

***Haiti Noir*: Thinking Beyond the Borders of Genre**

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Abstract:

This article discusses the role of exoticism and the coloniality of gendered orders in contemporary Haitian crime novels. It argues that the transfer of the characteristics of the 'femme fatale' from the classic 'hardboiled' novel to the female zombie figure in the contemporary Haiti Noir genre can be read as an example of the decolonial options the genre introduces. This figure refuses to correspond to normative Western politics of knowledge and can therefore be taken as an example of noir 'border thinking' (Walter Dignolo).

Publishing Politics

In January 2011, the New York-based publishing company Akashic Books presented the anthology *Haiti Noir*, edited by the Haitian-American writer Edwidge Danticat. Only about a year before, the Caribbean country had faced one of the worst disasters in its history, an earthquake leaving more than two hundred thousand people dead and more than a million people homeless.¹ The literary texts therefore operate as sites of cultural memory, working, as the editor Danticat writes,

as a kind of preservation corner, a snapshot of places that in some cases have been irreparably altered. (The fictional places, however, remain unchanged.) [...] The interesting thing is that many of [...] [those] bone-chilling, mind-blowing, and masterful stories [...] could still take place in the Haiti of today. Noir indeed.²

The natural catastrophe *a posteriori* shapes the reading experience for the entire compilation and provides an unexpected twist to the notion of 'noir'. Yet, this term in the collection's title goes beyond the allusion to the 'hardboiled' literary genre in more than one way. In her discussion of the topic, Danticat links the term, amongst other

things, to the stereotyping and dehumanising tales by United States Marines who “were stationed in the country during the American occupation that began in 1915 and ended in 1934. Over those nineteen years, Haiti was a fertile ground for cannibal- and zombie-filled soldier memories and fear-provoking Hollywood B-movies.”³

Almost eighty years later, for *Haiti Noir*, similar issues are still of vital importance, even though in a slightly different mode. The collection appears as part of a series consisting of more than forty compilations from around the globe; *Brooklyn Noir*, *Paris Noir*, *Havana Noir* and *Delhi Noir* amongst others. Being published in English (with several stories translated from French), and within the frame of a seemingly unlimited series production, one could argue that, although being edited by a young Haitian-American writer, *Haiti Noir* is therefore a part of the “postcolonial literary/critical industry centred on, and largely catering to, the West.”⁴ While the publication of *Haiti Noir* in the U.S. provided an inestimable opportunity for most of the younger Haitian and Haitian-American writers, the predetermined frame of the series also raises questions about the commodification of Caribbean literature in Western contexts, that is, its value as an example of the “postcolonial exotic”, to be consumed by the West.⁵

The term ‘exoticism’ can be defined, as Graham Huggan has argued for postcolonial contexts, as a “semiotic circuit that oscillates between the opposite poles of strangeness and familiarity” which operates as an aesthetic and as a political mode of perception. *Haiti Noir*, featuring exclusively Haitian and Haitian-American writers, raises the question of how these modes of perception of the “postcolonial exotic” can be transcended by specific modes of *production* that go beyond mere issues of critique within a pre-established order.⁶ How can forms of decoloniality be introduced to the genre, drawing attention to the political and practical project of decoloniality?⁷ In what way is a ‘delinking’ possible – rather than mere postcolonial critique – within a rigid frame of publishing modes? And how can a collection such as *Haiti Noir* function as an example of ‘border thinking’? It is precisely this entanglement that underlines the role and the possibilities of publishing modes within asymmetrical structures of power and the commodity system.⁸

Now, in the instance of *Haiti Noir*, what are the possible implications and consequences resulting from the anthology's modes of production? According to his self-definition, the publisher Akashic Books sees himself not as a part of the multinational publishing companies which mainly 'feed' this 'Western cannibalism', but rather as "a Brooklyn-based independent company dedicated to publishing urban literary fiction and political nonfiction by authors who are either ignored by the mainstream, or who have no interest in working within the ever-consolidating ranks of the major corporate publishers."⁹ However, the question remains how the proclamation on the book's back cover, namely that this is "a truly groundbreaking collection of stories from a country that knows 'noir' like no other"¹⁰ still contributes to this kind of 'postcolonial exoticism' "speaking to American expectations."¹¹ Expanding the 'hardboiled' genre beyond national Anglophone frames might be considered a successful expansion of the genre on a global level.¹² But, on the other hand, "linking the Caribbean to crime or corruption", as critics have argued, "might contribute to the ways it has been scripted as a dark, unknowable place."¹³

