

COLONIALISM AND SLAVERY  
IN PERFORMANCE  
*THEATRE AND THE EIGHTEENTH-  
CENTURY FRENCH CARIBBEAN*

EDITED BY  
JEFFREY M. LEICHMAN  
AND KARINE BÉNAC-GIROUX

# Contents

List of figures	ix
Acknowledgments	xi
JEFFREY M. LEICHMAN <i>and</i> KARINE BÉNAC-GIROUX, Introduction	1
I. Performance cultures of Saint-Domingue	
LOGAN J. CONNORS, The military-theatrical event in French Saint-Domingue	21
JULIA PREST, The familiar other: blackface performance in Creole works from 1780s Saint-Domingue	41
BÉATRICE FERRIER, From the abbé Raynal to César Ribié: <i>L'Héroïne américaine</i> on the stages of Saint-Domingue (1787-1788)	65
BERNARD CAMIER, <i>Jeannot et Thérèse</i> (Clément, Cap-Français, 1758): a question of Creole identity	89
SEAN ANDERSON, They 'rolled their eyes, swayed their heads': criminality, trance and embedded politics in the <i>calenda</i> performances of colonial Saint-Domingue	113
LAURENCE MARIE, Writing about theatre in Saint-Domingue (1766-1791): a public voice on a public space?	139

## II. Antillean slaves on European stages

CATHERINE RAMOND, Slavery and the colonies on the French stage in the eighteenth century: the emergence of a critical gaze 169

JEFFREY M. LEICHMAN, On the gratitude of slaves in the theatre of the Revolution 189

PIERRE SAINT-AMAND, Finishing off the Revolution: *La Liberté générale* of Citoyen B. 213

FREDRIK THOMASSON, Moors in the Caribbean, Sámi in the seraglio: Swedish theatre and slavery around 1800 225

PASCALE PELLERIN, The image of slavery in the theatre during the Egypt expedition 247

## III. Reperforming Caribbean histories

LAURENT DUBOIS and KAIAMA L. GLOVER, Staging revolution: Jean Fouchard, Marie Vieux-Chauvet and writing the theatre of eighteenth-century Saint-Domingue 259

EMILY SAHAKIAN, LénaBlou and Gilbert Laumord: reactivating history through contemporary Caribbean performance 293

KARINE BÉNAC-GIROUX, Can one fully grasp history? Some reflections on *Histoires de valets*, a play performed on 31 May 2017, in Fort-de-France 311

NADIA CHONVILLE, The experience of gender performativity in the staging of Daniely Francisque's *Ladjablès* 329

Summaries 351

Bibliography 359

Index 383