

## Interview with Myriam J. A. Chancy

[00:00:11] **Kendra** Hello, my name is Kendra Winchester. And this is Reading Woman, a podcast inviting you to reclaim the bookshelf and read the world. Today, I'm talking to Myriam J. A. Chancy about her novel WHAT STORM, WHAT THUNDER, which is out now in the US from Tin House. You can find a complete transcript of our conversation over on our website, [readingwomenpodcast.com](http://readingwomenpodcast.com). And don't forget to subscribe so you don't miss a single episode.

[00:00:36] **Kendra** I have been excited for this novel since I heard of its existence. And through it, I discovered a backlog of wonderful work from the author, Myriam J. A. Chancy. And I just cannot get enough of her work. The way that this novel is structured is that it's a chorus of voices of Haitians who lived through the earthquake in 2010 in Haiti. And the way that Chancy creates this chorus and the way that she creates these characters gives such a wide-ranging view of the earthquake before and after and what happened. And the way that she carefully creates these characters and the perspectives that we experience as readers is so incredibly skilled throughout the book. And I love a book that has multiple perspectives and creates that atmosphere of so many characters together telling a singular story. And that is what the author has created with this novel. It's out from Tin House, one of my favorite indie presses. And so I was so thrilled when they told me about this book. And when I picked up the book, I didn't realize that the author had so many different books that she has written in the past, including academic works, which is her professional experience as an academic, which is always a delight to discover.

[00:02:05] **Kendra** So before we jump into my conversation with Myriam J. A. Chancy, I'm going to give you a little bit of background. She's a Guggenheim fellow and HBA chair of the humanities at Scripps College. She is a Haitian Canadian American writer. After obtaining her B.A. in English philosophy from the University of Manitoba and her M.A. in English Literature from Dalhousie University, she completed her Ph.D. in English at the University of Iowa. Her novel about the 2010 Haiti earthquake WHAT STORM, WHAT THUNDER will appear in fall 2021, right now, from HarperCollins Canada and Tin House in the US. I cannot wait to share this interview with you. So without further ado, here is my conversation with Myriam J. A. Chancy.

[00:03:02] **Kendra** All right. Well, welcome, Myriam, to the podcast. I am so excited to chat with you about your book.

[00:03:09] **Myriam** I'm excited to be here. Thank you for having me.

[00:03:12] **Kendra** I have been looking forward to this book ever since I heard that it was coming out. But how are you doing now that your book is out into the world? People are reading it. How has that been for you?

[00:03:24] **Myriam** It's been. . . . It's been very interesting. You know, it's been doing so well. It's been so well received in the US. And that makes me really glad. And I've been hearing also from readers in the Caribbean that the characters really resonate with them and that they feel very well represented. And so it's been really nice to see the different kinds of readerships that have come to the novel and really gotten a lot out of it. So it's been an exciting time. At the same time, it's a little bit bittersweet. I dedicated the novel not only to all the people who died in the earthquake, but to my mother who passed away in 2019 and had been one of the first readers for the novel. And so, it's a little bit difficult to

not be able to share what's happening with her and with some other people who were instrumental in my process who are no longer with us.

[00:04:20] **Kendra** You also are an academic, and so I kind of wanted to start with kind of the origins of this book and that you've written fiction before. You wrote a book in between. And now you're coming back to fiction. So for you, how did you know that this was the time to return to fiction?

[00:04:36] **Myriam** Well, so I normally work in tandem between my academic and creative work. So I'm usually always working on two projects at the same time, and they inform one another—although it's probably not obvious to readers I may have who are reading both, you know? So the last academic book appeared, in fact, just weeks before the pandemic started in 2020. And that book was a Guggenheim sponsored project called AUTOCHTHONOMIES. And the connection between the two is actually a chapter on representations of Rwanda. And the entire book project, that academic book project, started with investigating why Hébert Peck, a Haitian Congolese French filmmaker, had made a film on Rwanda. Sometimes in April. . . . It screens on HBO every April for people who might not know it yet. And really thinking through, you know, why did he feel the need to tell that story? And what did being Haitian have to do with that? And so when I was working . . . started working on the novel simultaneously, there is a section of the novel that takes place in Rwanda because of that influence. And of. . . . You know, I actually visited Rwanda also myself, you know, and visited women's cooperatives there and felt a kind of kinship not only because of the film that I had seen beforehand, Peck's film, but because of what I experienced there on the ground itself both what Rwanda looks like in the soil, the red of the soil, but what the women had experienced through the genocide of '94. And so I . . . I really felt a kind of kinship that then I brought into the novel through the character of Anne, who's an NGO worker in Rwanda at the time of the earthquake, but is originally from Haiti.

