more reality, better interaction, connection and cooperation. That is why many of abovementioned authors consider crisis as a limit-situation, as an opportunity that challenge us to look for new, broader horizons. In the brilliant words of Paul Valéry: *Une difficulté est une lumière. Une difficulté*

insurmontable est un soleil. (A difficulty is a light. An insurmountable difficulty is a sun). (Valéry, 2016, p. 16).

Now, concerning Ernesto Sabato's opposition between product vs. flower/fruit, let us recall Sabato words: "*With vertigo there is neither fruit nor flower*" (Sabato, 2013, p. 46). What Vertigo offers is not life, not flowers or fruits. What it offers is only products of the machine¹⁴. Fruits and flower require time and specific condition. They are able to naturally multiply. They are source of health, joy and abundance. Products of machines are lifeless, disposable and often harmful.

So, the analogy between the two oppositions, Freire's stimulus vs. challenge and Sabato's products vs flower/fruit consist in the anti-dialogical character of products of the machine¹⁵ (which is an element of necrophilia¹⁶, in the Freire's sense) versus the biophilic charm of flowers and fruits.

When considering these oppositions, we must mention Simone Weil's *The Need for Roots: prelude towards a declaration of duties towards mankind* (2001) (in the original French version: *L'Enracinement, prélude à une déclaration des devoirs envers l'être humain*. She wrote this text in 1943 for the "Free French Resistance Movement" as a program precisely for reinforcing society after the German occupation. Contrary to what she calls by the term *uprootedness* - something that may be treated as vertigo in the sense of Sabato, since it means dissolution of cultural and spiritual community, destruction of ties with nature, history and family – according to Weil, men *need roots*. Every man needs to be inscribed in the treasures, habits, customs, traditions, cultural values of a community, to share its memory, its present situation and its future prospects. Weil's *need for roots* can thus be understood as a call for dialogical connections on the three levels in the Buberian sense. What is more, she paints a picture of these dialogical connections as a net of relations. The same happens with Sabato's flowers and fruits. They need healthy and deep roots. They not only require long-term care and attention but they request deep relation (symbiosis) to other forms of life.

Our proposed meaning for the concept of resistance is precisely to understand

¹⁴ Let us again quote Grace Jones and another track from the *Hurricane* album "Corporate Cannibal". She signs as a man-eating machine and both lyrics and disturbing video for the song can be considered as a perfect illustration for the Sabato's general concept of the "machine".

¹⁵ For the antidialogical character of products of the machine the example of every totalitarian system, which prioritize breaking communities, trust and connections, is eloquent. There are countless testimonies of denunciations, betrayals, distrusts in such regimes that praise and reward people for denouncing parents, spouses and closest friends.

¹⁶ Every mob, mafia, cartel firstly checks "loyalty" by sacrificing someone dear or innocent. Let us mention one example of German training of young boys before World War II that required torture and killing of a dog after a deep bond was already established to crush any sense of empathy.

Weil's project of creating and reinforcing multiple roots in the form of recreating nets of dialogical connections on every possible manner. In doing so, we combine Freire's and Sabato's dialogical approaches to resistance. Dialogue reaches here all its biophilic potency. Beyond everything else, unlike stimuli and machine products are massive and uniform, challenges and flower/fruits point to the deep yet delicate idea of uniqueness, even in abundance. Challenges are countless, like flowers and fruits that fill the land around us, yet they are always slightly different. In addition, unlike the stimuli and massive products that are imposed on everyone without any regards for the concrete situation of each one, challenges as well as flowers and fruits, are always characteristic of a specific context, proper to a specific geography, adequate to specific conditions and timing.

