



# STATELESS

## DELVE DEEPER READING LIST



**This list of fiction and nonfiction books, compiled by Kymberly Keeton the African American Community Archivist and Librarian at the Austin Public Library in Austin, Texas. These suggested readings provide a range of perspectives on issues raised by the POV documentary *Stateless* and allow for deeper engagement.**

**Director Michèle Stephenson's new documentary follows families of those affected by the 2013 legislation stripping citizenship from Dominicans of Haitian descent, uncovering the complex history and present-day politics of Haiti and the Dominican Republic through the grassroots electoral campaign of a young attorney named Rosa Iris.**

### **Contributors**

**Kymberly Keeton**

# ADULT NON-FICTION

**Belton, K.A. (2017). *Stateless in the Caribbean: The Paradox of Belonging in a Postnational World*.**

Without citizenship from any country, more than 10 million people worldwide are unable to enjoy the rights, freedoms, and protections that citizens of a state take for granted. They are stateless and formally belong nowhere. The stateless typically face insurmountable obstacles in their ability to be self-determining agents and are vulnerable to a variety of harms, including neglect and exploitation. Through an analysis of statelessness in the Caribbean, Kristy A. Belton argues for the reconceptualization of statelessness as a form of forced displacement.

Belton argues that the stateless—those who are displaced in place—suffer similarly to those who are forcibly displaced, but unlike the latter, they are born and reside within the country that denies or deprives them of citizenship. She explains how the peculiar form of displacement experienced by the stateless often occurs under nonconflict and noncrisis conditions and within democratic regimes, all of which serve to make such people's plight less visible and consequently heightens their vulnerability. Statelessness in the Caribbean addresses a number of current issues including belonging, migration and forced displacement, the treatment and inclusion of the ethnic and racial "other," the application of international human rights law and doctrine to local contexts, and the ability of individuals to be self-determining agents who create the conditions of their own making. Belton concludes that statelessness needs to be addressed as a matter of global distributive justice. Citizenship is not only a necessary good for an individual in a world carved into states but is also a human right and a status that should not be determined by states alone. In order to resolve their predicament, the stateless must have the right to choose to belong to the communities of their birth.

**Bloom, T; Tonkiss; K; and Cole P. (eds.). (2017). *Understanding Statelessness*.**

Understanding Statelessness offers a comprehensive, in-depth examination of statelessness. The volume presents the theoretical, legal and political concept of statelessness through the work of leading critical thinkers in this area. They offer a critique of the existing framework through detailed and theoretically-based scrutiny of challenging contexts of statelessness in the real world and suggest ways forward.

The volume is divided into three parts. The first, 'Defining Statelessness', features chapters exploring conceptual issues in the definition of statelessness. The second, 'Living Statelessness', uses case studies of statelessness contexts from States across global regions to explore the diversity of contemporary lived realities of statelessness and to interrogate standard theoretical presentations. 'Theorising Statelessness', the final part, approaches the theorisation of statelessness from a variety of theoretical perspectives, building upon the earlier sections. All the chapters come together to suggest a rethinking of how we approach statelessness. They raise questions and seek answers with a view to

contributing to the development of a theoretical approach which can support more just policy development.

**Candelario, Ginetta B. E. (2007). *Black behind the Ears: Dominican Racial Identity from Museums to Beauty Shops*.**

*Black behind the Ears* is an innovative historical and ethnographic examination of Dominican identity formation in the Dominican Republic and the United States. For much of the Dominican Republic's history, the national body has been defined as "not black," even as black ancestry has been grudgingly acknowledged. Rejecting simplistic explanations, Ginetta E. B. Candelario suggests that it is not a desire for whiteness that guides Dominican identity discourses and displays. Instead, it is an ideal norm of what it means to be both indigenous to the Republic (indios) and "Hispanic." Both indigeneity and Hispanicity have operated as vehicles for asserting Dominican sovereignty in the context of the historically triangulated dynamics of Spanish colonialism, Haitian unification efforts, and U.S. imperialism. Candelario shows how the legacy of that history is manifest in contemporary Dominican identity discourses and displays, whether in the national historiography, the national museum's exhibits, or ideas about women's beauty. Dominican beauty culture is crucial to efforts to identify as "indios" because, as an easily altered bodily feature, hair texture trumps skin color, facial features, and ancestry in defining Dominicans as indios.

Candelario draws on her participant observation in a Dominican beauty shop in Washington Heights, a New York City neighborhood with the oldest and largest Dominican community outside the Republic, and on interviews with Dominicans in New York City, Washington, D.C., and Santo Domingo. She also analyzes museum archives and displays in the Museo del Hombre Dominicano and the Smithsonian Institution as well as nineteenth- and early-twentieth-century European and American travel narratives.