Even though those objections are valid for many other examples, in the case of *Haiti Noir*, we can state that it successfully plays with the potentials provided by the series' frame. It does so because it refuses to comply with an easily consumable exoticist image of Haiti, and it is precisely the title that has a central function in establishing and at the same time unexpectedly troubling certain modes of expectation on the part of the reader, as I want to show in the following.

'Noir' Indeed?

"Which Noir?", asks one of the subtitles in the compilation's table of contents provocatively, and this is indeed a problem worthy of further exploration. For the compilation's title, *Haiti Noir*, might already set up an array of expectations in the reader, two of which shall be explored here. In the first place, the title suggests the compilation's positioning within a broader set of genre conventions. Being part of a global series, the reader might expect some kind of global similarity following a genre-specific model-copy-scheme. In the case of Haiti, this consequently implies the contextualisation of cultural productions within (neo-)colonial power structures, for

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both possible genre models – the Anglophone ‘hardboiled’ novel as well as *film noir* from France and the U.S. – are genres developed in former colonising cultures. As a result, these genre conventions have to be examined in the context of how their principles are used and creatively ‘misused’ in the particular instances – according to the possible appropriation of a ‘model’ and its non-reproductive ‘translation’.¹⁴

Secondly, the title implies a possible reference to constructions of ‘race’ and its specific historical contexts in Haiti, that is, Haiti’s status as the first independent ‘Black’ republic, as well as discourses of emancipation and ethnic oppression.¹⁵ Yet, taking a further glance at the compilation, defining the exact position within these pre-established conventions and discourses turns out to be a much more complex task than the title’s similarity to the other issues of the series suggests. It is precisely through this kind of elusiveness that the expectations established by the title are subverted, carnivalised and appropriated.

The title’s ‘noir’ immediately evokes issues of ‘race’ – at least as seen from a Eurocentric perspective, which only perceives ‘othered’ ethnical positions. However, taking a closer look at the historical contexts of the term in Haiti, it proves to be much wider:

[...] [U]nlike the French *nègre* (in France, Quebec, and even in parts of the French Antilles), the Kreyòl *nèg* and the French *nègre* (in Haiti) not only does not pejoratively connote blackness (as in “Negro”) or less negatively (as in “black man”), but moreover does not specifically reference race at all, except as a universal. In Haiti *nèg* (in Kreyòl) and *nègre* (in French) have both denoted “man” or “human” ever since Jean-Jacques Dessalines – the first ruler of independent Ayiti – tore the white stripe from the French national flag to form Haiti’s blue-and-red-striped flag and proclaimed all citizens of the island country *nwa* (noir), and all foreigners *blanc* (blanc), regardless of race. [...] All Polish soldiers, for example, who initially fought under Napoleon Bonaparte to subdue the Haitian slave revolutionaries but later defected and fought alongside the Haitians for the country’s independence, were granted citizenship by Dessalines and became *nwa* (in Kreyòl) and *noir* (in French). And to the surprise of many travelling African

Americans visiting the country (and even some Haitian diasporics returning home after a long absence), they are *blanc*.¹⁶

The connotation of the collection's title 'noir', therefore, even though it suggests global similarities by linking *Haiti Noir* to other 'hardboiled' aesthetics elsewhere, is already complicated by the specific historical conditions of this literary production. Now, what about the conventions of the genre? Before proceeding to two examples from the anthology, I briefly want to delineate the theoretical and literary boundaries that are at stake here.