Culture of memory as a resistance to injustice

The title of our paper – “to resist is to (re)create/résister, c'est (re)créer” – constitutes a paraphrase of the last two phrases (written with capital letters) of Hessel famous manifesto *Time for Outrage!* (2011). That is why (face to the utmost importance that those two phases gained for us) we want to quote the fragment both in French original version and in English translation:

(...) appelons-nous toujours à « une véritable insurrection pacifique contre les moyens de communication de masse qui ne proposent comme horizon pour notre jeunesse que la consommation de masse, le mépris des plus faibles et de la culture, l'amnésie généralisée et la compétition à l'outrance de tous contre tous. »

A ceux et celles qui ferons le XXI^e siècle, nous disons avec notre affection

« CRÉER, C'EST RÉSISTER.
RÉSISTER, C'EST CRÉER. » (Hessel, 2010, p. 13)

(...) we continue to call for “a true peaceful uprising against the means of mass communication that offers nothing but mass consumption as a prospect for our youth, contempt for the least powerful in society and for culture, general amnesia and the outrageous competition of all against all.”

To you who will create the twenty-first century, we say, from the bottom of our hearts,

TO CREATE IS TO RESIST.
TO RESIST IS TO CREATE (Hessel, 2011,
p. 19).

In the context of the generalized amnesia that Hessel, in the above fragment, connected with mass communication, materialist competition and disdain for the underdog¹⁷, the culture of memory project formulated by Reyes Mate's gains all its meaning. Within this conception, Mate introduced the notion of "hermeneutical death" to name the process in which the goal of the wrongdoer is not only to physically kill the victims, but to destroy every trace of their mere existence. What is at stake is not just a question of hiding the crime, it is of annihilating even the slightest hint of the victim's previous existence (cf. Mate, 2011, p. 217). As in the case of Holocaust, it is rewriting the history, as if the Jewish people never existed. Therefore, just as the oblivion and amnesia are a strategy of the wrongdoer, memory constitutes a fundamental element of justice and opens the way for reconciliation. That is why we can consider the recreation of the destroyed traces and testimonies of lives as a resistance to injustice, that is, a fight against violence in the sense of Camus.

This recreation as a resistance against injustice and invisibilization of victims, in other words a re-inclusion of the victim on the one hand brings justice, on the other hand introduce hope into the future. Mate used many times an expression describing victims of injustice as "rejected stones" that become the cornerstones, the basis, the foundation of a new culture of memory¹⁸.

Like Sabato and Hessel, Mate denounces any culture that tends to erase the traces of crimes (including genocides) in order to restore peace, for it helps the wrongdoer and ignores the victim's suffering. According Mate, justice project must prioritize victims and put them in the very center of reflection (cf. Mate, 2003, pp. 258-259). However, what is also worth noting is that memory is thought out by Mate as the beginning of the reconciliation process that aims at redressing both the victim and the offender as the members of society. In other words, the goal is to recreate their connection with each other and with other members of society. In culture of memory, past injustices constitute an integral part of the present in order to prevent the hermeneutical death of victims (and the generalized amnesia in Hessel's sense).

Further, a culture of memory, according to Mate, is a solution to a failure of knowledge, where something unthinkable happened, since extreme violence cases many times transcend our cognition. "*La memoria es justicia*" (memory is justice) writes Mate and he explains that memory becomes the principle of knowledge when "the unthinkable" ("lo impensable") happens like in the case of Auschwitz. (Mate, 2011, pp. 202-203) At the same time, memory is a remedy against "invisibilization" of victims and hermeneutical violence. Mate's philosophical program against las-

¹⁷ Hessel saw, among others, the profound analogy between the financial/economic crisis of the first decade of 21st century and the Nazi occupation (Hessel, 2011, p. 17).

¹⁸ The title of his book is entitled precisely "The Rejected Stone", see: Mate R., 2013, *La piedra desechada*, Madrid, Editorial Trotta.

situde and oblivion puts in the center of reflection the question: How we should think about bringing justice, about satisfaction and about a pertinent theory of justice that would take into consideration those cases of injustice that have already been definitely forgotten?¹⁹ Hence, memory revealing hidden and/or lost aspects of our reality becomes, on the one hand, an epistemic imperative, and, on the other hand, a fundamental philosophical category. Through memory we can recreate lost relations and connections.

Sabato, along with a very harsh opinion on the crisis, nevertheless sees within the crisis a need and an opportunity for specifically recreation of the man and the world.

“It is a bridge which we shall have to cross, a passage. We cannot remain fixed in the past nor delight in glancing into the abyss. On this dead-end road we confront today, **the re-creation of man and his world** seems to us, not like a choice among others, but instead as a gesture like the birth of an infant, not to be postponed when its hour is arrived.

