

# Acte de colloque

## Présentation du colloque

C'est du 16 au 17 mars 2017 que se tenait à l'Université de Montréal dans le cadre du Mois de la Recherche (MRE) et des Projets d'Initiative Étudiante, le 14<sup>ème</sup> colloque annuel du Département d'Études anglaises aux cycles supérieurs, organisé par les membres du comité organisateur du colloque en association avec l'association étudiante EGSS (English Graduate Student Society). Quinze participants y ont discuté des thèmes enveloppant les discours théoriques par l'analyse d'œuvres littéraires ainsi que la compréhension de l'interrelation entre la violence et la mobilité.

Ce colloque était placé sous la responsabilité de Denise Cristaldo (M.A.), Mounira Besbes (Ph.D.) Rym Guesmi (Ph. D.) et Asma Mestir (Ph. D.), tous étudiants à l'Université de Montréal.

Les Actes du colloque regroupent quinze résumés divisés en cinq parties qui tentent de répondre aux questions du thème. Les conférenciers nous apportent un éclairage, par l'analyse et la critique, sur les possibilités de présenter ses réflexions sur la façon dont la mobilité, ou l'absence de mobilité, peut représenter un acte de violence.

## Contexte et objectifs du colloque

Le colloque « (Im)mobility and Violence » organisé par le comité organisateur du colloque annuel du Département d'Études Anglaises, vise à explorer et à créer un lieu de dialogue et d'investigation sur deux concepts fréquemment utilisés pour décrire notre société mondialisée: mobilité et violence. Le projet souhaite explorer la façon dont l'exercice de mouvement peut être la cause ou l'expression des actes violents. Parce que le thème est très large et inclusif, le colloque favorise la participation du public.

Le colloque veut créer un environnement convivial et professionnel où les étudiants (es) du Département d'Études anglaises aux cycles supérieurs ainsi que nos invités pourront présenter, sous forme de séminaires, les résultats de leurs recherches et faire du réseautage avec leurs collègues. Il y sera aussi question de donner l'occasion aux étudiants-chercheurs de gagner de l'expérience dans le domaine de la recherche. Plusieurs thèmes ont orienté les exposés et les discussions:

1. La (im)mobilité de la violence : l'expérience (post)traumatique
2. Le corps comme une forme et performance
3. La représentation physique en lien avec la perception et la subjectivité
4. La violence (post)coloniale du genre
5. La violence domestique, le confinement et la crise de la féminité
6. La relation entre l'espace de transit et le manque de mobilité

## Programme

**Jeudi 16 mars 2017**

**Carrefour des arts et des sciences, local C-2059**

**13h15 – 14h45 :**

\* Discours d'ouverture – Dr. Amaryll Chanady, full professor -- Université de Montréal

### **1. The (Im)mobility of Violence: Collective (Post)traumatic Collective Experience**

Chair – Dr. Amaryll Chanady, full professor -- Université de Montréal

- François d'Assise Tine -- Université de Montréal  
"Let's GO HOME: Spiritual Journey as Self-Discovery in Toni Morrison's *Home*."
- Ali Zamanpour -- Université de Montréal  
"Reading Rawi Hage's *Cockroach*: Violence and Deterritorialization."
- Denise Cristaldo -- Université de Montréal  
"Anishinaabe Magic': Kinship and Freedom in Richard Wagamese's *Keeper'n Me*."

**Pause Café : 14h45 – 15h05**

**15h05 – 16h30**

### **2. Body and PerFORMance**

Chair – Asma Mestiri, PhD student -- Université de Montréal

- Kawter Chougui -- McGill University  
"There is little one can say, one says it all': Extorted Speech and Audience Involvement in Beckett's *Happy Days*."
- Crystelle Cotno Thériault -- Université de Montréal  
"Forced Mobility and Gender Relations in Chaucer's *Troilus and Criseyde* and Shakespeare's *Troilus and Cressida*."
- Gabriel Germain -- Université de Montréal  
"The Abyss I was Told Never to Write into: Linguistic and Physical Invisibility in Claudia Rankine's *Citizen*."