Conventional 'hardboiled'-fiction does not only carry out pre-established principles of genre, but also moves within normative gender orders.¹⁷ Similar to the classics of detective fiction in the wake of E. A. Poe's Dupin and Arthur Conan Doyle's Sherlock Holmes, the rise of the 'hardboiled' model in the 1930s and 1940s – mainly with Dashiell Hammett's Sam Spade and Raymond Chandler's Philip Marlowe – is closely linked to the heroic figure of a male investigator, a 'tough guy'. In his classic essay *The Simple Art of Murder*, Chandler expands on this heroic masculinity:

But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective in this kind of story must be such a man. He is the hero; he is everything. He must be a complete man and a common man and yet an unusual man. He must be, to use a rather weathered phrase, a man of honor – by instinct, by inevitability, without thought of it, and certainly without saying it. He must be the best man in this world and a good enough man for any world.¹⁸

While in the classic detective fiction the investigator is still able to re-establish the lost (social) order by entirely solving the mysteries he has to face, in the 'noir' genre, the private eye is too 'hardboiled' to really believe in the re-establishing powers of (utterly corrupt) law.¹⁹ However, both currents are subjected to "masculinist trajectories"²⁰, within which male bonding occupies a central space – either as a homoerotic relation with what has been called the "Watson-figure", i.e. the clueless and always admiring narrator – or in the form of the dangerous proximity between investigator and criminal in the case of 'hardboiled' fiction.²¹ Consequently, within this first current of 'hardboiled' fiction, women are only able to assume very restricted gender roles.

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There are in fact two distinct, archetypal women who appear (on stage) again and again: the naive and innocent blonde (often in the role of the investigator's secretary) and the (criminal) femme fatale.²²

Gothic Paradise and the Crisis of Masculinity

In *Haiti Noir*, interestingly, there is a whole series of femmes fatales and private eyes to be found in the collection, but none of them resemble the Anglophone model. On the contrary, these literary texts develop characters and positions that, in analogy to what Lizabeth Paravisini-Gebert called the "Postcolonial Caribbean Gothic"²³ could be called the Caribbean 'noir', for the texts relate to the "Caribbean Gothic" contrasting with the traditional 'hardboiled' conventions. Rather than focusing exclusively on the rational solving of criminal cases, the texts operate with elements of horror, the uncanny, magic and the supernatural. As Paravisini-Gebert has argued in her discussion of the colonial and postcolonial Gothic in the Caribbean, a semantics of darkness – as a zone exhibiting fears of "race, landscape, erotic desire and despair" – turns out to be especially relevant when the genre of Gothic literature becomes part of a discourse of the colonial world order.²⁴ At the same time, she detects a postcolonial appropriation of this constellation, during which "the Gothic, especially in the Caribbean, has become part of the language of the colonized, appropriated, reinvented, and in that way very much alive in worlds far beyond western Europe and the continental United States."²⁵ Now, within a possible Caribbean 'noir', normative genre conventions are transcended by relocating them in proximity to other literary genres like the Gothic.

Such is the case in one of the stories collected in *Haiti Noir* for example, Kettly Mars' 'Paradise Inn'. In the story, the protagonist and narrator Commissaire Vanel is sent to the small town Gokal by the high command to solve one last case before concluding the case on the 'big shot' he is working on. Yet, right from the beginning the investigator's suspicion is raised: something is wrong in this small town, with no people on the streets and even the hotel without any visible guest. And indeed he gets entrapped in the mysterious hotel, namely by the managing mother and her

daughter.²⁶ Symbolic and semantic darkness – analogous to ‘film noir’s’ black and white-techniques – dominate the story right from the start:

It was pitch-black out when I reached the town of Gokal. We were in the rainy season and the humidity grabbed me by the throat through the open window of my car. All I could see were a few little houses shrouded in darkness and an occasional dog prowling around. I was looking for the Paradise Inn. At the very end of the main street, to my left, I could see a light. A house was floating in the surrounding darkness like an ocean liner cruising through the sea night.²⁷