**Césaire, Aimé. (1955). *Discourses on Colonialism*.**

This classic work, first published in France in 1955, profoundly influenced the generation of scholars and activists at the forefront of liberation struggles in Africa, Latin America, and the Caribbean. Nearly twenty years later, when published for the first time in English, *Discourse on Colonialism* inspired a new generation engaged in the Civil Rights, Black Power, and anti-war movements and has sold more than 75,000 copies to date. Césaire eloquently describes the brutal impact of capitalism and colonialism on both the colonizer and colonized, exposing the contradictions and hypocrisy implicit in western notions of 'progress' and 'civilization' upon encountering the 'savage,' 'uncultured,' or 'primitive.'

Here, Césaire reaffirms African values, identity, and culture, and their relevance, reminding us that 'the relationship between consciousness and reality are extremely complex ... It is equally necessary to decolonize our minds, our inner life, at the same time that we decolonize society.'

**Childers, Trenita Brookshire. (2021) *In Someone Else's Country: Anti-Haitian Racism and Citizenship in the Dominican Republic.***

In this groundbreaking work, Trenita Childers explores the enduring system of racial profiling in the Dominican Republic, where Dominicans of Haitian descent are denied full citizenship in the only country they have ever known. As birthright citizens, they now wonder why they are treated like they are “in someone else’s country.” Childers describes how nations like the Dominican Republic create “stateless” second-class citizens through targeted documentation policies. She also carefully discusses the critical gaps between policy and practice while excavating the complex connections between racism and labor systems. Her vivid ethnography profiles dozens of Haitian immigrants and Dominicans of Haitian descent and connects their compelling individual experiences with broader global and contemporary discussions about race, immigration, citizenship, and statelessness while highlighting examples of collective resistance.

**Danticat Edwidge. (2010). *Create Dangerously: The Immigrant Artist at Work.***

Create Dangerously is an eloquent and moving expression of Danticat’s belief that immigrant artists are obliged to bear witness when their countries of origin are suffering from violence, oppression, poverty, and tragedy.

**Garcia-Pena, Lorgia. (2016). *The Borders of Dominicanidad: Race, Nation, and Archives of Contradiction.***

Lorgia García-Peña constructs the genealogy of Dominicanidad, using it as a category to understand how official narratives have racialized Dominican bodies as a way to sustain the nation's borders. Examining artistic and literary representations of Dominican history, she examines how marginalized Dominicans have contested official narratives to avoid exclusion.

**Gregory, Steven. (2014). *The Devil Behind the Mirror: Globalization and Politics in the Dominican Republic.***

In *The Devil behind the Mirror*, Steven Gregory provides a compelling and intimate account of the impact that transnational processes associated with globalization are having on the lives and livelihoods of people in the Dominican Republic. Grounded in ethnographic fieldwork conducted in the adjacent towns of Boca Chica and Andrés, Gregory's study deftly demonstrates how transnational flows of capital, culture, and people are mediated by contextually specific power relations, politics, and history. He explores such topics as the informal economy, the making of a telenova, sex tourism, and racism and discrimination against Haitians, who occupy the lowest rung on the Dominican economic ladder.

**Hannah-Jones, Nicole. (2021). *The 1619 Project: A New Origin Story*.**

In late August 1619, a ship arrived in the British colony of Virginia bearing a cargo of twenty to thirty enslaved people from Africa. Their arrival led to the barbaric and unprecedented system of American chattel slavery that would last for the next 250 years. This is sometimes referred to as the country's original sin, but it is more than that: It is the source of so much that still defines the United States.

The New York Times Magazine's award-winning "1619 Project" issue reframed our understanding of American history by placing slavery and its continuing legacy at the center of our national narrative. This new book substantially expands on that work, weaving together eighteen essays that explore the legacy of slavery in present-day America with thirty-six poems and works of fiction that illuminate key moments of oppression, struggle, and resistance. The essays show how the inheritance of 1619 reaches into every part of contemporary American society, from politics, music, diet, traffic, and citizenship to capitalism, religion, and our democracy itself.

This is a book that speaks directly to our current moment, contextualizing the systems of race and caste within which we operate today. It reveals long-glossed-over truths around our nation's founding and construction--and the way that the legacy of slavery did not end with emancipation, but continues to shape contemporary American life.