**4:30 pm – 7 pm -- Cocktail Party -- Room C-2081**

**Vendredi 17 mars 2017**  
**Carrefour des arts et des sciences, local C-2059**

**9h45 – 11h10**

**3. Embodiment, Perception, and Subjectivity**

Chair – **Dr. Heike Harting**, associate professor -- Université de Montréal

- **Mounira Besbes** -- Université de Montréal  
 “The Captivity of the Body as Containment in Edwidge Danticat’s *Brother I’m Dying*.”
- **Elmira Asghari** -- Université de Montréal  
 “Representations of the Body in Angela Carter’s *The Passion of New Eve*.”
- **Houda Allouche** -- Université de Montréal  
 “Serena Williams: Immobility and Gendered Violence in Claudia Rankine’s *Citizen*.”

**Déjeuner : 11h10 – 13h – Room C-2081**

**4. Conférencière d’honneur**

**13h20 – 14h20**

**Dr Deena Rymhs**, associate professor, University of British Columbia  
 “Gridlock: Transit Spaces and the Mobility Poor in Marilyn Dumont’s *Vancouver Poems*.”

**Pause Café : 14h20 – 14h35**

**14h35 – 16h00**

**5. Gendered (Post)colonial Violence**

Chair -- **Dr Caroline Brown**, associate professor -- Université de Montréal

- **Asma Mestiri** -- Université de Montréal  
 “Transnational Feminism: The Representation of Violence in Devi’s *Imaginary Maps*.”
- **Wendel Schwab** -- University of Northern British Columbia  
 “Canada Unveiled: Colonial and Patriarchal Enforcement of Traditional Gender Expectations During the Niqab Debate.”

- Golrang Darvishian -- Université de Montréal

“Violence and Resistance in Joy Harjo’s *Crazy Brave: A Memoir*.”

### **Pause Café : 16h00 – 16h15**

**16h15 – 17h35**

### **6. Domestic Violence, Confinement, and Femininity Crisis**

Chair -- Dr Heather Meek, associate professor -- Université de Montréal

- Kasia Juno Van Schaik -- McGill University

“Crisis Ordinarity: Towards a Theory of the Bad Vacation Story in Contemporary Travel Narratives by Women.”

- Alyssa Favreau -- Université de Montréal

“‘All Manner of Excited Fancies’: Subjection and Imaginative Power in ‘The Yellow Wallpaper’.”

- Shah Jehan Ashrafi -- Université de Montréal

“(Im)mobility and Violence in Lucy Grealy’s *Autobiography of a Face*.”

\* Mot de clôture : FICSUM

**19:00-21:00 Reading Night @ Café L’Insouciant**

## **Actes de colloque**

### **Let’s GO HOME: Spiritual Journey as Self-Discovery in Toni Morrison’s *Home***

François d’Assise

Tine Université de Montréal

Toni Morrison’s novel *Home* narrates Frank Money’s journey to save his unsuspecting sister, Cee, from her employer, a physician who uses her body as a scientific experiment to prove his racist, eugenist beliefs. In the process, it recounts Frank’s own difficulties as he copes with his traumatic experiences as a result of his involvement in the Korean War. In my talk, I explore how Toni Morrison’s *Home* portrays the difficulties experienced by African Americans as they attempt to envision and reconstruct the concept of home in a land of deep racial animus. Because of Jim Crow practices that give rise to everyday indignities, brutal violence, and traumatic displacements, home is only a vague promise for many black Americans. I will begin my talk by demonstrating how mobility is used to address issues of family dislocations, ruptured communities, and socioeconomic marginalization. By featuring Frank Money’s frequent

displacements after his return from the Korean War in the 1950s, I argue that rather than home as a specific geographical or physical location, it must be regarded as an imagined ideal that enables healing and self-validation. Central to this is the deconstruction of idealized notions of manhood that impede self-awareness and true spiritual growth.

### **Reading Rawi Hage's *Cockroach*: Violence and Deterritorialization**

Ali Zamanpour

Université de Montréal

In my work to date, I propose analyzing Rawi Hage's *Cockroach* in a dimension that considers the traumatized body of the main characters as vessels carrying painful memories of loss, war and torture. Representing circulation of violence as a separate object of study creates an 'episteme' wherein one can perform rhizomatic analysis of the ways in which broken and traumatized individuals graft together and produce new cycles for the flow of violence. The geographical displacement in Hage's world does not only affects the individual by way of decoding their identities, it also transforms their pain and trauma. Hage's main character's exposure to violence as well as his complicity in his sister's fate creates a sense of guilt that drives his story towards a deterritorialized redemption from an unknown city in Middle-East (presumably in Lebanon) to Montreal. Moreover, he finds Shohreh, an Iranian victim of torture, a substitute for his lost sister. This exchange of one object for another may suggest an early Freudian successful mourning from his previous signs of melancholia, although a Deleuzoguatarian rhizoanalysis suggests a graft between two social bodies when their separate principal cultural roots have aborted and when there is no definite future at hand. It is indeed this connection that creates a new path for the circulation of a deterritorialized violence and its reterritorialization. As a result, this investigation opens up a discourse on mobility and violence in relation to immigration and biopolitics.

