

Les limites de l'interculturalité: enjeux éthiques et esthétiques dans *Girl* (2019) d'Enda O'Brien

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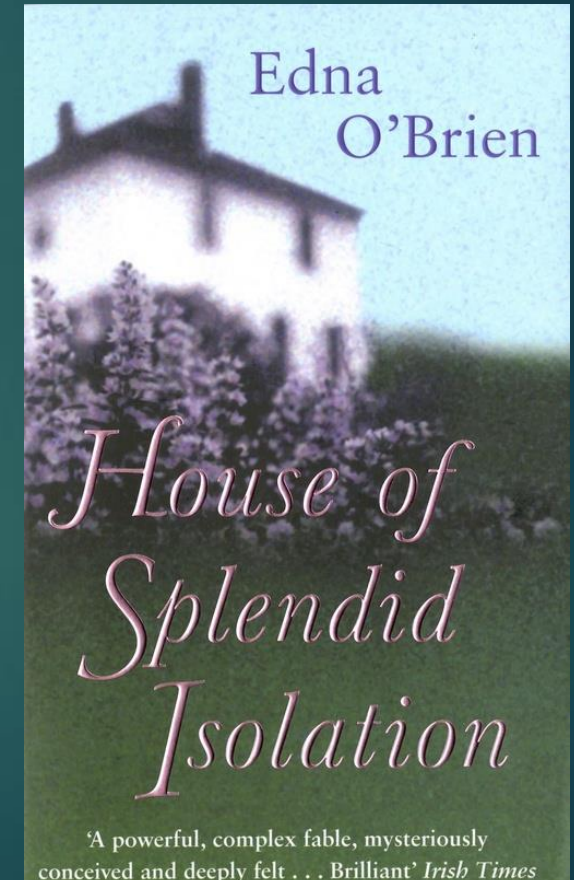
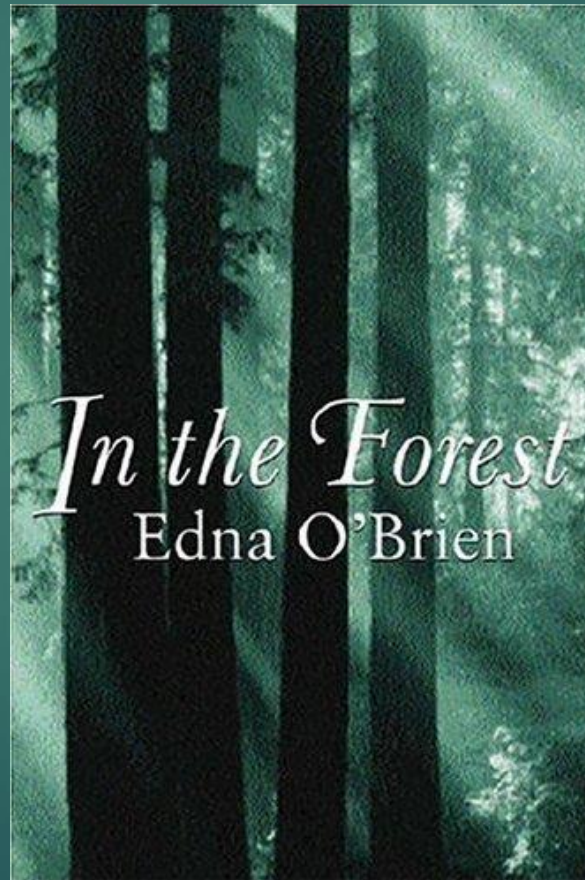
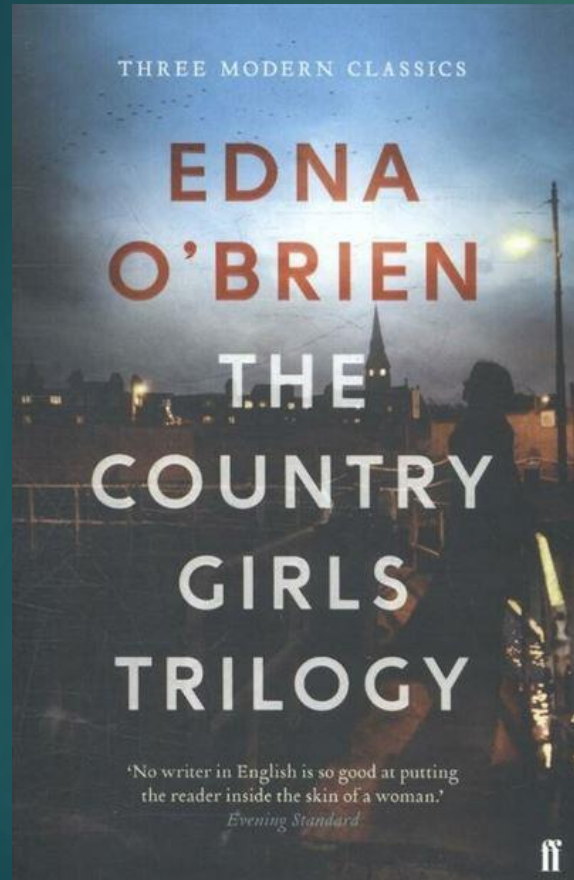
SÉMINAIRE IHRIM ENS LYON, LE 28 NOVEMBRE 2024

