[Dany Laferrière writes of Emmelie Prophète’s 2020 novel](https://www.ledevoir.com/opinion/idees/616332/la-machine-a-tuer?utm_source=sendinblue&utm_campaign=Dany_Laferrire_et_-Les_villages_de_Dieu-&utm_medium=email)[*Les Villages de dieu*](http://memoiredencrier.com/les-villages-de-dieu/) that the spaces represented in that text are inaccessible to the police, to the government, to anyone on the outside looking in. People who enter these spaces, which don names like Bethléhem and Cité de la Puissance Divine, do so at the mercy of gang leaders. These bidonvilles of international interest operate in the shadow of the utmost opacity and yet, as Lafferière writes, “Je ne sais pas si [Prophète] y est allée elle-même, mais elle a fait mieux, aurait dit Cendrars : elle nous a permis d’observer la vie qu’on y mène”. Indeed, Prophète has consistently written Port-au-Prince through the poignant quotidian of its least visible inhabitants, simultaneously inviting and resisting a certain readerly voyeurism. [In an interview with Thomas C. Spear for île-en-île](http://ile-en-ile.org/emmelie-prophete-5-questions-pour-ile-en-ile/), Prophète remarks, “Je suis fondamentalement citadine et port-au-princienne [...] La ville, c’est mon lieu, c’est la ville qui m’inspire. J’aime beaucoup être dans la ville, dans cette ville de blackouts, cette ville toujours trop sale, cette ville de misère, *mais que j’accepte et que j’aime, malgré tout.*"

 Throughout her literary career, Prophète has shown that it is possible to hold literary space for the precarious nature of life in the city while avoiding what Régine Michelle Jean-Charles calls the “iconography of suffering” of the Haitian capital (Jean-Charles 143). The vulnerability and intimacy with which Prophète renders the spaces, individuals, and events of her novels resist the collapsing and limiting representations that so often erase Haitians even as they depict them in North Atlantic media. Prophète’s narratives of the bidonville as well as wealthy suburbs like Pétion-Ville, contribute to a plurality of representation, challenging monolithic depictions of Port-au-Prince. Her portrayals, which include childhood and old age, working and middle class, the experiences of same-sex loving, differently abled, and repatriated Haitians invites unlikely voices to collaborate in the rendering of this urban landscape. This panel explores Prophète’s writerly relationship to Port-au-Prince and examines the work of her prose as an archive of modern Port-au-Princian existences.