Men find within the crisis itself the forces for its overcoming. This has been shown by so many men and women who, with the sole resource of tenacity and valor, fought and defeated the bloody tyrannies of our continent. The human being knows how to **make new roads out of obstacles** because life can be reborn in the space of a crack. In this task, it is fundamental not to suffocate what life we can conceive. Defend, as occupied peoples have done heroically, the tradition that tells of what is sacred in man. Not to let the grace be wasted of the small moments of liberty that we can enjoy: a table shared with people we like, some creatures to whom we give shelter, a stroll among the trees, the gratitude of a hug. A fearless act like jumping from a flaming house. Those are not rational deeds, but it is not important for them to be so, being saved by the results” (Sabato 2013, emphasis added).

Sabato ends *The resistance* (Fifth letter) with this beautiful statement: ***The world is powerless against a man who sings while in misery*** (Sabato, 2013, emphasis added).

¹⁹ Mate R., 2011, *Tratado de la injusticia*, Barcelona, Anthropos, p. 292. See also: Gan-Krzywoszyńska, K., Leśniewski, L., 2014, „The Culture of Memory: The Approach of Reyes Mate”, *Ethics in Progress*, Vol. 5, No.2, pp. 246-256.

Conclusion: Resistance as (Re)creation

The proposed dialogical understanding of resistance as (re)creation is an analogical concept embracing resistance as a free creativity, as rebuilding of broken relations, as self-care and even entertainment. Analogy is here considered as a basic of dialogue.²⁰

Now, the connection between artistic rebellion and moral outrage – or, in other words, the connection between art and protest – must also be recognized. That connection was clearly highlighted by Camus, in *The Rebel* (1960), where he argues that art is, at its deepest root, a form of resistance in the face of reality. And it precisely is because of its spontaneous energy and affirmative strength that art is seen as a rebellion. As Camus wrote: (...) *the artist rebellion against reality, which is automatically suspect to the totalitarian revolution, contains the same affirmation as the spontaneous rebellion of the oppressed* (Camus, 1960, p. 226).

Camus pointed out a fundamental role of style in recreation of the world. Moreover, he saw passionate rebellion as a source of the greatest style in art and insisted in the fact that there is no genius in negation and pure despair. On this point he agrees with Vercors.

“Through style, the creative effort reconstructs the world and always with the same slight distortion which is the mark both of art and protest. (...) The creative force, the fecundity of rebellion is contained in this distortion which represents the style and tone of work. Art is an impossible demand given expression and form. When the most agonizing protest finds its most resolute form of expression, rebellion satisfies its real aspirations and derives, from its fidelity to itself, a creative strength. Despite the fact that this runs counter to the prejudices of the times, **the greatest style in art is the expression of the most passionate rebellion**. Just as genuine classicism is only romanticism subdued, genius is a rebellion which has created its own limits. **That is why there is no genius**, contrary to what we are taught today, **in negation and pure despair**”(- Camus, 1960, p. 239, emphasis added).

As a result, we would say that resistance is an autonomous, intentional act of, not only refusal to accept destroyed relations, but also to actively and creatively

²⁰ See www.analogycongress.com and also Gan-Krzywoszyńska K., Leśniewski P., 2019, “Analogy and Philosophy of Dialogue”, in: *Między filozofią a chemią. Księga pamiątkowa dla Profesora Pawła Zeidlera*, ed. J. Boruszewski, R. Kazibut, S. Leciejewski, T. Rzepiński, Z. Tworak, Poznań, Wydawnictwo Naukowe UAM, pp. 269-279.

recreate an expansive, affirmative, dialogical community. A community that, in the words pronounced by Ryszard Kapuściński in one of his last speeches, entitled precisely *Encountering the Other as Challenge of the Twenty-First Century*:

“(…) speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain: to the latent feeling of fellowship with all creation – and to the subtle but invincible, conviction of solidarity that knits together the loneliness of innumerable hearts: to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity – the dead to the living and the living to the unborn” (Kapuściński, 2007, p. 17).

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