[00:06:36] **Myriam** So it took a while for me to start working on this novel after the earthquake because I was also—as an academic and a recognized voice on Haitian women and children—called to give a lot of talks right after the earthquake on best practices and how vulnerable communities would be affected or what they might desire as better outcomes for their lives after the earthquake, those who had survived. And I didn't have an intention of writing the novel. But then once I started working on it in 2013, then there was this kind of back and forth with at least some aspect of the academic work. And, of course, all the research that had gone into the talks and my own experience, you know, going back to Haiti from 2011 to about 2014. So that how it kind of worked out.

[00:07:28] **Kendra** After the earthquake, were there folks asking you to write about the earthquake in some sort of fictional form?

[00:07:34] **Myriam** Yeah, yeah. I actually . . . my last novel came out in February of 2010, so literally weeks after the earthquake. It had actually been delayed for nine months for, you know, for reasons I don't . . . I don't really know. And so it just appeared. And that novel, THE LONELINESS OF ANGELS, was speaking about a hurricane season that had been devastating in Haiti, especially to an area a town called Gonaives, which is the center of Vodou in Haiti. And there were metaphors in that novel that had to do with the breaking open of the ground, and so a lot of earthquake terminology without naming an earthquake. And so when I was asked to take part in fundraisers and things that were more on the creative side after the earthquake, I often read from the novel. And then people would say, "You need to write directly about the earthquake." And I really resisted that notion, partly

because, you know, sometimes people were calling me to do that who were not Haitian or didn't have an experience of the earthquake as a kind of way to capitalize on what had happened. There was a lot of capitalizing on the earthquake in Haiti in the years directly after the earthquake, and I didn't want to take part in that at all. And there was also a sense that, at the time, I didn't feel that that was my role.

[00:08:54] **Myriam** And what changed my mind—of course, I didn't change my mind about the issue of capitalizing—but what changed my mind about what I had to bring to bear on the story of the earthquake as a writer was that whenever I gave talks on the earthquake—in those first six months where I was giving talks weekly, sometimes twice a week, all over the US and then for almost a three year period after, you know, less urgently but still being requested for keynotes and so forth—every time I gave a talk, people who had been in Haiti during the earthquake, who were Haitian and had lost people in the earthquake, or who had intimate ties to Haiti would come up and talk to me and commiserate about, you know, our various experiences of the earthquake. And it took me until about the end of that period of giving those talks, which was 2013, and being in Trinidad as writer in residence and then coming again a year later after that residency and meeting writers and painters in Trinidad who were reflecting on what Haiti meant to them and what they could say about the aftermath of the earthquake that I realized that people had been coming up to me and talking to me about their experience because I was a writer and because they saw in me somebody who could sort of carry a message on their behalf. And it's after that second trip to Trinidad in 2013 that I realized that it was a responsibility and that I could do something that might actually affect how people remembered the earthquake, how people who are not in Haiti thought about Haiti and the earthquake aftermath. And then that could also serve as a kind of a healing space for people who had been through the earthquake or an experience like it.

[00:10:48] **Kendra** I definitely feel that that pushes back against much of the parachute journalism that happened around that time. And do you feel that you had almost a responsibility to bear witness to their stories and to share them, you know, in a fictionalized form with the rest of the world?

[00:11:05] **Myriam** Absolutely. Absolutely. Because I think when people were talking to me those first three years, I didn't have a sense of why they were doing that. It was very intimate in a certain sense. And I want to be clear that I didn't take from those stories or intimate details into the novel. I left that alone. And of course, because I wasn't working on the novel, I wasn't taking notes on what anyone shared with me. But when I started working on the novel after giving all those talks and hearing those stories, I realized I knew so much about the earthquake, not only in terms of facts, but in terms of how it felt. You know, how people felt. How it felt for me being outside and witnessing from the outside. How it felt for family members both inside and outside of Haiti. But also, you know, from various anonymous sources who spoke to me about it. And by the time I started working on this novel, Haitian writers in Haiti, particularly in Port-Au-Prince, had also started publishing their own reflections on the earthquake. And I think that gave me further license to feel that, okay, if people who are right there on the ground who are writers are starting to feel comfortable with commenting on the earthquake, then I can feel comfortable beginning this project too. And of course, it took me several more years to bring it to fruition. But I think I'm glad I did so.