In the end, as it turns out, the crime he was supposed to solve in Gokal was just a pretext to prevent him from further investigating on his big case. It is the hotel owner’s daughter who proves to be the real challenge for the investigator, as she is young, beautiful and seductive. But at the same time, the girl is also strangely lifeless. She acts like an “automaton”, only carries out her mother’s orders and sleeps in a dark room, “in a mess of dried flowers, veiled mirrors, and spiderwebs.”²⁸ In Commissaire Vanel’s view she’s a “girl with exciting breasts and a deranged mind.”²⁹ Vanel, after allowing himself to be seduced by the “wild beauty”, drifting off and not being able to remember anything when regaining consciousness, gets more and more paralysed by the uncanny world inside the hotel, until he becomes what its other inhabitants already are: invisible and unperceivable for other human beings, unable to escape, an ‘automaton’, a puppet on a string, obviously subverted by magical means.³⁰ This outcome for the investigator is totally different from the traditional ‘hardboiled’ model since Vanel ends up as a victim himself. It is through this ending that the story subverts conventions of genre – by breaking its first rule: ‘never get rid of the investigator’.³¹

As the Commissaire has been sent to the hotel by his former colleague who is himself involved in the case Vanel formerly investigated, it becomes clear that it was this colleague who plotted with the uncanny mother against Vanel. One could argue that, in ‘Paradise Inn’, both the hotel keeper and her daughter collaborate with the corrupt hegemonic powers of the police apparatus, and therefore prevent the solution of the real case and the functioning of the law. From a point of view that focuses on

gender roles, one could argue in a similar fashion that the female protagonists in this story remain associated with crime and magic. But the story's ending provides another perspective, for the daughter is a "sweet child," only sixteen years old.³² The Commissaire's consciousness of this fact makes him a perpetrator of sexual abuse of minors. From this perspective, the Commissaire, by definition a representative of the law, becomes associated with lawlessness and can no longer be seen as the 'man of honor' Chandler had in mind. Depending on the point of view, Commissaire Vanel can therefore be either seen as a victim or as a perpetrator, and boundaries between defense and violation of the law blur.

The hotel's telling name, 'Paradise Inn', finally contributes a major part to the play with exoticist stereotypes as mentioned above, for it does not correspond at all to stereotypical imaginations of the Caribbean. Rather, the hotel provides a space of extensive ambiguity which totally suspends notions of 'right' or 'wrong'. What is left is only the Commissaire's subjugation under the powers of magic, while at the same time the ideal of the investigator as a masculine hero is questioned as a whole. As the following discussion will also show, the role of the inspector – or rather, his disappearance – proves to be pertinent to this form of Caribbean 'noir'.

Lord of the Crossroads

In Louis-Philippe Dalembert's 'Dangerous Crossroads', another text from the collection, the investigator gets involved in a case with a similarly astonishing ending. In this short story, Inspector Zagribay, also bearing the name Dyaspora because of his years in Canada, is confronted with a mysterious series of murders, which follow a "diabolic regularity".³³ In all the seven cases, human corpses are crushed with a steamroller and burnt until they are totally deformed, to be later abandoned at a crossroads. The text repeatedly refers to global media and alludes to questions of exoticism and stereotypes produced via media coverage. By making the main crime suspect part of a suspicious and corrupt Western NGO, the text also reflects ongoing power-hierarchies under the cover of charity. With Aníbal Quijano, one could therefore argue that the text stages the 'coloniality of power' at stake in this context, that is, ongoing power structures that have survived colonialism.³⁴ For it is not only

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the resolution of the case of “humans transformed into cattle”, but also the social discourses and the power structures implied in them, which are continuously being addressed in the text:

His boss was screaming, beside himself. Zagribay was to go straight to the entrance of Cité Soleil. A seventh corpse in a state of interrupted metamorphosis in his sector. [...] The chief of police, a man very popular with the media, must have been afraid of losing his job and was waking him up in the middle of the night to box his ears. The problem had been brought up the day before at the cabinet meeting, yelled the chief. The president himself was upset about it. The story had already travelled around the globe, thanks to YouTube: in Haiti, “Christians” were being turned into cattle before being sacrificed during rituals honoring bloodthirsty gods from Africa. And it was easy to infer from this that Haitians were all cattle. The minister of the interior shared the president’s indignation. He had promised that the mystery would quickly be solved and the murderer arrested. And there! Just this morning he had another mutant dead body on his hands. Zagribay had better move his ass instead of wasting the government’s money by listening to his maricón music.³⁵