**James, C. L. R. (1938). *Black Jacobins*.**

This powerful, intensely dramatic book is the definitive account of the Haitian Revolution of 1794-1803, a revolution that began in the wake of the Bastille but became the model for the Third World liberation movements from Africa to Cuba. It is the story of the French colony of San Domingo, a place where the brutality of master toward slave was commonplace and ingeniously refined. And it is the story of a barely literate slave named Toussaint L'Ouverture, who led the black people of San Domingo in a successful struggle against successive invasions by overwhelming French, Spanish, and English forces and in the process helped form the first independent nation in the Caribbean.

**Johnson, K. R. (2009). *Opening the Floodgates: Why America Needs to Rethink its Borders and Immigration Laws* (Critical America, 80). NYU Press.**

Seeking to re-imagine the meaning and significance of the international border, *Opening the Floodgates* makes a case for eliminating the border as a legal construct that impedes the movement of people into this country. Open migration policies deserve fuller analysis, as evidenced by President Barack Obama's pledge to make immigration reform a priority. Kevin R. Johnson offers an alternative vision of how U.S. borders might be reconfigured, grounded in moral, economic, and policy arguments for open borders. Importantly, liberalizing migration through an open borders policy would recognize that the enforcement of closed borders cannot stifle the strong, perhaps irresistible, economic, social, and political pressures that fuel international migration. Controversially, Johnson suggests that open borders are entirely consistent with efforts to prevent terrorism that have dominated immigration enforcement since the events of September 11, 2001. More liberal migration, he suggests, would allow for full attention to be paid to the true dangers to public safety and national security.

**Mayes, April J. (2014). *The Mulatto Republic: Class, Race and Dominican National Identity*.**

This book examines how the Dominican Republic came to value being white over being black, especially given how many Dominicans are of African descent. Mayes looks at a seminal period of Dominican history, from the War of Restoration to the early decades of Trujillo's rule.

**Paulino, Edward. (2016). *Dividing Hispaniola: The Dominican Republic's Border Campaign Against Haiti, 1930-1961*.**

The island of Hispaniola is split by a border that divides the Dominican Republic and Haiti. This border has been historically contested and largely porous. *Dividing Hispaniola* is a study of Dominican dictator Rafael Trujillo's scheme, during the mid-twentieth century, to create and reinforce a buffer zone on this border through the establishment of state institutions and an ideological campaign against what was considered an encroaching black, inferior, and bellicose Haitian state. The success of this program relied on convincing Dominicans that regardless of their actual color, whiteness was synonymous with Dominican cultural identity. Paulino examines the campaign against Haiti as the construct of a fractured urban intellectual minority, bolstered by international politics and U.S. imperialism. This minority included a diverse set of individuals and institutions that employed anti-Haitian rhetoric for their own benefit (i.e., sugar manufacturers and border officials.) Yet, in reality, these same actors had no interest in establishing an impermeable border. Paulino further demonstrates that Dominican attitudes of admiration and solidarity toward Haitians as well as extensive intermixture around the border region were commonplace. In sum his study argues against the notion that anti-Haitianism was part of a persistent and innate Dominican ethos.

**Ricourt, Milagros. (2016). *Dominican Racial Imaginary: Surveying the Landscape of Race and Nation in Hispaniola*.**

This book begins with a simple question: why do so many Dominicans deny the African components of their DNA, culture, and history? Seeking answers, Milagros Ricourt uncovers a complex and often contradictory Dominican racial imaginary. In doing so, she also delivers an inspiring message on how multicultural communities might cooperate to disrupt the enduring power of white supremacy.

**Siegelberg, M. L. (2020). *Statelessness: A Modern History*.**

The story of how a much-contested legal category—statelessness—transformed the international legal order and redefined the relationship between states and their citizens. Two world wars left millions stranded in Europe. The collapse of empires and the rise of independent states in the twentieth century produced an unprecedented number of people without national belonging and with nowhere to go. This book of innovative history weaves together ideas about law and politics, rights and citizenship, with the intimate plight of stateless persons, to explore how and why the problem of statelessness compelled a new understanding of the international order in the twentieth century and beyond.

In the years following the First World War, the legal category of statelessness generated novel visions of cosmopolitan political and legal organization and challenged efforts to limit the boundaries of national membership and international authority. Yet, as Siegelberg shows, the emergence of mass statelessness ultimately gave rise to the rights regime created after World War II, which empowered the territorial state as the fundamental source of protection and rights, against alternative political configurations. Today we live with the results: more than twelve million people are stateless and millions more belong to categories of recent invention, including refugees and asylum seekers. By uncovering the ideological origins of the international agreements that define categories of citizenship and non-citizenship, *Statelessness* better equips us to confront current dilemmas of political organization and authority at the global level.



