

**Let's put an end to the resistance that cries, because the real one is the one that sings like the future**

Déborah Livet

Rome and that of Madrid or even Moscow.' Déborah Livet then added: 'Let's put an end to the resistance that cries, because the real one is the one that sings like the future. Like a morning of sunshine, like the coming youth, like a free and blue sky. True resistance is one that sings of the men of tomorrow.'

## A recipe book to give people hope

In 1943, the Nazis decided to set up a secret organisation on the island of Schlei-munde in the Baltic Sea to create a secret weapon, consisting of huge 13-metre torpedoes. In August 1943, the Royal Air Force landed on the island and bombed part of it. The Nazis then recreated a factory at Dora, which was a labour and extermination camp. The prisoners had to live there with almost no water, without seeing the

MODERATOR:

**Déborah Livet**, Doctor of music history and musicology from Paris Sorbonne University.

SPEAKERS:

**Arnaud Marzorati**, a musician with the Compagnie Les Lunaisiens

**Anthony Millet**, a musician with the Compagnie Les Lunaisiens

sun and on a meagre ration of food. From testimonies preserved in Caen, at the Division des archives des victimes des conflits contemporains (DAVCC), we now know that 10% of the prisoners slept without blankets, for no more than 5 hours a night, that water was 1 km from the dormitory, that their underwear could only be changed every 4 to 7 weeks and that a small piece of soap had to suffice for several weeks. 'At Dora,' said Déborah Livet, 'they were entitled to coffee in the morning, soup and the same thing in the evening.' One of the inmates had a book of recipes left behind to give himself hope. Among them were those for clafouti, fish soup and macaroni with jam.



Watch the full debate on YouTube

The texts performed by the duo came from the archives of the town of Thionville and had been found in Dora. Others came from the Hauts de France Coupole Museum and the Shoah Memorial. 'We wanted to show you how the French, the maquisards, the partisans, the prisoners resisted in their own way, through music and poetry.' This highlight for young people ended with a discussion among high school students. One of them wondered about the melodies, which were often reminiscent of well-known tunes, such as the Internationale, a revolutionary song written during the repression of the Paris Commune in 1871. Musician Arnaud Marzorati then replied that for these resistance fighters, using a very well-known and universal tune in order to copy original and committed lyrics was a way of uniting and asserting their political choice. 'If you were singing melodies in the street, even just an excerpt while whistling the Internationale, for example, and a troupe passed by, you'd be imprisoned, tortured. And that still happens, it's human barbarity' he explained.

YOUTH SEQUENCE

# IRAN: THE DEATH PENALTY AS A TOOL OF POLITICAL REPRESSION

28 September, 2p.m. – 3.30p.m., Azur Room



Taimoor Aliassi, Nicolas Perron and Shole Pakravan

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## Execution to terrorise

'Iran is the country that uses the death penalty the most and is one of the last to publicly implement it as a form of repression', announced Nicolas Perron to begin the conversation.

The screening of a short film documenting the consequences of Mahsa Amini's death in September 2022 preceded Taimoor Aliassi's talk, briefly re-explaining the origins of the Women, Life, Freedom movement in Iran and the revolution that has been sweeping through the country ever since. The Iranian state 'uses repression to control the population and consequently carries out hundreds of executions every year, all the more so when it feels threatened.' He then returned to the ethnic aspect of the repression in Iran, which directly targets Kurds and Baluchis, 'discrimination that dates back to 1979, when Khomeini made people choose by referen-

**Iranian law is based on Islamic Sharia law, which favours men in all areas**

Taimoor Aliassi

dum between a monarchical regime and an Islamic regime; the Kurds opposed it, triggering a jihad against the population.' The Iranian activist also pointed out that 'women from these minorities are subjected to this discrimination even more violently.' If women suffer particularly in Iran, it is 'because Iranian law is based on

Islamic Sharia law, which favours men in all areas.' For example, 'during a stoning, while men are only buried up to their pelvis, women are buried up to their necks before fifty stones are thrown at them, drastically reducing their chances of survival.'