[00:12:35] **Kendra** It turned out so, so well. And I love that you have so many points of view in the book. And the book reads as if it's a chorus. And now that you've said you talked to a lot of people, it's almost like you're sitting down with each character and

listening to their stories. And they're so beautifully interconnected. For you, what drew you to writing this novel as a type of chorus?

[00:13:03] **Myriam** Yeah, well, my previous novels, which came out in the UK, were also polyvocal. They also had many voices, but not as many as this. I think the most I've ever had is maybe four voices in tandem. And when I started working on this novel, I, you know, part of it is that it's part of a Caribbean tradition to write in multiple voices in the novel form. So there is . . . there is that. But I also was really reflecting on all the people who had been lost. And how do you represent, you know, 250,000 to 300,000 people's lives for whom there will be no record, you know, because many people were not registered? There are no rolls of the dead. And unless you survived and knew who perished, you know, some . . . some names will never be recovered or whole family groups will never be recovered. And so there was a part of me that wanted to bear testimony to those lost lives and then to also give voice to what in my experience and the experience of people that I know well and also colleagues' experience was not a uniform response to either the experience of the earthquake or what should be done after or even how people recovered if they recovered because not everyone did. Or people recovered unequally, I could say. And so I wanted the novel to provide a kind of global view.

[00:14:37] **Myriam** And of course, it's hard to do that with, you know, ten to thirteen characters or ten voices and the character in the novel. Only one repeats. But there are also some more minor characters that are threaded through. So there's probably 13 characters that you get to know fairly well. And that's a small number compared to the number of people who . . . who died and, of course, the number of people—over a million point five, I think—who were left without shelter and had to recover. And so it seemed to me that the only way to help any reader wrap their minds around the earthquake experience and its aftermath was to try to give voice to as many perspectives as possible, but to do so in a way that was tight and that, as we navigated . . . as a reader navigates the novel, they feel like they are intimately brought into the lives of these characters, who are all interconnected. There are three family groups in the novel. And they all somehow cross paths, especially through the market and the marketplace. And that was also a way to give a sense of what Haitian culture is like, the intimacy of the culture and the ways in which people cross paths in places like the market.

[00:15:58] **Kendra** And I love those little through lines. It was almost like a puzzle of trying to figure out who is connected to whom. And I imagine with so many different viewpoint characters that there might have . . . there might have been some that you were working on that didn't make it. Did that happen while you were editing your book.

[00:16:17] **Myriam** So, you know, when I started working on the novel, I had like a full cast that came to mind immediately. Like I knew. . . . I just spent a day thinking about what it meant to me, you know, to realize that I should work on this. And in that day, all of the main characters came to me. And by main characters, I mean, the twelve to thirteen that you encounter in the novel. And I wrote storylines for all of them in the editorial process. So my plan was always to have this novel be very lean. And my first editor, who was the Canadian editor at HarperCollins, wanted me to drop one of those characters. And that is the character of Loko, who's the rainwater man that you find in some of the storylines. And it was because his story was about his life before he came to the mainland and before the earthquake. And in order to keep the story streamlined and focused on the earthquake itself, you know, her response was like, "This is a great section, but it takes us away from the immediacy of the earthquake."

[00:17:26] **Myriam** And what's been interesting is that Loco has had another life. Part of his story appears in the anthology in French translation, actually, in Canada. Another part of this story is going to be published in an English magazine in Canada as well. And so it's interesting that there's an afterlife to the novel with him. And then the other character that actually my US editor at Tin House cut was Paul. Paul had a more extended section in his own voice. And I ended up threading parts of his story through his sister's voices, both Sonia and Taffia, both older and younger sisters. And it was partly because Paul was a kind of ambiguous character. We didn't really know what. . . . Paul was seventeen, you know, trying to make choices or to discern right and wrong. And his younger sister's story, the fifteen year old, is all about, you know, having a life interrupted, you know, being in the fullness of life as a teenager—thinking about who she's going to date, who her best friend is going to be—and then ending up after the earthquake, loss of family members, loss of home, in an internally displaced people's camp and suffering violence there. And Paul is sort of in this place where we're not sure if he's participating in some of the violence in the camps or if he's learning to steer away from it. And so I had a chapter from his perspective. And it was felt like it would be a stronger narrative to let his ambiguity lie dormant. And I . . . and I think I . . . I decided, along with my editor, that that was the better . . . the better recourse. But he's still there. And we still get a sense of that ambiguity through other people's perspectives.