# ADULT FICTION

**Allende, Isabel. (2010). *Island Beneath the Sea*.**

Born on the island of Saint-Domingue, Zarité—known as Tété—is the daughter of an African mother she never knew and one of the white sailors who brought her into bondage. Though her childhood is one of brutality and fear, Tété finds solace in the traditional rhythms of African drums and the voodoo loa she discovers through her fellow slaves.

When twenty-year-old Toulouse Valmorain arrives on the island in 1770, it's with powdered wigs in his trunks and dreams of financial success in his mind. But running his father's plantation, Saint Lazare, is neither glamorous nor easy. Although Valmorain purchases young Tété for his bride, it is he who will become dependent on the services of his teenaged slave.

Against the merciless backdrop of sugarcane fields, the lives of Tété and Valmorain grow ever more intertwined. When the bloody revolution of Toussaint Louverture arrives at the gates of Saint Lazare, they flee the brutal conditions of the French colony, soon to become Haiti, for the raucous, free-wheeling enterprise of New Orleans. There, Tété finally forges a new life, but her connection to Valmorain is deeper than anyone knows and not easily severed. With an impressive richness of detail, and a narrative wit and brio second to none, Allende crafts the riveting story of one woman's determination to find love amid loss, to offer humanity though her own has been so battered, and to forge a new identity in the cruelest of circumstances.

**Alvarez, J. (1994). *In the Time of Butterflies*.**

In this work of historical fiction, Alvarez, relates a fictionalized account of the Mirabal sisters during the time of the Trujillo dictatorship in the Dominican Republic. The book is written in the first and third person, by and about the Mirabal sisters.

**Carpentier, Alejandro. (1949). *The Kingdom of this World*.**

The story unfolds mainly from the point of view of a plantation slave, Ti Noël, starting on a quiet day when he and his master buy a horse for stud. Soon Ti is swept up in the frenzy of the coming mutiny. Magical realism, Vodou, and snake worship energize and unite the slaves. Imagined events blend with reality. Slaughter, looting and burning follow after the oppressed attack their oppressors and install their own ruler—who abuses them just as badly as had their European masters. Episodes of unchecked brutality on both sides are interspersed with scenes of normalcy—sharing drinks at a tavern, modest theatre performances, and ship passages back to Europe.

Carpentier avoids detailed battle strategies, dates, places, and body counts and stays away from exploring French, British, and Spanish roles in this symbolically important colony. Instead he digs into the emotions and feelings brought on by racism on both sides, the jungle terrain, disease, powerful weather, and the aftermath of unchecked slaughter where the only certainties are the earth, the sky, the sea, and death. Even in translation, the prose is literary, often lyrical. The whole novel unfolds in less than 130 pages but packs disturbing messages about colonial exploitations, culture divides, and man's darker impulses.

**Danticat, Edwidge. (2019). *Everything Inside: Stories*.**

In these eight powerful, emotionally absorbing stories, a romance unexpectedly sparks between two wounded friends; a marriage ends for what seem like noble reasons, but with irreparable consequences; a young woman holds on to an impossible dream even as she fights for her survival; two lovers reunite after unimaginable tragedy, both for their country and in their lives; a baby's christening brings three generations of a family to a precarious dance between old and new; a man falls to his death in slow motion, reliving the defining moments of the life he is about to lose.

**Danticat, Edwidge. (1998) *Farming of Bones*.**

It is 1937 and Amabelle Désir, a young Haitian woman living in the Dominican Republic, has built herself a life as the servant and companion of the wife of a wealthy colonel. She and Sebastian, a cane worker, are deeply in love and plan to marry. But Amabelle's world collapses when a wave of genocidal violence, driven by Dominican dictator Rafael Trujillo, leads to the slaughter of Haitian workers. Amabelle and Sebastian are separated, and she desperately flees the tide of violence for a Haiti she barely remembers.

Already acknowledged as a classic, this harrowing story of love and survival—from one of the most important voices of her generation—is an unforgettable memorial to the victims of the Parsley Massacre and a testimony to the power of human memory.

**Gay, Roxane. (2014). *Untamed State*.**

A novel of privilege in the face of crushing poverty, and of the lawless anger that corrupt governments produce. The story of a willful woman attempting to find her way back to the person she once was, and of how redemption is found in the most unexpected of places.

**Leger, D.E. (2015). *God Loves Haiti*.**

A native of Haiti, Dimitry Elias Léger makes his remarkable debut with this story of romance, politics, and religion that traces the fates of three lovers in Port-au-Prince, Haiti, and the challenges they face readjusting to life after an earthquake devastates their city. Reflecting the chaos of disaster and its aftermath, *God Loves Haiti* switches between time periods and locations, yet always moves closer to solving the driving mystery at its center: Will the artist Natasha Robert reunite with her one true love, the injured Alain Destiné, and live happily ever after?

