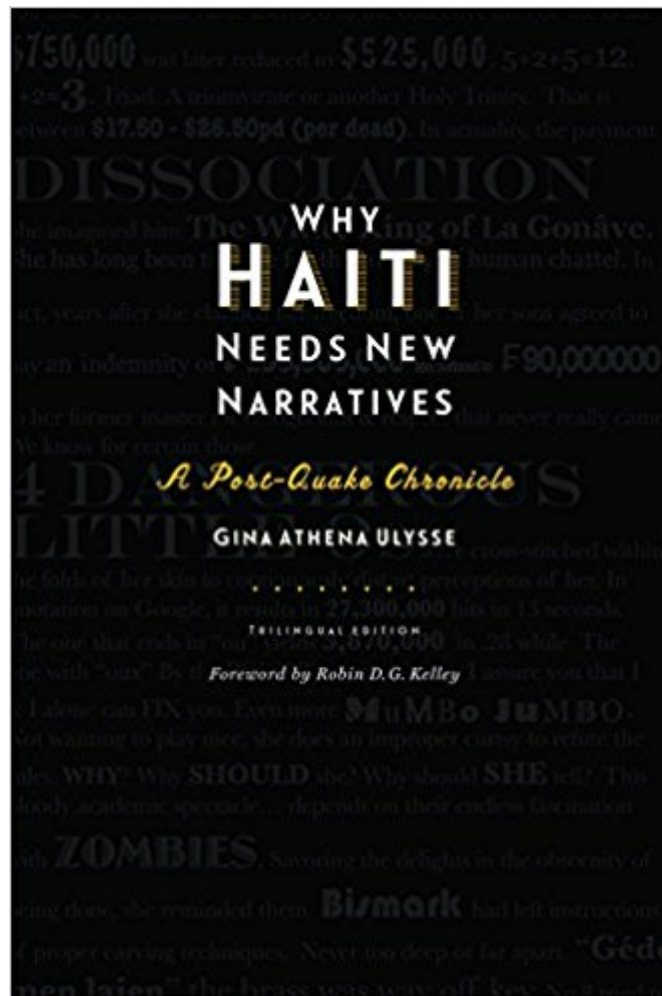




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# Why Haiti Needs New Narratives: A Post-Quake Chronicle



## Synopsis

Winner of the Haitian Studies Association Excellence in Scholarship Award (2015) Mainstream news coverage of the catastrophic earthquake of January 12, 2010, reproduced longstanding narratives of Haiti and stereotypes of Haitians. Cognizant that this Haiti, as it exists in the public sphere, is a rhetorically and graphically incarcerated one, the feminist anthropologist and performance artist Gina Athena Ulysse embarked on a writing spree that lasted over two years. As an ethnographer and a member of the diaspora, Ulysse delivers critical cultural analysis of geopolitics and daily life in a series of dispatches, op-eds and articles on post-quake Haiti. Her complex yet singular aim is to make sense of how the nation and its subjects continue to negotiate sovereignty and being in a world where, according to a Haitian saying, *tout moun se moun, men tout moun pa menm* (All people are human, but all humans are not the same). This collection contains thirty pieces, most of which were previously published in and on Haitian Times, Huffington Post, Ms Magazine, Ms Blog, NACLA, and other print and online venues. The book is trilingual (English, Kreyòl, and French) and includes a foreword by award-winning author and historian Robin D.G. Kelley.

## Book Information

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## Customer Reviews

“Wesleyan anthropology professor Ulysse (Downtown Ladies) mixes memoir, commentary on her relationship with Haiti, and analysis of the dominant narrative surrounding the country in the wake of the 2010 earthquake. Readers interested in a broader and sympathetic perspective on Haiti will enjoy Ulysse’s work toward jumpstarting a new narrative.” — Publishers

Weekly – “In her trilingual (English, Kreyòl, French) collection of op-eds, essays, reviews and news articles (including pieces from *Ms.* and the *Ms.* blog), Ulysse rejects the colonial framework through which Haiti is often viewed and reasserts the validity of its sovereignty.” – *Ms. Magazine*

“Ulysse’s clear, powerful writing rips through the stereotypes to reveal a portrait of Haiti in politics and art that will change the way you think about that nation’s culture, and your own.” (Jonathan M. Katz, author of *The Big Truck That Went By: How the World Came to Save Haiti and Left Behind a Disaster*) “This is a beautifully written and profoundly important work of engaged anthropology. Gina Ulysse steps bravely into the public domain bringing a nuanced and sophisticated analysis of things Haitian to a large group of general readers as well as to a broad audience of scholars. Publication of this book marks a kind of coming of age for anthropological bloggers and public anthropology.” (Paul Stoller, author of *Yaya’s Story: The Quest for Well-Being in the World*) “This compilation is the gut-felt testimony of an insider/outsider that resounds like a thunderclap in the desert. Trapped in the alienating context of sterile academia, a neoliberal political economy, populations displaced, shock therapy and general geopolitical shifts, the author uses the gift of polysemy to open horizons. Through thought, action, word, poetry, song . . . flow yet-unbounded prospects.” (Rachel Beauvoir-Dominique, professor, Université d’Haïti) “Taking us through entangled and liberating possibilities, Gina Ulysse introduces us to Haiti, the kingdom of this world. Embedded in the interstices of words and of aesthetic sensibilities that summon the past into the present, the powerful promise of a people is revealed. Ashe.” (Arlene Torres, coeditor of *Blackness in Latin America and the Caribbean*) “Five years after Haiti’s devastating earthquake, Gina Ulysse smashes clichés, defends Vodou, and reminds us of her homeland’s complex history. Her compelling as-it-happened reports and analyses are crucial to our understanding and empathy for the republic and its people.” (Katherine Spillar, executive editor, *Ms. magazine*)

Gina Athena Ulysse shares her essays over the last several years since the earthquake in Haiti. Thoughtful, powerful, and provocative writing from a Haitian-American intellectual.

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