SELF-PORTRAIT IN GREEN
Marie NDiaye, translated from French by Jordan Stump

1. *Self-Portrait in Green* (in French, *Autoportrait en vert*) is Marie NDiaye's take on the memoir. How does self (or auto) portraiture compare to other creative forms of documenting the self, such as autobiography? How does NDiaye's text reflect, complicate, or expand the act of self-portrayal?

2. *Self-Portrait*'s narrator muses about the woman in green named Katia that she "eluded not my eye but my awareness" (pg. 8). In addition to sight, what other sensory inputs and forms of information does the text make space for?

3. How does *Self-Portrait* represent and organize time? How do different temporalities relate to one another, if at all?

4. Is the narrator reliable? What does *Self-Portrait*'s narrator tell the reader about herself, and what strategies does she have for avoiding or obscuring disclosure?

5. Of her mother as a woman in green, the narrator says she is "untouchable, disappointing, infinitely mutable, very cold, able, by force of will, to become very beautiful, and able, too, not to want to" (pg. 73). Is this description appliable to each of the women in green? What does it mean to be, or become, a woman in green?

6. Referring to the transformation of her father's wife into a woman in green, the narrator wonders, "how, for my part, not to see a meaning in all this, something fated? How not to see...a message intended for me?" (pg. 30). What does *Self-Portrait* reveal to readers about the desire to seek or create meaning?

7. How do the visual components of *Self-Portrait*—the images by Julie Ganzin and those attributed to an anonymous photographer—interact with one another and with the written text, or do they?