**Llosa, Mario Vargas. (2001). *The Feast of the Goat*.**

Haunted all her life by feelings of terror and emptiness, forty-nine-year-old Urania Cabral returns to her native Dominican Republic - and finds herself reliving the events of 1961, when the capital was still called Trujillo City and one old man terrorized a nation of three million. Rafael Trujillo, the depraved ailing dictator whom Dominicans call the Goat, controls his inner circle with a combination of violence and blackmail. In Trujillo's gaudy palace, treachery and cowardice have become a way of life. But Trujillo's grasp is slipping. There is a conspiracy against him, and a Machiavellian revolution already underway that will have bloody consequences of its own.

**Rosario, Nelly. (2002). *Song of the Water Saints*.**

A tale of generations of Dominican women. Graciela is an adventuress who comes of age during the U.S. occupation but is too poor to live her dreams. Her daughter Mercedes grows up to manage a shop during the Trujillo dictatorship and emigrates to New York with her husband and granddaughter Leila. Leila has inherited Graciela's recklessness, but her freedom carries its own obligations and dangers.

**Troulite, E. (2003). *The Infamous Rosalie***

Lisette, a Saint-Domingue-born Creole slave and daughter of an African-born bossale, has inherited not only the condition of slavery but the traumatic memory of the Middle Passage as well. The stories told to her by her grandmother and godmother, including the horrific voyage aboard the infamous slave ship *Rosalie*, have become part of her own story, the one she tells in this haunting novel by the acclaimed Haitian writer velyne Trouillot. Inspired by the colonial tale of an African midwife who kept a cord of some seventy knots, each one marking a child she had killed at birth, the novel transports us back to Saint-Domingue, before it became Haiti. The year is 1750, and a rash of poisonings is sowing fear among the plantation masters, already unsettled by the unrest caused by Makandal, the legendary Maroon leader. Through this tumultuous time, Lisette struggles to maintain her dignity and to imagine a future for her unborn child. In telling Lisette's story, Trouillot gives the revolution that will soon rock the island a human face and at long last sheds light on the invisible women and men of Haitian history.

**Ulysse, K. D. (2014). *Drifting*.**

Katia D. Ulysse's debut provides the rare opportunity to peer into the private lives of four secretive Haitian families. The interwoven narrative spans four decades—from 1970 through 2010—and drifts among various provinces in Haiti, the United States, churches, vodun temples, schools, strip clubs, and the grave. Ulysse introduces us to a childless Haitian American couple risking it all for a baby to call their own; a Florida-based predatory schoolteacher threatening students with deportation if they expose him; and the unforgettable Monsieur Boursicault, whose chain of funeral parlors makes him the wealthiest man in Haiti. This daring work of fiction is a departure from the standard narrative of political unrest on the island. Ulysse's characters are everyday people whose hopes for distant success are constantly challenged—but never totally swayed—by the hard realities accompanying the immigrant's journey.

**Ulysse, K. D. (2017). *Mouths Don't Speak*.**

No one was prepared for the massive earthquake that struck Haiti in 2010, taking over a quarter-million lives, and leaving millions more homeless. Three thousand miles away, Jacqueline Florestant mourns the presumed death of her parents, while her husband, a former US Marine and combat veteran, cares for their three-year-old daughter as he fights his own battles with acute PTSD.

Horrified and guilt-ridden, Jacqueline returns to Haiti in search of the proverbial "closure." Unfortunately, the Haiti she left as a child twenty-five years earlier has disappeared. Her quest turns into a tornado of deception, desperation, and more death. So Jacqueline holds tightly to her daughter—the only one who must not die.

# YOUNG ADULT NON-FICTION

**Bell, B. *Walking on Fire: Psychiatry and Eugenics in the United States and Canada, 1880-1940.***

Haiti has a powerful and too-often-overlooked history of resistance. Women in Haiti have played a large role in changing the balance of political and social power, even as they have endured rampant and devastating state-sponsored violence, including torture, rape, abuse, illegal arrest, disappearance, and assassination. In *Walking on Fire*, Beverly Bell, an activist and an expert on Haitian social movements, brings together thirty-eight oral histories from a diverse group of Haitian women. The interviewees include, for example, a former prime minister, an illiterate poet, a leading feminist theologian, and a vodou dancer. Defying victim status despite gender- and state-based repression, they tell how Haiti's poor and dispossessed women have fought for their personal and collective survival. The women's powerfully moving accounts of horror and heroism can best be characterized by the Creole word *istwa*, which means both "story" and "history." They combine theory with case studies concerning resistance, gender, and alternative models of power. Photographs of the women who have lived through Haiti's recent past accompany their words to further personalize the interviews in *Walking on Fire*.