Global media, as the text successfully shows, are directly involved in producing an image of Haiti reduced to ‘barbarian backwardness’ and supposed lack of respect for ‘Christians’. Yet, through the motif of humans being transformed into cattle, the text also alludes to a specific trope of the local imaginary, the zombie theme, which has been hugely popular throughout the twentieth century in literature and film, as a means of exoticising and stereotyping representation as well as a justification for the U.S. occupation, highlighting the need to ‘rationalise’ the purported ‘island of the zombies’.³⁶

As Lizabeth Paravisini-Gebert argues, “the various western horror genres may have made of the zombie a terrorizing, murdering creature, as evident by the number of horror films that have made the zombie the most recognizable Caribbean to the Gothic genre in film and literature.”³⁷ In the context of the Haitian imaginary, on the other hand, the concept of the zombie is underpinned by a model of the soul which in

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Haitian vodou distinguishes the *ti bon ange* from the *gros bon ange* (the part of the soul which contains character and willpower). A further distinction can be made between “zombies of the flesh” (*zombi corps cadavre*) and “zombies of the soul” (*zombi astral*) or, put differently, between soulless bodies and bodiless souls, although the latter concept has only sporadically made its way out of Haiti. Linking the two expressions is their submission to the will of a *bòkò* (sorcerer), who seizes control of his victims’ *gros* or *ti bon ange* in order to put them to work – following their death, burial and resurrection – as a slave.³⁸ As a figure condemned to unfree labour, connections with colonial slavery have therefore ever since been present in the figure of the zombie.³⁹

In ‘Dangerous Crossroads’, the zombie is staged as a figure contrasting the inspector’s rationality with popular imaginaries, thus again interlacing gothic elements in ‘noir’:

Actually, since the discovery of these strange corpses, the rumor that a *bòkò* had lost a bunch of zombies he had started to turn into cattle and was chasing them through the streets of the capital to dispose them had spread very quickly. And then people started praying, reciting psalms and singing hymns even more fervently than in the Protestant churches that were proliferating in the country, almost as fast as the NGOs. Haitians believe in all kinds of crap, Zagribay said to himself. To me, there’s only one truth. What my eyes didn’t see and what my hands didn’t touch does not exist.⁴⁰

In the end, Zagribay’s rationality will be his downfall, as it can be assumed that the inspector ends up murdered by mysterious motorcyclists at the dangerous crossroads that provide the story’s title. Like in ‘Paradise Inn’, the mystery will never be solved; indeed, it seems to be of no importance. The investigator is eliminated and the story ends at a site of danger and magic, traditionally attributed to “Maître Carrefour”, the Lord of the Crossroads from Haitian vodou – leaving the reader at the crossroads of suspense.⁴¹

Decolonial Options: *Haiti Noir* and Border Thinking

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Although the collection was published within a specific frame, *Haiti Noir* refuses to comply with usual classifications. Both in ‘Dangerous Crossroads’ and in ‘Paradise Inn’, the conventions of the genre are “pluralised” and combined with local Caribbean imaginaries.⁴² The texts refuse to provide univocal and rational approaches to the resolution of a crime. In traditional ‘hardboiled’ literature, even though the complete resolution of the crime and full justice may never be achieved, the heroic investigator is never put into question. But Caribbean ‘noir’ goes beyond that. In the two examples discussed above, Mars’ ‘Paradise Inn’ and Dalember’s ‘Dangerous Crossroads’, borders between law and lawlessness blur and investigators – supposed to operate as figures of rationality – fall into traps and get murdered instead of enforcing law and obtaining justice. In this sense, the collection transgresses postcolonial critique and provides a decolonial rather than a postcolonial example of what – in Walter Mignolo’s terms – could be called “border thinking” as a means to “delink from territorial and imperial epistemology grounded on theological (Renaissance) and egological (Enlightenment) politics of knowledge”.⁴³

In *Haiti Noir*, the genre’s conventions are combined with elements related to Caribbean cultures, privileging non-Western rather than exoticising perspectives. In the end, magic, zombies and uncanny characters at the crossroads take over the scene. Caribbean ‘noir’ indeed.

