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Autore	Chancy Myriam J. A (Myriam Josephe Aimee), <1970->
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Nota di contenuto	Front Matter -- Contents -- The Stories We Cannot Tell -- ¿Y donde esta tu abuela?: On the Respective Racial (Mis)Identifications of Haiti, Cuba, and the Dominican Republic in the Context of Latin America and the Caribbean -- SUGAR Haiti -- Facing The Mountains -- Recovering History "Bone by Bone" -- Sovereignty Cuba -- Travesía -- Recovering Origins -- Revolution The Dominican Republic -- Subversive Sexualities -- The Heart of Home -- Conclusion -- Acknowledgements -- Notes -- Works Cited -- Index
Sommario/riassunto	Sovereignty. Sugar. Revolution. These are the three axes this book uses to link the works of contemporary women artists from Haiti—a country excluded in contemporary Latin American and Caribbean literary

studies—the Dominican Republic, and Cuba. In *From Sugar to Revolution: Women's Visions of Haiti, Cuba, and the Dominican Republic*, Myriam Chancy aims to show that Haiti's exclusion is grounded in its historical role as a site of ontological defiance. Her premise is that writers Edwidge Danticat, Julia Alvarez, Zoé Valdés, Loida Maritza Pérez, Marilyn Bobes, Achy Obejas, Nancy Morejón, and visual artist Maria Magdalena Campos-Pons attempt to defy fears of "otherness" by assuming the role of "archaeologists of amnesia." They seek to elucidate women's variegated lives within the confining walls of their national identifications—identifications wholly defined as male. They reach beyond the confining limits of national borders to discuss gender, race, sexuality, and class in ways that render possible the linking of all three nations. Nations such as Haiti, the Dominican Republic, and Cuba are still locked in battles over self-determination, but, as Chancy demonstrates, women's gendered revisionings may open doors to less exclusionary imaginings of social and political realities for Caribbean people in general.