**Danticat, Edwidge. (2007). *Brother, I'm Dying*.**

When she was four, Edwidge Danticat's mother left Haiti to join her father who had gone to New York two years earlier, leaving her and her younger brother, Bob, in the care of her father's brother, Joseph. Edwidge came to think of her uncle Joseph as a second father because he treated her with such tenderness and because, as a minister, "he knew all the verses for love" [p. 35]. Until she was twelve, when she finally joined her parents in Brooklyn, she lived in the Bel Air section of Port-au-Prince as a member of her uncle's family. While Edwidge struggled to integrate herself into her parents' household (she and Bob were joining two brothers born in America), her uncle was absorbing the challenges of life in Haiti as its political situation deteriorated and violent gangs gained in power. The story Danticat tells is often disturbing as the people she loves are exposed to misfortune, injustice, and violence, but ultimately, *Brother, I'm Dying* is reassuring in its expression of deep familial love and enduring bonds.

# YOUNG ADULT FICTION

**Alvarez, Julia. (2004). *Before We Were Free*.**

In *Before We Were Free*, Alvarez explores the Trujillo dictatorship in the Dominican Republic through the eyes of Anita de la Torre, a 12-year-old girl in 1960 whose family slowly reduces in number during the novel. Some, like her cousins, the Garcias, flee the country, while others go missing or are arrested. In the beginning, Anita has little knowledge of politics and the underground movement to assassinate Trujillo. In fact, at the start of the novel, Anita looks to El Jefe's picture at times when she needs strength. She slowly becomes more aware that life under Trujillo has become increasingly dangerous for many, including her own family members who are a part of the movement to kill the dictator.

**Alvarez, Julia. (2010) *Return to Sender*.**

An award-winning, moving, and timely story about the families of undocumented workers by renowned author Julia Alvarez. After Tyler's father is injured in a tractor accident, his family is forced to hire migrant Mexican workers to help save their Vermont farm from foreclosure. Tyler isn't sure what to make of these workers. Are they undocumented? And what about the three daughters, particularly Mari, the oldest, who is proud of her Mexican heritage but also increasingly connected to her American life. Her family lives in constant fear of being discovered by the authorities and sent back to the poverty they left behind in Mexico. Can Tyler and Mari find a way to be friends despite their differences? In a novel full of hope, but with no easy answers, Julia Alvarez weaves a beautiful and timely story that will stay with readers long after they finish it.

**Alvarez, Julia. *Finding Miracles*. Ember, 2018.**

Fifteen-year-old Milly Kaufman is an average American teenager until Pablo, a new student at her school, inspires her to search for her birth family in his native country.

**Alvarez, Julia. *How the Garcia Girls Lost Their Accents*. Penguin Group, 1992.**

In the 1960s, political tension forces the García family away from Santo Domingo and towards the Bronx. The sisters all hit their strides in America, adapting and thriving despite cultural differences, language barriers, and prejudice. But Mami and Papi are more traditional, and they have far more difficulty adjusting to their new country. Making matters worse, the girls--frequently embarrassed by their parents--find ways to rebel against them.

**Alvarez, Julia. (2019). *In the Time of Butterflies*.**

Set during the waning days of the Trujillo dictatorship in the Dominican Republic in 1960, this extraordinary novel tells the story the Mirabal sisters, three young wives and mothers who are assassinated after visiting their jailed husbands.

**Danticat Edwidge. (1991). *Krik? Krak!***

When Haitians tell a story, they say "Krik?" and the eager listeners answer "Krak!" In *Krik? Krak!* In her second novel, Edwidge Danticat establishes herself as the latest heir to that narrative tradition with nine stories that encompass both the cruelties and the high ideals of Haitian life. They tell of women who continue loving behind prison walls and in the face of unfathomable loss; of a people who resist the brutality of their rulers through the powers of imagination. The result is a collection that outrages, saddens, and transports the reader with its sheer beauty.

**Danticat, Edwidge. (2004) *Behind the Mountains*.**

First Person Fiction is dedicated to the immigrant experience in modern America. In "Behind the Mountains" Edwidge Danticat tells the story of Celiane and her family's struggles in Haiti and New York.

