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**Messiah without Resentment, or What Remains of Messianism in Giorgio Agamben's *Remnants of Auschwitz***

The aim of my essay is to extract the idea of messianism that emerges from the writings of Giorgio Agamben, particularly from *Remnants of Auschwitz*, a book, which forms a central part of the *Homo Sacer* trilogy. I will try to demonstrate how Agamben's attempt to overcome the traditional dualism of Athens and Jerusalem, executed with his favourite rhetorical tool of "the cut of Apelles,"<sup>1</sup> radically transforms the meaning of the two, in his theory no longer opposed, categories: on the one hand, philosophical *amor fati*, which privileges ultimate reconciliation with the world, and, on the other, messianic resentment towards being, which feeds on the restless spirit of negativity. "The cut of Apelles" is a particularly subtle line which divides the already existing line of division; this figure of speech derives from the legendary story in which Apelles, a famous painter of Greek antiquity, won a competition with another celebrated master, by drawing a line so fine that it runs inside the already very fine line which was drawn previously by the other. The peculiarity of Agamben's cut consists in the fact that it produces no stark oppositions but a subtle kind of difference, which simultaneously differentiates and reconciles. Yet, there is a risk involved in such a deconstructive procedure. For, it may well be that the transformation of the messianic Agamben has in mind is, in fact, self-canceling, i.e. it not only deactivates ossified dualisms but also deactivates the very idea of the messianic which Agamben claims to have rescued for contemporary thinking.