Edna O'Brien (1930-2024)

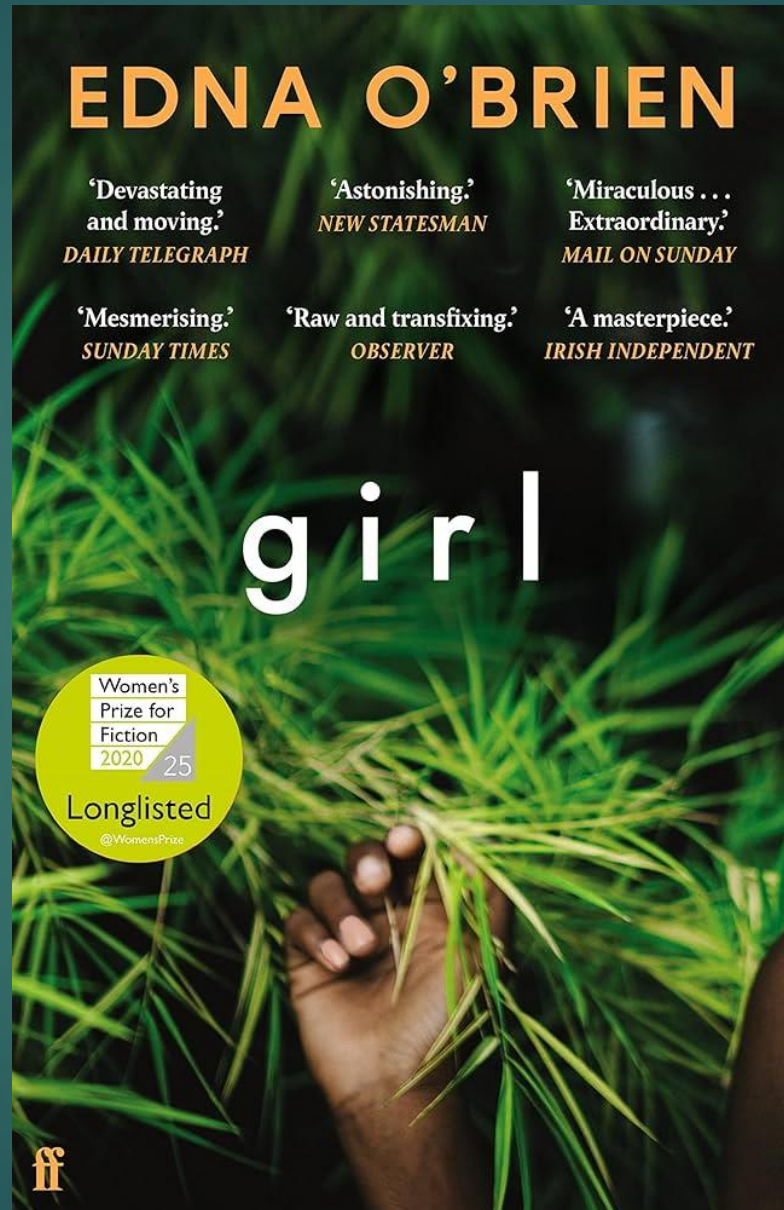


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Quelques œuvres qui ont suscité une controverse



Girl (2019)



Narrative 4

- ▶ Narrative 4 (N4) is a global network of educators, students and artists who use art and storytelling to build empathy between students while equipping them to improve their communities and the world. Using our core methodology, the story exchange, we help students understand that their voices, stories, actions and lives matter, and that they have the power to change, rebuild and revolutionize systems.
- ▶ <https://narrative4.com/about/>

Joan Tronto, *Moral Boundaries. A Political Argument for an Ethic of Care* (1993)

- ▶ [Care as] a species activity that includes everything that we do to maintain, continue, and repair our 'world' so that we can live in it as well as possible. That world included [sic] our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web

Catherine Walsh (& Walter Mignolo), *On Decoloniality. Theory, Analytics, Praxis* (2019)

- ▶ In its dominant and top-down conceptualization and use, interculturality is neither transformative nor critical of the established social, political, and economic order; it is functional to this order.
- ▶ [T]hrough individual inclusion, the façade of dialogue, and the discourse of citizenship, functional interculturality constitutes a more complex mode of domination that captures, co-opts, pacifies, demobilizes and divides movements, collectives, and leaders; impels individualism, complacency, and indifference; and shrouds the structural and increasingly compound convolution of capitalism and coloniality.

Violence