### **'Anishinaabe Magic': Kinship and Freedom in Richard Wagamese's *Keeper'n Me***

Denise Cristaldo

Université de Montréal

My presentation proposes a reflection about the spatiality in Richard Wagamese's novel *Keeper'n Me*. I aim to argue that the ways in which Garnet, the main character, transits from a hierarchical society to Anishinaabe reserve reveals, exposes and challenges the spatial constructions of the real Canadian homogenized society and Native American community. I am aware that such kind of study can shed light in the differences and dualisms between these spaces and identify one space just in its relation of opposition to the other. Far from reducing Garnet's or Native people's existences to their differentiation and resistance to Eurowestern colonial society, I wish to emphasize that differences exist, but they cannot be the focus of our understandings about Native communities. Along the presentation I will observe Wagamese's depiction of spatial constructions of Native and non-Native spaces and the ways in which his text converse with theories about the role of spatiality in the construction of identity. I will also propose a reflection

about kinship practices and Anishinaabe traditions in order to demonstrate how *Keeper 'n Me* offers a regard on Native peoples and traditions that goes beyond an understanding of their lives and costumes as a reaction to colonial patterns and may be seen as a statement of Native people's lives and continuity.

**‘There is little one can say, one says it all’: Extorted Speech and Audience Involvement in Beckett’s *Happy Days***

Kawter Chougui  
McGill University

In his body of work, Samuel Beckett consistently explores the mechanisms that generate voice, paying particular attention to the physical apparatus—the body. His experiments with subjects and speech take particularly interesting dimensions in his plays. The space afforded by the stage renders theatrical performance a most fitting medium to raise questions about the relationship between bodies and voices. In *Happy Days* such a relationship takes on spatiotemporal qualities as characters find themselves under an enforced stasis, prescribed by the playwright himself, which posits speech as the only possible escape. The stage then becomes the locale of forced performance, a space of torture where we are made to watch a body suffer so it can produce the spectacle of its being. *Happy Days*, as I will be arguing, presents torture as a function of the body’s mobility or lack thereof. In doing so, it raises questions about the character’s relationship to their surrounding space, which stages their suffering through the restraining mound, “blazing light” and piercing bell (7-8). Furthermore, the enclosed space of performance (which also includes the audience) enforces the intimacy required for the relationship between torturers and tortured to function. Finally, the extra-territorial presence of the playwright represents another ultimate authority, one that dominates and creates the space of torture.

**Forced Mobility and Gender Relations in Chaucer’s *Troilus and Criseyde* and Shakespeare’s *Troilus and Cressida***

Crystelle Cotno-Thériault  
Université de Montréal

In my presentation, I would like to explore the link between mobility and violence in Chaucer’s *Troilus and Criseyde* as well as Shakespeare’s *Troilus and Cressida*. More precisely, I wish to investigate how forcing women to move is an act of violence perpetrated by men: Criseyde is forced to move to the Greek camp against her will and, similarly, Helen has been taken from Menelaus by Paris. Using Judith Butler’s theory, I will look at how the actions of both women are rooted in gender performance. I want to show that their acceptance of a forced mobility lie on their identity as women and, thus, on gender conventions. Mobility is imposed on them specifically due to the commodification of female bodies in a market of exchange: Criseyde is sent to the Greek camp to be traded for Antenor’s liberation, while Helen is at the center of a war to determine who will possess her. Through an analysis of the female characters’ response to body commodification, I will suggest that Criseyde and Helen are consenting to the

objectification of their body as a way of “becoming” a woman: they perform their gender in accordance to historical representations of women as objects of exchange and of desire. Moreover, using Eve Kosofsky Sedwick’s book *Between Men – English literature and Male Homosocial Desire*, I will analyse the role of male homosocial desires in Helen and Criseyde’s forced mobility.