It is election time in Haiti, and bombs are going off in the capital city of Port-au-Prince. During a visit from her home in rural Haiti, Celiane Espérance and her mother are nearly killed. Looking at her country with new eyes, Celiane gains a fresh resolve to be reunited with her father in Brooklyn, New York. The harsh winter and concrete landscape of her new home are a shock to Celiane, who witnesses her parents' struggle to earn a living, her brother's uneasy adjustment to American society, and her own encounters with learning difficulties and school violence.

**Danticat, Edwidge. (2010). *Eight Days: A Story of Haiti*.**

Hope comes alive in this heartfelt and deeply resonating story. While Junior is trapped for 8 days beneath his collapsed house after an earthquake, he uses his imagination for comfort. Drawing on beautiful, everyday-life memories, Junior paints a sparkling picture of Haiti for each of those days--flying kites with his best friend or racing his sister around St. Marc's Square--helping him through the tragedy until he is finally rescued. Love and hope dance across each page--granting us a way to talk about resilience as a family, a classroom, or a friend.

**Danticat, Edwidge. (2013). *The Last Mapou*.**

Illustrated by: Edouard Duval-Carrié Grade Level: 3rd-5th grade In Haiti, the mapou (silk cotton) tree is a very symbolic national tree. Award-winning author Edwidge Danticat and renowned painter Edouard Duval-Carrié team up for this rich and vivid tale about a young girl's relationship with her grandmother, and the history, beauty and circumstances of their family's mapou tree. This is Danticat's second children's book.

**Joseph, Lynn. (2019). *The Color of My Words*.**

This powerful and resonant Américas Award-winning novel tells the story of a young girl's struggle to find her place in the world and to become a writer in a country where words are feared. Seamlessly interweaving both poetry and prose, Lynn Joseph's acclaimed debut is a lush and lyrical journey into a landscape and culture of the Dominican Republic. *The Color of My Words* explores the pain and poetry of discovering what it means to be part of a family, what it takes to find your voice and the means for it to be heard, and how it feels to write it all down.

**Joseph, Lynn. (2013). *Flowers in the Sky*.**

Fifteen-year-old Nina immigrates from the Dominican Republic to New York to live with her older brother and must reconcile the realities of Washington Heights with the dreams of the U.S. her mami envisioned for her.

**Mejia, T.K. (2020) *We Set the Dark on Fire*.**

In this daring and romantic fantasy debut perfect for fans of *The Handmaid's Tale* and Latinx authors Zoraida Córdova and Anna-Marie McLemore, society wife-in-training Dani has a great awakening after being recruited by rebel spies and falling for her biggest rival.

At the Medio School for Girls, distinguished young women are trained for one of two roles in their polarized society. Depending on her specialization, a graduate will one day run a husband's household or raise his children. Both paths promise a life of comfort and luxury, far from the frequent political uprisings of the lower class. Daniela Vargas is the school's top student, but her pedigree is a lie. She must keep the truth hidden or be sent back to the fringes of society. And school couldn't prepare her for the difficult choices she must make after graduation, especially when she is asked to spy for a resistance group desperately fighting to bring equality to Medio. Will Dani cling to the privilege her parents fought to win for her, or will she give up everything she's strived for in pursuit of a free Medio—and a chance at a forbidden love?

**Mejia, T.K. (2019) *We Unleash the Merciless Storm*.**

Being a part of the resistance group La Voz is an act of devotion and desperation. On the other side of Medio's border wall, the oppressed class fights for freedom and liberty, sacrificing what little they have to become defenders of the cause. Carmen Santos is one of La Voz's best soldiers. She spent years undercover, but now, with her identity exposed and the island on the brink of a civil war, Carmen returns to the only real home she's ever known: La Voz's headquarters. There she must reckon with her beloved leader, who is under the influence of an aggressive new recruit, and with the devastating news that her true love might be the target of an assassination plot. Will Carmen break with her community and save the girl who stole her heart—or fully embrace the ruthless rebel she was always meant to be?



**Patron, A. (2020) *Yes, We're Haitian*.**

Junior seemingly has a perfect Haitian life. A stellar academic record, a burgeoning medical career, and the respect of everybody he meets. However, something is missing, which motivates Junior to find himself outside of his Haitian family's expectations. Junior's journey takes him from hilarity to Haiti, and everywhere in-between with a cast of characters that can only be described by one word: FAMILY.

The depiction of Haitian people in mainstream media has been perpetuated by stereotypes that are inaccurate and disrespectful. Haitian people are the personification of pride, resilience, and respect. *Yes, We're Haitian* is a novel that serves as an instrument of truth in order to humanize Haitian people by dismantling clichés, and educating the world about Haitian culture with a hilarious story about family and loyalty.

