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*Laughter Will Bury You: The Challenges of Thought Against Dictatorships. A reflection on creativity.*

The short video of Mahsa Amini, *Iran Revolution* (2022) shows, with precious efficacy, how vital it is to be able to devise a *material* way to exercise one's rights where, unfortunately, a dictatorship (which could be that of a nation but also, as we often see in the news, that of an individual or a family) forbids freedom of action and speech.

In the video, the right being exercised by young people is that of creatively undermining, in a 'playful way', the power of the ayatollah's headdress, which is a symbol of the theocratic dictatorial power in Iran, as well as in other cultures subject to the same dictatorship of thought.

The video, which illegally arrived to us from Iran, shows very young men and women throwing the ayatollah's headdresses on the ground, thus undermining one of the most powerful symbols of the power at its very base. It is a sophisticated protest which, through a 'game', attacks the political and religious dictatorship at its core.

In the video the ayatollah's turbans "fly through the air" and, if the young women cutting their hair is a provocation towards the power and the affirmation of one's freedom, the 'flight' of the turbans of the ayatollah is attacking and sabotaging the powers that be in a non-violent way.

The power of this 'game' resides in the use of irony and not in a violent protest.

To my mind comes the thesis in Psychology by Paola Gambarini (2008) who went to Buenos Aires to meet the Association of the *Abuelas de Plaza de Mayo* and that of the children of the desaparecidos, la *Agrupación H.I.J.O.S.*, with which she worked for six months, examining the related literature and interviewing the protagonists of that tragedy. Against an obligation to forget, the Agrupación H.I.J.O.S. organizes big parties near the houses where the murderers reside under anonymity, in order to inform everyone that in those houses lives someone who has heavy responsibilities towards the country. Only music, dancing, street theater, to prevent anyone from escaping their own responsibility. No violence at all. I have the impression that this, like the 'flight' of turbans, is an ethical invitation because it is not based on vengeful chain of events nor aggressive actions.

Irony becomes a refined tool of a creative challenge for the impossibility of expression in a democratic and free way.

I also think, in the same terms (in which it is the game that sabotages power) of Leyla Zana, a Kurdish activist who has shown such creativity able to make the events and their protagonists paradoxical through irony. She has been elected to Parliament and had to swear in front of the Kurdish constitution which denies Kurdish people their rights, while in the shooting ranges of the Turkish police and the special units her photo is used as a target because it is 'the incarnation of the enemy to take down'. She solemnly declared: "I was forced to fulfill the formality requested. I fight for the fraternal coexistence of the two peoples in a democratic setting".

A declaration that she endorsed through a paradoxical and tangible act, she intertwined three ribbons in her hair with the colors of the Kurdish flag: yellow, red, and green.

The image was so palpable that, even if her speech was dismissed as '*incomprehensible*', it gave rise to a political debate on the opportunity of changing the colors of the traffic lights, so not to reiterate at every intersection the Kurdish national identity evoked by Leyla with such wise and feminine mastery.

In short, as I said in the title, laughter will bury them...