[00:19:21] **Myriam** Yeah. So it was an interesting process to . . . to let go of those characters. Also, because my working title for the novel until very close to, you know, being in the process of being in press was DOUZE, you know, the number twelve. And so I had been working with this idea that I would always have twelve main voices and then had to relinquish that because of the good of the story, right? Sometimes you . . . you fall in love with your characters and with passages, and you have to allow your editors to speak sense to you and say, "That's not the best thing for the narrative." And so that's what . . . that's how it got squeezed down to the ten.

[00:20:11] **Kendra** I love hearing origin stories of the title or the cover and things like that. How did you then go to WHAT STORM, WHAT THUNDER?

[00:20:18] **Myriam** Yeah. So the the issue with DOUZE. . . . And so both my editors and both editing houses liked DOUZE and the number twelve. But then when we were getting closer to, you know. . . . Well, the marketing groups were thinking in both presses about, "Well, how do we market this book?" There was the issue of translation, right? Because when I'm thinking "twelve", I'm thinking "douze," which is what people in Haiti call the earthquake after the day of the earthquake itself, January 12, 2010. And so there was first a feeling that in Canada—because it's ostensibly a bilingual country—that there might be some resonance there, but that that resonance would be lost in the United States. And then some of my first readers and friends in the United States pointed out that in the United States, the term "twelve" can be code in certain communities for the police. And given that we were going in press during the last wave of Black Lives Matter protests against police brutality, you know, it was felt that the novel's focus on the earthquake would be lost. People might think that it's about police brutality and not about . . . about the earthquake. And so that's when I was asked to think about other titles.

[00:21:42] **Myriam** And I did what many writers do, which is to look to my epigraphs and then look to see if some of the language of the epigraph was carried over into the novel. And one of the epigraphs is from Frederick Douglass talking about. . . . It's from one of his essays, "What to the Slave is the 4th of July," where he invokes this idea of the force of the earthquake and needing a kind of seismic change in the United States because he

wrote this, I believe, in the 1850s before Emancipation Proclamation, before Juneteenth. And . . . and I thought this was an apt epigraph for a novel which was about how the earthquake really was a moment . . . a breaking point moment for Haiti. And in the section that is Didier's—Didier is a musician who lives in Boston who experiences the earthquake from the outside—he is, you know, sort of lost spiritually. And his sections are interspersed with outtakes from the King James Bible. And he's reading from Revelation. And in Revelation, there is also a long passage about, you know, an earthquake that splits the world open, you know, breaks the city open. And so I found the resonance with those two passages. And then both in Sonia's section. . . . Sonia—who is Didier's older sister, also older sister to Taffia and to Paul—and she's a sex worker in one of the big hotels that falls in Port-au-Prince. She and her best friend, Didier—who is her fixer and friend—they talk in terms of thunder and metaphors of storms as they await some calamity to befall them, not knowing what it will be. And so then that's how I came to the title WHAT STORM, WHAT THUNDER, which is both a statement and a kind of question. And everybody was happy with that title, and it . . . it seems to have really fit the novel.

[00:24:00] **Kendra** It does. It makes you . . . it makes you think, especially with such a captivating cover. It definitely catches your eye on the bookshelf.

[00:24:09] **Myriam** That's great.

[00:24:09] **Kendra** For sure. One of the things I was delighted to find when I was reading about your work is that you've also been a literary critic, and you read a lot of literature, studied a lot of Haitian literature. So for you, having written some books before, but you're now putting a new novel out into the world, what has it been like for you to engage in that collective discussion of Haitian literature? And is there something particular about this book that's different for you than your other titles?