### **‘The Abyss I Was Told Never to Write Into’: Linguistic and Physical Invisibility in Claudia Rankine’s *Citizen***

Gabriel Germain

Université de Montréal

In Clint Smith’s poem “Queries of Unrest”, he writes: “all I could think of was the edge / of a sheet of paper, how empty it is — / the abyss I was told never to write into” (99). Like Smith who desires to claim a seemingly intangible space, Claudia Rankine in her essay “The Condition of Black Life is One of Mourning” advances that “History’s authority over us is not broken by maintaining a silence about its continued effects” (2016: 155). The versatile artist recuperates Smith’s metaphor in a more direct way: without adding the voice of African Americans on the page, their voice would not be heard by the incessantly loud voice of their white counterparts. In her latest work, *Citizen: An American Lyric*, Rankine exposes the nature of this silencing. In this essay, I argue that the numerous microaggressions depicted in Rankine’s poetry collection serves as a means to highlight what they leave unsaid and how they reflect the unstable body of African Americans between the invisible and the hyper-visible. I contend that the purposefully vast blank spaces found on most of the pages emulate the quasi-impossibility for African Americans to add their voice to the United States’ vastly white historical narrative. Also, I investigate how visual arts “destabilize the text so both image and text would always have possibilities” (Berlant).

### **The Captivity of the Body as Containment in Danticat’s *Brother, I’m Dying***

Mounira Besbes

Université de Montréal

This paper examines the treatment of Joseph Dantica’s captive body during his detention, in the United States, in Edwidge Danticat’s *Brother, I’m Dying*. I look at the different ways detention dismantles and re-defines the masculine black body. I investigate how the US, the space of potential political freedom and security that an eighty-one-year-old man tries to enter legally colludes in his torture. I demonstrate how the United States’ power to deny Dantica the status of refugee allows the state to mobilize the infrastructure that will lead to his death. My argument highlights the perception of the black Haitian body as alien and dangerous, a vector of disease and criminality. I rely on Giorgio Agamben’s notions of “*homo sacer*” and “state of exception”, and Achille Mbembe’s concept of the “living dead” to demonstrate the dehumanization and emasculation of Haitian detainees and their treatment as extrajudicial objects in the US.

### **Representations of the Body in Angela Carter's *The Passion of New Eve***

Elmira Asghari

Université de Montréal

Michael Richardson argues that “affect is the relational stuff of encounter, its forces and capacities. It is precisely that which is always in formation, not yet concrete; potential, always exceeding the body’s actual” (154). He believes that such a relationality allows the body to encounter itself, other bodies and the world. For him, the body is not fixed and has the capacity to affect and be affected, and what emerges is necessarily the modification resulted from the affected body. The significance of this issue is that the body can be linked to social and cultural conditions of a given society in a specific period while unfolding their impacts on the body. The concept of “body” as a central theme in literary works is of the utmost important. Angela Carter, in *The Passion of New Eve*, while referring to the concerns of women in 1970s British and American culture, demonstrates traumatized bodies affected by sexual violence in several contexts. I see a profound connection between characters and the women of that time, and believe that Carter provides instances in which women’s bodies are victimized. She incorporates representations of body into her writing, and discusses how the body has the potential to be affected. More importantly, Carter illustrates elements of trauma on her characters’ bodies passing from cities to countries. My literary analysis places at the critical center several places in which the bodies confront violence and experience trauma.

### **Serena Williams: Immobility and Gendered Violence in Claudia Rankine's *Citizen***

Houda Allouche

Université de Montréal

My paper examines the portrayal of substantive microaggression that African American citizens endure when interacting with people who engage in implicit racism. In her poetic lyric *Citizen* (2014), Claudia Rankine debunks the claim that mobility and migration, in the United States, induce diversity, plurality, and consequently power and freedom. She shows that African Americans and other ethnic minorities cannot stand for America as American citizens. I designate the racial incidents described by Rankine as moments of struggle between the self and the other but also, as moments of struggle within the self whose memory is fixed in the traumatic history of colonialism, slaveships, and Jim Crow Laws of segregation.

My study examines the incidents of Serena Williams, an African American tennis player, who suffers from racial and gender discrimination. Serena struggles as a black person who is thrown into a sharp white background, and as black woman whose body does not conform the white standards of beauty. Through Serena’s striking moments, I argue that feeling dominated by the “white other” and the gaze of the “other” incites black’s anger, terror, self-hatred, devastation, and violence. Because it either conceals or constructs the self, I label the practice of “recognition.” Thus, the absence of recognition provokes domination of the other over the self,

however, its presence entails self-development and self-realization. In fact, immobility collapses when recognition emerges to challenge racial and gendered violence.