- ▶ The earth on which I knelt was strewn with half-eaten hearts, and there were cut throats littered everywhere, the blood gurgling away like an endless stream. I ran among the heaped remains, until I found my parents and my brother. I kissed them and they forgave me, even though they were dead. (*Girl*, 13)

Violence

- ▶ It was like the corralling of cattle
- ▶ It was the same for the second girl.
- ▶ It felt like being stabbed and re-stabbed.
- ▶ When it was over we staggered back, sore, baffled.
- ▶ We were too young to know what had happened or what to call it (*Girl*, 15-16)
- ▶ [W]e were brought out.
- ▶ We had been separated.
- ▶ The first girl, Faith, was taken (*Girl*, 15-16)

Violence

- ▶ to get them fired up, so that they set forth, sated and battle-maddened. (*Girl*, 32)
- ▶ My hands, of their own accord, go up to scratch him, to fight him and he erupts, still yoked to me, yelling at them (*Girl*, 33)
- ▶ Others came, singly or in pairs, guffawing, feeding and foraging and emptying themselves into me (*Girl*, 34)
- ▶ I was a girl once, but not any more. (*Girl*, 1)
- ▶ I both died and did not die. A butchery is being performed on me. (*Girl*, 34)
- ▶ I'm an animal . . . I am an animal (*Girl*, 54)

Interculturalité?

- ▶ a leafy green vista, full of growing things – maize, corn, rye and sorghum, all ripening together (*Girl*, 224-25)
- ▶ spools of light filled the room and lit up the universe outside [so that] it seemed to [her] that those rays were pouring into the darkest dimensions of the land itself (*Girl*, 225)
- ▶ ‘How old am I?’ ‘Oh my poor child ... you’re hurting ... you’re hurting’ (*Girl*, 125)
- ▶ People did not wish to hear gruesome stories (*Girl*, 137)