[00:24:40] **Myriam** Well, I guess now it's getting complicated. The more . . . the more titles there are. . . . Because I just this summer had an essay come out in a Edwidge Danticat reader that was published in Cambridge, I think, in the UK by Cambridge in the UK. And it's. . . . I wrote an essay for that reader on her memoir, BROTHER, I'M DYING, which is the story of her father's immigration, father and mother's immigration to the United States. And then her uncle's. So her father's brother's detention at Krome in Florida and how he died in detention, even though he had a visa to enter the country. And the essay was about the ways in which, in the discourse of immigration in the United States, we often forget that there are people of African descent, Caribbean African, who are caught up in the immigration issues of the United States. And that memoir is so brilliant in exposing, in a very personal and visceral way, what can happen to Haitian refugees, even Haitian refugees who have the proper paperwork to enter the United States. And I remember when I . . . when I wrote that piece and I handed it in, I thought, well—you know, knowing that my novel was coming out soon—thinking, "Well, this is probably the last piece that I'll write on another Haitian writer" because it becomes a little bit delicate if you're also a writer, a creative writer, because a lot of creative writers take issue with their critics. I don't think Edwidge takes issue with me. She very kindly blurbed this novel.

[00:26:34] **Myriam** But I think the work of a critic is . . . is often to be impartial at the same time as you champion the work of writers, to be able to be incisive about what the work brings to the table and how it's in conversation with other pieces in a particular tradition or in a . . . in a particular historical moment. And so I've spent a lot of time working on Caribbean women's fiction, particularly Anglophone Afro-Caribbean women's literature. I wrote what is still considered the primary book of criticism on Haitian women's literature of

looking at fiction by Haitian women from the 1920s, written in French to the first books appearing in English and the US, both by Danticat and by d'Aesky in 1994. And then I've gone on to write other works. And my novels, of course, started appearing in the 2000s. And so I think I've realized over time that, you know, I've always known that my creative writing—because it precedes my criticism—would continue after the criticism. And I think, you know, to answer your question more directly, I think at some point, you can't comment on your peers if you're within the mix, if that makes sense. And so I think that Danticat piece I described will be my last on Haitian women's literature. And hopefully my critics will be kind.

[00:28:11] **Kendra** Does it feel like then a part of your writing life, your academic life, that that era is kind of now over?

[00:28:20] **Myriam** Well, never say never. I mean, every time I work. . . . The last book just appeared. And I . . . and that one has less on Haiti, although I used Haitian concepts to talk about the work of writers and cultural workers of African descent. But I had a book in mind that now I'm thinking, Well, maybe I'm not going to do it. It's a lot of work, I have to say, doing the research—the reading, the research, you know, putting the concepts together. It's more formulaic than creative writing, but it is still equally arduous. Well, I started working on my next novel. And for the first time, I'm not working on an academic work at the same time. This is the first time that's happened since the late '90s. And so, so perhaps I'm saying. . . . But never say never. But perhaps I'm saying "never."

[00:29:17] **Kendra** One of the things that struck me while reading about WHAT STORM, WHAT THUNDER is that you mentioned that you like to look at moments in history that you think might be misunderstood or need reframing or something like that. And I thought about SALVAGE THE BONES by Jesmyn Ward and how she took that event of that hurricane and brought it down to a level of people. So for you and WHAT STORM, WHAT THUNDER, how did that approach, I guess, play out for you?

[00:29:46] **Myriam** I think this is what fiction can do best. You know, I mean, I think this is why I really . . . I enjoy writing novels because I think it allows you to really center the human experience in history. Right? I mean, we have our historians. We have excellent historians who can do that kind of work. Or we have people who are in some way, not quite journalists, but who are able to do the conversations on the ground and and frame those for a wider readership. But I think that fiction does something that those works cannot do, which is to allow the reader to enter a world, you know, on its own ground and to really feel what it might be like to have been in that particular historical moment or historical historical experience. So I think, like Ward, my intent was to make you travel with the characters as opposed to feeling like you were outside of it and reading a report about the events—you know, that you would really want to see the outcome for the characters and want to be led by them, whatever those outcomes might be. I think that's what fiction can do that no other genre can do quite as well.

[00:31:05] **Myriam** I mean, certainly, I think memoir can do a great deal of that. But memoir is very particular to usually, you know, one individual's experience or in the case of the Danticat memoir that I mentioned earlier, you know, it only can cover a few lives. I think with fiction, you can do. . . . It's much more pliable, right? Because even though memoir utilizes some aspects of fiction to tell the story of a period or of a person, fiction really allows you to go into so many places that . . . that, you know, that you can't really render with as much flexibility when you're doing memoir or journalism.