### **Transnational Feminism: The Representation of Violence in Devi's *Imaginary Maps***

Asma Mestiri

Université de Montréal

Subject formation and/or representation is never achieved without an insidious violence in its process. This idea is expressed in the vexed relationship between violence of representation and the representation of violence. Many theorists like Girard and Levinas attempted at locating this violence outside discourse but within human nature, a “natural drive” that human beings should or must resist. From a poststructuralist point of view, this violence is found even in the simplest acts of our discourse. Both groups agree that violence is inescapable and that we live in an economy of violence. Once violence is economized (or politicized) in an encounter with the Other, we move from violence of representation to the representation of violence. In this respect, violence of representation is attenuated through a violent act substituting for the greater violence that occurs in the construction of other, its circulation and/or its violation. In this presentation, I will try to trace the representation of violence in what is largely known as transnational feminist writing. I argue that the representation of violence in Mahasweta Devi's *Imaginary Maps* not only transcends earlier imaginings of an international sisterhood, but also provides alternative narratives of the subaltern tribal woman whose womanhood is constructed through the representation of “a” violence, incomprehensible by western feminisms. To this purpose, I will start by a short genealogy of transnational feminism that informs my reading of Devi's subaltern subject. Then I will move to scrutinizing different formations of female subjectivity in her short stories “Douloti the bountiful” and “The Hunt”. This paper also deals with the spatial and temporal considerations in claiming a transnational feminism. I also try to provide a genealogy of the shift from an imperialist feminist model to inclusive feminisms. This genealogy is illustrated by Mahasweta Devi's *Imaginary Maps* that seem to illustrate how narrative strategies can hinder imperialist imaginings of feminism.

### **Canada Unveiled: Colonial and Patriarchal Enforcement of Traditional Gender Expectations During the Niqab Debate**

Wendal Schwab

University of Northern British Columbia

The debate during the 2015 federal election over whether Muslim women in Canada should be permitted to wear the niqab during citizenship ceremonies shook the idea of Canada as a multicultural and postcolonial nation to the core. One side of this debate takes up the cause of women's rights and the desire to protect Muslim women from patriarchal Islamic power structures, and by critically analyzing media narratives, I will argue that support for the niqab ban at citizenship ceremonies is predicated upon support for patriarchal and colonial power structures that exist within Canada; these power structures have the consequence of subjugating Muslim

women and enforcing traditional views of femininity, feminine actions and displays, and female gender roles, thus damaging the feminist project within Canada for all women, not just Muslim women. Muslims within Canada are subject to a neo-Orientalism that has arisen in Western nations, which can be traced back to the colonialism of the so-called Islamic world by the major European powers, as well as the Orientalist perception of the Islamic world. Based on the premise that gender is a socially constructed performative phenomenon, Muslim women who don the niqab, hijab, burqa, and loose flowing traditional garb must then thwart societal attempts to police these women and enforce traditional gender performativity in appearance, gestures, movement, and bodily decoration. Ultimately, the enforcement of these traditional Western gender expectations upon an immigrant culture widely perceived to be “barbaric” or “anti-woman” by the dominant culture is damaging to the feminist cause for both minority immigrant cultures as well as the majority culture.

### **Violence and Resistance in Joy Harjo’s *Crazy Brave: a Memoir***

Golrang Darvishian

Université de Montréal

In her memoir, Harjo feels inclined to tell the story of her ancestors, a story which “was not an accident, ... It lived in the memory of the people as they carried the burden of the myth from Alabama to Oklahoma. Each reluctant step on the trail impressed memory into the broken heart, and no one ever forgot it” (65). Here, Harjo talks about the initial colonization, personified as the “water monster,” which “didn’t disappear at the age of reason” (Ibid.), when the colonizers justified and rationalized their violent acts against the Native people, and subjugated them in the name of the project of modernization. It is this attendant violence of colonization against Native Americans in Joy Harjo’s *Crazy Brave: A Memoir* that this essay focuses on. I will argue that is precisely this violence of colonialization which has affected the life of Native women by reshaping Native tribal societies along the lines of race, gender, and class. I begin by discussing how these categories intersect with one another in Harjo’s memoir. By incorporating violence in her memoir, Harjo portrays the ways in which Native American women have suffered and continue to suffer from a violence that is inherently linked to the violence of colonization. I continue by examining the role of the institutions in disciplining Native men and women, rationalizing patriarchy and violence among them. Such acts denied Native people’s rights to their sacred lands and forced them to relocate, interrupting their culture and their communities.