**Williams, I. (2020) *This Train is Being Held*.**

When private school student Isabelle Warren first meets Dominican-American Alex Rosario on the downtown 1 train, she remembers his green eyes and his gentlemanly behavior. He remembers her untroubled happiness, something he feels all rich kids must possess. That, and her long dancer legs. Over the course of multiple subway encounters spanning the next three years, Isabelle learns of Alex's struggle with his father, who is hell-bent on Alex being a contender for the major leagues, despite Alex's desire to go to college and become a poet. Alex learns about Isabelle's unstable mother, a woman with a prejudice against Latino men. But fate—and the 1 train—throw them together when Isabelle needs Alex most. Heartfelt and evocative, this romantic drama will appeal to readers of Jenny Han and Sarah Dessen.

**Zoboi, I. (2018). *American Street*.**

In this debut novel, Ibi Zoboi draws on her own experience as a young Haitian immigrant, infusing this lyrical exploration of America with magical realism and vodou culture. On the corner of American Street and Joy Road, Fabiola Toussaint thought she would finally find *une belle vie*—a good life. But after they leave Port-au-Prince, Haiti, Fabiola's mother is detained by U.S. immigration, leaving Fabiola to navigate a new world all on her own. Just as she finds her footing in this strange new world, a dangerous proposition presents itself, and Fabiola soon realizes that freedom comes at a cost. Trapped at the crossroads of an impossible choice, will she pay the price for the American dream?

# CHILDREN'S LITERATURE

**Carmona, H; Cunha, A. (2021). *Anita and the Dragons*.**

Anita watches the dragons high above her as she hops from one cement roof to another in her village in the Dominican Republic. But being the valiant princesa she is, she never lets them scare her. Then one day, Anita must face her fears to begin a new life in a new country. Will she be brave enough to enter the belly of the beast and take flight to new adventures?

**Danticat, Edwidge. *Mama's Nightingale: A Story of Immigration and Separation*.**

A timely and moving picture book from the celebrated writer of *Eight Days and The Last Mapou*. When Saya's mother is sent to jail as an illegal immigrant, she sends her daughter a cassette tape with a bedtime story, which inspires Saya to write a story of her own—one that just might bring her mother home.

**Danticat Edwidge. *My Mommy Medicine*.**

When a child wakes up feeling sick, she is treated to a good dose of Mommy Medicine. Her remedy includes a yummy cup of hot chocolate; a cozy, bubble-filled bath time; and unlimited snuggles and cuddles. Mommy Medicine can heal all woes and make any day the BEST day!

**Jean Baptiste, S.L. (2020). *Princess Maniya*.**

A reimagining of the traditional princess story, *Princess Maniya* offers a glimpse into the powerful female archetype that is a mainstay of Haitian culture. Set in Haiti during the reign of King Melenik, our brave heroine Princess Maniya goes hunting with her father. The original Haitian Creole text is displayed next to the English so that this beautiful language and rich culture can be preserved and passed down from one generation to the next. Sure to delight families of the Haitian diaspora, this story will also expand the mind of any child who is curious about other cultures.

This story is written and illustrated by Haitian women living in the community. In March and June of 2017, NABU, with funding from USAID, hosted a series of Writers Workshops in Port-au-Prince with the purpose of creating original children's books in Haitian Creole. The Writers Workshops were created as part of our goal to address the need for children's books in mother tongue languages. NABU and our director in Haiti, Fran oise Thybulle, recruited Haitian authors and illustrators to participate. These sessions were our first and we have since also had workshops in Rwanda to create original books in Kinyarwanda. The two sessions in Haiti each hosted 25 Haitian authors and illustrators and created a total of 259 titles. It is out of these workshops that an initial collection of 16 was borne. We intend to release two books every month from the collection, and all of the profits from the sale of this book will go to support local authors and illustrators and NABU reading programs in Haiti.

**Recio, Sili; McCarthy, Brianna. (2020). *If Dominican Were a Color*.**

Illustrations and easy-to-read text portray the Dominican Republic in all of its hues, from the cinnamon in cocoa to the blue black seen only in dreams

**Ulysse, K. D. (2013). *Fabiola Can Count*.**

This is a counting book about a young restavek girl. A restavek is a child from the Haiti countryside who is sent by their parents to work for a wealthier family, with the expectation that the child will be educated and cared for. Unfortunately, all restavek children do not get the education or care they deserve. Ulysse does an excellent job of raising awareness of a social issue in Haiti, while creating a unique and relatable counting book that can be enjoyed by all children.