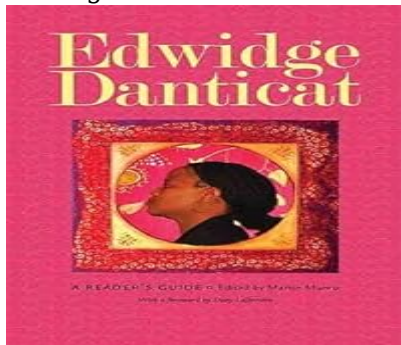


Edwidge Danticat: A Reader's Guide By Martin Munro It is also distinctive in that it addresses all of her published writing up to *The Dew Breaker* (2004) including her writing for children her travel writing her short fiction and her novels. *Edwidge Danticat: A Reader's Guide*



Helpful for anyone studying Danticat's works Paperback At first I was going to run back to the library (okay drive) and return it the minute I read the back cover and skimmed the chapters. I originally intended for this year to be a year of cultural growth and inspiration because as my parents get older and the elders of my family leave this earth one by one I am left with a little less of my history. I not only recommend this book if you would like to know more about this author but to meet other Haitian authors who are not marketed but have an equally important voice in the arts. Paperback I love the way Munro started the introduction the use of the bookstore image to ask the question: how would you classify Danticat's work? Where would you put it in the bookstore. 4)that really bothers me: While this in-between situation may be seen as a loss of identity for Danticat (as for many other exiled authors) it is also a kind of liberation in that she is free from many of the constraints and expectations that direct unambiguous attachments bring. [Danticat] thus deliberately develops a 'poetics of location' in which one's privileging of a particular and 'coherent' cultural space does not hinder Relation but provides the very condition for it. Yes there is a political dimension to Danticat's work but are we talking about literature or journalism here? If this is supposed to be literary analysis I'd like to see some ideas about the actual writing of the text not just how it fits into global politics. My favorite part of this chapter was the critique of the whole history is over movement because the inhabitants of the former colonized nations are often forced to live in conditions that duplicate or mimic those of earlier centuries; for them history is not over but is frozen in constant replay (p:

Offering an accessible guide for readers and critics alike this book is the first publication devoted entirely to Danticat's unique and remarkable work: The book contains an exclusive interview with Danticat in which she discusses her recent memoir *Brother I'm Dying* (2007) winner of the National Book Critics Circle Award, But after skimming and marking each chapter I came to realize how important this book is to the people involved with it, If you have never read any of Edwidge Danticat's work I STRONGLY recommend reading this book before you do, It will open your mind to her work in a way that those of us who have already read her work have been deprived of when her books appeared: The marketing campaigns are always in such a rush to make dollars and could care less what makes sense to you as the reader, This book teaches you how to read her work that her voice is individual and is so much more than a nationality an experience you share or an identity. I also recommend this book if you have already read books by Edwidge Danticat and find yourself curious about what you just read. And the guide does go about answering that question in different ways, I remain wary of the idea that Danticat or any writer for that matter is beyond classification: It's simply not true although we may choose to ignore certain classifications at times, Munro himself acknowledges that Danticat does not consider herself to be an exile: I don't have much to say on the chapter on Danticat and her Haitian precursors, There was nothing I objected strongly to but nothing that wowed me either. I really liked Mardorossian's chapter although it didn't really contain anything new. In this process of identification the opposition between nation and transnationalism dissolves to reveal the inextricable imbrication of the two (p, I was wondering how Jean-Charles

would manage the African American chapter, I think she pulled it off well enough and I especially liked the last section of that chapter, First this idea that the personal only appeared in Haitian literature starting with Marie Chauvet is kind of ridiculous. I've read Lahens' argument and I don't find it all that convincing so it really bothers me when people keep repeating it without any real questioning. And don't even get me started on the fact that it's somehow exclusive to women: What really bothered me about this chapter though was the heavy-handed focus on the political. I think it's kind of insulting to the writer to only discuss the politics of her work: It made me happy in the way that straightforward solid literary analysis does: And it reminded me that I really should read Danticat's fiction for younger audiences especially since my daughter is reading anything she can get her hands on: It really bothers me that the author chooses to write about rape as though it is all that matters in the book: The story is definitely about that but is also about so much else, Just an aside the footnotes in this section are completely screwy: Her writing was smart as usual and this is my favorite Danticat novel so far: I was disappointed with the last part of the chapter though. I think I was annoyed with the idealistic spin she tried to put on Haiti/DR relations, 132)I really liked Gallagher's chapter on The Dew Breaker especially the questioning of genre and the exploration of the different sites of rupture in the work: The constant references to Martinican literature and culture as a way to understand Danticat really annoyed me. How can he be the founding father of our literature? Why is Madison Smart Bell described as an African American writer? That really threw me. I can't say it was amazing because if you already read teach study Danticat I'm not sure this will offer anything new but it was definitely enjoyable. It also includes an extensive bibliography. I just finished it and am now reluctant to return it. I can't say enough good things about it. I plan on sharing this with my book club. It is called #bookclubayiti. There is one sentence in the intro (on p. She can and does go home whenever she wants. Having said that I really enjoyed the biography. It was very well written and informative. I guess I just like her writing. 47). Yes! I wish more critics would realize this. It seemed like the trickiest one to me. I have to say that Nesbitt's chapter really annoyed me. For several reasons. Big eye roll. Thank goodness for Kiera Vaclavik's chapter. It was such a pleasure to read. Really. It'll be time to turn her on to Edwidge soon. I did not enjoy the chapter on Breath Eyes Memory. That was kind of distracting. I enjoyed reading Chancy's chapter on The Farming of Bones. I'm not quite sure why. The translations for this book are not the best. I did not love Conde's piece at all. She says we belong to countries [...] Aime Césaire [...] founding father of our literature [...] (p. 163). Now I love me some Césaire. But there were so many Haitian writers before him. and made me laugh. He'd probably like that. I love love loved the interview. Just loved it. Overall a really good book. Paperback.