### **Crisis Ordinarity: Towards a Theory of the Bad Vacation Story in Contemporary Travel Narratives by Women**

Kasia Juno Van Shcaik

McGill University

My paper examines the ways in which contemporary and gendered forms of unhappiness such as feminist pessimism, female passivity, disappointment, and despair shape and even define what I have identified as the “bad vacation story.” I argue that this subgenre of short fiction, prevalent in the work of contemporary short fiction writers Alice Munro, Lorrie Moore, and Lydia Davis

functions as a microcosm of the anxieties experienced predominantly by women surrounding prescribed, mass-generated fantasies of what Lauren Berlant calls ‘the good life.’ I argue that may seem like minor apprenticeship forms (the short story), and insignificant complaints (the bad vacation), can expose a wide range of feminist concerns, such as late-capitalist constructions of femininity, the persistence of gender inequality in labour and leisure practices, and the everyday experience of systemic misogyny.

I argue that rather than offering their female narrators an escape from the ordinary, these travel narratives reveal a more compressed, more urgent framing of the everyday anxieties wherein women persistently remain the default managers of the intimate and the domestic. Furthermore, these stories reframe the vacation as a domestic disaster narrative, linking women’s seemingly minor disappointments to more explicit forms of gendered violence.

What is it, I ask, about women’s bad vacation narratives that renders the “crisis ordinariness” legible? What kinds of interventions does the bad vacation narrative make in a culture of systemic unhappiness and privilege, when an escape from the routine becomes a form of imprisonment, and the conditions for happiness become instead the grounds for despair?

### **‘All Manner of Excited Francies’: Abjection and Imaginative Power in ‘The Yellow Wallpaper’**

Alyssa Favreau

Université de Montréal

In Charlotte Perkins Gilman’s “The Yellow Wallpaper” a narrator is brought to a secluded house to treat a nervous condition that leaves her unable to perform her domestic duties. Within the microcosm of the room to which she is consigned, the narrator’s sole contact is her husband and doctor John. Thus isolated, the narrator’s relationship to John functions as a stand in for broader social and medical conventions; John becomes the embodiment of Lacan’s Other, an external, patriarchal, and constitutive gaze that attempts to recreate the narrator as a portrait of acceptable womanhood through medical practices common at the time. In this paper, I argue that the narrator’s worsening hysteria points to a tension between her Lacanian imagined and symbolic selves, and that the narrator’s inability to escape the wallpaper’s “great slanting waves of optic horror” (7) functions as the inciting incident for an episode of abjection. It is possible to contextualize the narrator’s psychotic break, during which she identifies with the figure hidden in the wallpaper’s pattern, as the “violent, dark revolt of being, directed against a threat that seems to emanate from an exorbitant outside” in Julia Kristeva’s theory of the abject (1). I argue that the narrator’s immobility and her exposure to the unrelenting presence of the wallpaper exert the pressure necessary for the process of abjection to take place, and for the narrator to separate herself from an externally constructed symbolic identity. It is in embracing the woman in the wallpaper, the manifestation of the narrator’s abjected self, that the narrator is able to reach an imaginary, self-created identity free of the symbolic matrix constructed through John’s patriarchal and medical authority.

**(Im)mobility and Violence in Lucy Grealy's *Autobiography of a Face***

Shah Jehan Ashrafi

Université de Montréal

Lucy Grealy's *Autobiography of a Face* depicts the author's body as a space and site of (im)mobility and violence as Grealy suffers from cancer and undergoes several surgeries to fix her face. Her autobiography is an account of her journey or travel to the core of her self. Lucy Grealy's identity keeps changing because of her illness. She identifies her self through the mirror or the Other's gaze and believes in her representation rather than her real self. The public identity defines her self to her and she is confused by the perception of others and self-perception. Her consciousness is enslaved by the violence of the Other's perception as she begins to see herself as ugly. Her surgeries make her suffer as they are forms of violence. Grealy strives to become a woman in order to attract men through physical beauty. This process makes her become an object instead of a subject. Grealy focuses on her body, the outside of her self and takes her *imago*, which is the *semblable* of a person according to Jacques Lacan, to be her real self. By believing in the body image, Grealy justifies violence. Thus, she believes in a fake self, the product of the violent male gaze. Violence makes the author become a detached spectator of her body. Her mind and body are alienated with each other. She achieves self-realization when she is able to taste Nothingness in violence and then negate it.

**Les responsables : Comité organisateur****Mounira BESBES****Denise CRISTALDO****Rym GUESMI****Asma MESTIRI**