Endnotes

¹ Edwidge Danticat, “Introduction: Noir Indeed,” in *Haiti Noir*, 11-15 (New York: Akashic Books, 2011), 11.

² *Ibid.*, 15.

³ *Ibid.*, 12.

⁴ Graham Huggan, *The Postcolonial Exotic: Marketing the Margins* (London: Routledge, 2001), 4.

⁵ “The link clearly exists between postcoloniality as a global regime of value and a cosmopolitan alterity industry whose products are geared, in part, for educational use. This industry, invested on a large scale in the commodification of cultural difference, arguably belongs to what the art historian Deborah Roots calls – deliberately turning the metaphor – a late-capitalist ‘cannibal culture’ of appropriative consumption.” *Ibid.*, 12f.; On the opportunity of being introduced to a wider American public see Felicia R. Lee, “Dark Tales Illuminate Haiti, Before and After Quake,” review of *Haiti Noir*, *New York Times*, <http://www.nytimes.com/2011/01/10/books/10noir.html> (accessed 6 September 2016).

⁶ Huggan, *Postcolonial Exotic*, 13.

⁷ Walter Mignolo, “Geopolitics of Sensing and Knowing: On (De)Coloniality, Border Thinking and Epistemic Disobedience,” in *Transversal* (2011), <http://eipcp.net/transversal/0112/mignolo/en> (accessed 6 September 2016).

⁸ Ibid., 7.

⁹ Akashic Books, "About us," <http://www.akashicbooks.com/about/> (accessed 6 September 2016).

¹⁰ *Haiti Noir*, Book cover.

¹¹ Carolyn Kellogg, "Book review: Haiti Noir," *LA Times*, January 2, 2011, <http://articles.latimes.com/2011/jan/02/entertainment/la-ca-haiti-noir-20110102> (accessed 6 September 2016).

¹² Carolina Villalba, "A Newer Noir: Bringing a Classic Genre to the Caribbean," in *Anthurium: A Caribbean Studies Journal* 11.1 (2014), <http://scholarlyrepository.miami.edu/anthurium/vol11/iss1/15> (accessed 6 September 2016).

¹³ Ibid.

¹⁴ As is, for example, the case with the Latin American 'anti-policial'. See Franklin Rodríguez, "The Bind Between *Neopolicial* and *Antipolicial*: The Exposure of Reality in Post-1980s Latin American Detective Fiction," *CiberLetras* 15 (2006), <http://www.lehman.cuny.edu/ciberletras/v15/rodriguezf.html> (accessed 6 September 2016).

¹⁵ Walter Bernecker, *Kleine Geschichte Haitis* (Frankfurt am Main: Suhrkamp, 1996). Additionally, it is immediately reminiscent of Duvalier's project of 'noirisme', which converted the originally emancipatory movement in a state ideology and used it as a means of oppression. See Michael Hall, *Historical Dictionary of Haiti* (Lanham, Maryland: Scarecrow, 2012), 188.

¹⁶ Jana Braziel, *Artists, Performers, and Black Masculinity in Haitian Diaspora* (Bloomington: Indiana University Press, 2008), 5. Edwidge Danticat also refers to this issue in her introduction. See Danticat, 'Introduction', 12.

¹⁷ Gabriele Dietze, *Hardboiled Woman: Geschlechterkrieg im amerikanischen Kriminalroman* (Hamburg: Europäische Verlagsanstalt, 1997).

¹⁸ Raymond Chandler, *The Simple Art of Murder* (New York: Ballantine 1972), 20.

