CONTENTS

1		trodu		1 11	
	10	References		11	
2	Theatre Matters: Situating the Works of Ina Césaire,				
	Maryse Condé, Gerty Dambury, and Suzanne Dracius			13	
	1	I Theatre in the French Caribbean			
	2	Perspectives on French Caribbean Theatre		20	
		2.1	Theatre, Language, and Class	21	
		2.2	Writing of and for 'Ordinary People'	25	
		2.3	Crossing Borders and Broadening Horizons	28	
	3	Thea	tre and the Writers' Oeuvres	32	
		<i>3.1</i>	Gerty Dambury: Local Politics on Stage	32	
		3.2	Suzanne Dracius: Celebrating Linguistic Diversity	33	
		3.3	Ina Césaire, the Conte, and the Conteur	36	
		3.4	Maryse Condé, Identity, and Memory	39	
	References				
3	The French Caribbean Woman Artist on Stage			49	
	1	Conf	Fronting Stereotypes	52	
		1.1	Gender Stereotypes	53	
		1.2	Racial and Gendered Discrimination	58	
	2	Auth	porial and Performer Characters	61	
		2.1	Authorial Characters	61	
		22	Performer Characters	64	

	2.3 Blurring Lines Between Authorial and Performer Characters	68		
	References	72		
4	Revolutionary Heroines, Insurgent Storytellers:			
•	Staging French Caribbean History	75		
	1 Re-evaluating History in the French Caribbean Context	75		
	2 History on the Margins: The Sense of Home	84		
	3 Portraying/Establishing a Community: Chorus,			
	Polyphony, and conte	88		
	3.1 The Chorus of Pétroleuses in Lumina Sophie Dite			
	Surprise	89		
	3.2 Four Linguistic Interpretations of the Outside			
	World in Rosanie Soleil	96		
	3.3 Conte	102		
	4 'Remembering Together': Towards a New Retelling			
	of History?	106		
	References	107		
5	The Past as Personal	111		
	1 Space	114		
	1.1 Set: Inner and Outer Spaces	114		
	1.2 Landscape and Geography	121		
	2 Dialogue	131		
	3 Movement	140		
	References	151		
6	Conclusion	155		
	References	162		
Ap	pendix A: Authors' Playographies	165		
Appendix B: Martinican Dance Forms				
Index				