**I'm fighting so that this doesn't happen to other families, so that Iran recognises the death penalty as a violent act against humanity**

Shole Pakravan

After this analysis, Shole Pakravan returned to her tragic personal journey, which led her to oppose the Ayatollahs' regime. Indeed, 'in 2007, her daughter was raped and, while defending herself with a knife, killed her attacker.' Unfortunately, 'it was discovered that the man in question was a member of the Revolutionary Guards', so 'the regime supported his family and demanded Al-Qisäs, i.e., retaliation in kind.' 'After seven years of fighting', she continued, 'my daughter was executed.' After that, 'I didn't want to live anymore' but fortunately, 'a woman who had lost her son came to see me and helped me heal.' 'Thanks to her', said Reyhaneh Jabbari's mother, 'we met other be-



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MODERATOR:

**Nicolas Perron**, Director of Programmes, Ensemble contre la Peine de Mort (Ensemble against the Death Penalty)

SPEAKERS:

**Taimoor Aliassi**, Executive Director and Representative to the United Nations of the Kurdistan Human Rights Association - Geneva (KMMK-G)

**Shole Pakravan**, Iranian activist, mother of Reyhaneh Jabbari, sentenced to death and executed for the murder of her alleged rapist

reaved mothers and I told myself that my daughter wouldn't have wanted me to go under, so I picked myself up and found a reason to live.' Agreeing with the theme of the discussion, she stated that 'the death penalty is no normal punishment because it punishes the family of the condemned person forever.' In addition, 'before being executed, prisoners are in isolation, and the family is in the dark; personally I was becoming paranoid, I saw my daughter everywhere in the street.' Today, 'I'm fighting so that this doesn't happen to other families, so that Iran recognises the death penalty as a violent act against humanity.'

Pointing to the title of the documentary – *Seven Winters in Tehran* (2023) – which tells the story of Shole Pakravan's fight to free her daughter, the moderator invited the Iranian to describe the workings of Al-Qisäs. The law, which has been in force since the arrival of the mullahs in 1991, gives families the right to 'demand reparation through blood, i.e., the death penalty.' 'Sometimes it's possible to make a deal with the family by paying them', she continued, 'but in my case, they were rich and demanded this revenge.' This law of retaliation 'is just a law of hatred and blood', asserted Shole Pakravan. She insisted that 'this tool is used to repress', adding that she 'has hope in the new generation fighting for its abolition, mobilising in the streets and on social networks.' The Iranian activist ended this discussion by saying that 'the situation is becoming radicalised; the regime is determined to repress the youth but the youth are determined to change the regime.'

## AT THE HEART OF THE CONFLICT: THOSE COMMITTED TO PEACE IN AFRICA

29 September, 10:30 a.m. - 12 p.m., Gold Room



Drissa Traoré, Binta Sidibe-Gascon, Ousmane Ndiaye, Niagalé Bagayoko and François Hericher

### Defending human rights, without distinction

'How do you perceive the role of clichés in conflicts?' asked Ousmane Ndiaye to kick off the discussions. Niagalé Bagayoko noted that the force of communitarianism is one of the main levers manipulated by those involved in conflicts in Africa. She cited the example of the Rwandan genocide, which claimed almost a million lives in 1994. The massacre was made possible by the Hutu community's use of media tools, such as Radio télévision Libre des Mille Collines, to call for the murder of the Tutsis.

How can such a tragedy be explained? 'In Africa, there are very homogeneous communities, which can be explained by the existence of highly compartmentalised dynamics, based on a caste logic. Lifestyles and occupations, such as farming and herding, have been perpetuated over the centuries, leading to a number of painful confrontations', explained Binta

Sidibe-Gascon. These dynamics are now being revived. The Fulani, who are mainly herders, are now targeted on the basis of the blue colour of their clothing, their physical features or their behaviour. 'In a Sahelian region that is plagued by armed groups and terrorist organisations, there is a facial prejudice that identifies the Fulani as terrorists, which in turn leads to a call to get rid of them. The community's civilians, targeted by the various armed groups and armies of the Sahelian countries, are paying a heavy price', warned the vice-president of the Kisal Observatory ('protection' in Fulani). The organisation works to protect civilians suffering this type of discrimination in the Sahel, whatever their community.

In these conflicts, the role of NGOs in defending human rights is vital, as they take the place of weakened states by providing