[00:31:49] **Myriam** And this is not to say, you know, that in WHAT STORM, WHAT THUNDER, I didn't do my due diligence of checking facts and rechecking, you know, doing some research, sometimes after the fact. You know, writing a character and then checking, you know, is this what would really have happened, for example, with a little boy, you know, the eleven-year-old boy Jonas, who goes for an amputation? And I did more research. I always knew that he would go through this experience, but I did more research after the fact to make sure that the medical information was correct. You know? But it's very, you know, would have been one thing to write a sort of academic journalistic account of a child who really did go through this experience. It's another thing to make you see or feel that experience through that child's own eyes and perspectives. And I think the fictional account allows you to feel more and to sympathize more and perhaps maybe to emphasize.

[00:32:50] **Kendra** That is incredibly thought provoking.

[00:32:51] **Myriam** But, you know, could I add something, Kendra?

[00:32:54] **Kendra** Oh, yes, please.

[00:32:54] **Myriam** Because my, okay, because my thought. . . . My other thought as, you know, as I'm thinking about your question is, you know, why did I write this book in this way? And you asked the earlier question about the ten voices. Part of the challenge in writing about the earthquake and writing about Haiti more generally is that there are so many misconceptions about Haiti as a place, as a place with a complex history, and as a place where there is a great deal of suffering. So there's a lot of misconceptions and misunderstandings around what Haiti is, how Haitians live their lives or experience their own culture or their own country. And part of my challenge in this novel was to humanize the Haitian experience for the reader and to make them see Haiti in a different way if they had any of those preconceptions in mind. And so that also, I think, is what fiction can do, which is to really plunge you underwater in the most positive of ways, even when it's troubling, you know, so that—troubling in the sense that some of these characters go through harrowing experiences, but you're willing to follow them there because you believe in their humanity. And I think that this is something in terms of a general discourse around Haiti that has been lost over time.

[00:34:19] **Myriam** And . . . and so I think that's why, you know, like Ward, I wanted this to be a very intimate experience for the reader, one that if you chose to enter this novel and you stayed with the characters—you were willing not to look away from, not to look away from the disaster and its experience—understanding that real people went through this, people like you and I, and some . . . not everyone survived. And . . . and even those who survived physically may not have survived emotionally or psychologically or are doing so with difficulty. And to have empathy and understanding for that in the larger context of what Haiti represents in the hemisphere or vis-a-vis the United States and so on.

[00:35:08] **Kendra** I feel like I could talk with you about this book for so many more hours, probably. I've really enjoyed WHAT STORM, WHAT THUNDER. But before I let you go, I wanted to ask you, you know, obviously everyone needs to go pick up your book and your backlist. But what books would you recommend that our listeners pick up to read?

[00:35:27] **Myriam** Well, I've been reading. . . . I've been rereading WIDE SARGASSO SEA by Jean Rhys to teach, actually. But that's a book for people who are not familiar with Caribbean literature that I would highly recommend. A contemporary novel by a Barbadian



writer is Cherie Jones's HOW THE ONE-ARMED SISTER SWEEPS HER HOUSE just came out earlier this year, and I felt was just breathtaking in the way she uses language and tells the story of a . . . of a woman, a woman who braids hair on the beach and all of her encounters and some tragedy that befalls her. And then another one, which is a few years older, which is by Indigenous writer, a Canadian Indigenous writer, would be Cherie Dimaline's THE MARROW THIEVES. I thought it was an excellent, excellent sort of futuristic novel. So for anybody who likes sort of, you know, futuristic tales, that's . . . that's really one to pick up.

[00:36:32] **Kendra** Well, I will list those in the show notes for our listeners. But thank you so much for coming on the show. I loved your book. And I loved our conversation.

[00:36:40] **Myriam** Thank you for having me.

[00:36:41] **Kendra** It's delightful.

[00:36:45] **Kendra** I'd like to thank Myriam J. A. Chancy for talking with me about WHAT STORM, WHAT THUNDER, which is out now in the US from Tin House and HarperCollins in Canada. You can find her on her website, [myriamchancy.com](http://myriamchancy.com) and on Instagram (@myriamjachancy). Many thanks to our patrons, whose support makes this podcast possible. This episode was produced and edited by me, Kendra Winchester. Our music is by Miki Saito with Isaac Greene. You can find us on Instagram and Twitter (@thereadingwomen). And, of course, thank you so much for listening.