¹⁹ Ulrich Schulz-Buschhaus, *Formen und Ideologien des Kriminalromans: Ein gattungsgeschichtlicher Essay* (Frankfurt am Main: Akademische Verlagsgesellschaft Atheiaon, 1975), 123-154.

²⁰ Priscilla Walton and Manina Jones, *Detective Agency: Women Rewriting the Hardboiled Tradition* (Berkeley; Los Angeles: University of California Press, 1999), 4.

²¹ Johanna Borek, "Gender/Genre: Zum polar," in *Kontakte, Konvergenzen, Konkurrenzen: Film und Literatur in Frankreich nach 1945*, edited by Dirk Naguschweksi and Sabine Schrader (Marburg: Schüren, 2009), 148-161.

²² Gabriele Dietze has convincingly argued that the figure of the femme fatale in the novels of Chandler can simultaneously be read as an engendered political critique, as a means of paranoia and as a negotiation of contemporary discourses on gender roles. Dietze, *Hardboiled Woman*, 17.

²³ Lizabeth Paravisini-Gebert, "Colonial and Postcolonial Gothic: The Caribbean," in *The Cambridge Companion to Gothic Literature*, edited by Gerrold Hodges (New York: Cambridge University Press, 2003), 229-257.

²⁴ Ibid., 229.

²⁵ Ibid., 255.

²⁶ That the protagonist is still part of the police department makes this story different from traditional hardboiled fiction, where the investigator in most cases is a 'private eye'.

²⁷ Kettly Mars, "Paradise Inn," in *Haiti Noir*, ed. Edwidge Danticat, trans. David Ball (New York: Akashic Books, 2011), 50.

²⁸ Ibid., 57, 59.

²⁹ Ibid., 56.

³⁰ Ibid., 55.

³¹ In this sense, both examples show proximity to the Latin American *novela negra*. See Glenn Close, "The Detective is Dead. Long Live the Novela Negra!" in *Hispanic and Luso-Brazilian Detective Fiction: Essays on the Género Negro Tradition*, edited by Renée W. Craig-Odders, Jacky Collins, and Glen S. Close, 143-162 (Jefferson, NC: McFarland and Co., 2006).

³² Mars, "Paradise Inn", 56.

³³ Louis-Philippe Dalember, "Dangerous Crossroads," in *Haiti Noir*, ed. Edwidge Danticat, trans. Nicole Ball (New York: Akashic Books, 2011), 196.

³⁴ For Quijano, 'coloniality' refers to a form of domination that has been ongoing since the 'discovery' of the Americas: "Coloniality of power was conceived together with America and Western Europe, and with the social category of 'race' as the key element of the social classification of colonized and

colonizers." Aníbal Quijano, "Coloniality and Modernity/Rationality," in *Cultural Studies* 21, no. 2-3 (2007): 168-178, 171.

³⁵ Dalembert, "Dangerous Crossroads", 195.

³⁶ For an example of the first case, see Gerry Canavan, "'We Are the Walking Dead': Race, Time and Survival in Zombie Narrative," in *Extrapolation* 51, no. 3 (2010): 431-453.

³⁷ Paravisini-Gebert, "Colonial and Postcolonial Gothic", 239.

³⁸ Hans-W. Ackermann and Jeanine Gauthier, "The Ways and Nature of the Zombie," in *The Journal of American Folklore* 104:414 (1991): 466-494, 467.

³⁹ Ackermann and Gauthier, "The Ways and Nature of the Zombie", 475.

⁴⁰ Dalembert, "Dangerous Crossroads", 198.

⁴¹ Wade Davis, *Passages of Darkness: The Ethnobiology of the Haitian Zombie* (Chapel Hill, London: University of North Carolina Press, 1988), 53.

⁴² Carolina Villalba, "Why Noir, Why Now? Conversations on *Haiti Noir* with M.J. Fiebre and Marie Ketsia Theodore-Pharel," in *Anthurium: A Caribbean Studies Journal* 11.1 (2014),

<http://scholarlyrepository.miami.edu/anthurium/vol11/iss1/5> (accessed 6 September 2016).

⁴³ Mignolo, "Geopolitics of Sensing and Knowing".