The Creole Quadrille in Simone Schwarz-Bart's *Ton beau capitaine* : A Postcolonial Perspective

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In *The Science of Logic,* Hegel presents his triad of the thesis, antithesis, and synthesis. The thesis is an element of life which is abstracted and made into an Absolute. The Absolute brings into being its Other, or opposite, and negates it, and then the Other in turn negates the Absolute. The conflict is resolved by mediation that results in a synthesis that transcends the negations and contradictions. Hegel writes that "the other of the other, the negative of the negative, is immediately the positive" (836). He explains further that all the oppositions that are assumed as fixed, as for example finite and infinite, individual and universal, are not in contradiction through, say, an external connection; on the contrary, as an examination of their nature has shown, they are in and for themselves a transition; the synthesis and the subject in which they appear is the product of their Notion's own reflection. (833)

Hegel says that "the first is essentially preserved and retained even in the other" and "the latter is the truth of the former" (834). He speaks of a circle that returns upon itself, "the end being wound back into the beginning . . . by the mediation" (842).

Hegel's dialectic can be useful in analyzing some colonial and postcolonial issues. The Absolute can be seen as the colonizer, and the Other, its opposite, can be represented by the colonized. A dichotomy and tension between the colonizer and the colonized, or the Absolute and the Other, permeate much of the literature on colonial and postcolonial theory and criticism. For example, Albert Memmi divides his book, *The Colonizer and the Colonized,* into two main parts: "Portrait of the Colonizer" and "Portrait of the Colonized," and by so doing, sets up this opposition. Frantz Fanon, in *Black Skin, White Masks,* writes that "[t]he white man is sealed in his whiteness" and "[t]he black man in his blackness" (9).[1]

In his book he focuses on white against black, as he seeks to "ascertain the directions of this dual narcissism and the motivations that inspire it" (10). Furthermore, in his seminal text *Orientalism,* Edward W. Said asserts that the concept of "Orientalism" versus "Occidentalism" is constructed by Western intellectuals to perpetuate the hegemony of the West over the East, and in so doing is accused of perpetuating essentialism in his own critique.[2]

While it is common to find the thesis and antithesis of the colonizer and colonized, and of white versus colored, in colonial and postcolonial literature and discourse, it is not as easy to come across a resolution or synthesis. At the conclusion of *The Colonizer and the Colonized,* Memmi writes: "I know very well that after this diagnosis the reader expects remedies" (145). He explains, however, "I did not conceive of this book as a work of protest or even as a search for solutions," and he does not suggest ways to resolve the problem. Fanon, at the end of his text, writes that as a "man of color" he wants "only this":

> That the enslavement of man by man cease forever. This is, of one by another. That it be possible for me to discover and to love man, wherever he may be. The Negro is not. Any more than the white man. Both must turn their backs on the inhuman voices which were those of their respective ancestors in order that authentic communication be possible. (231)

Here there is a plea for synthesis and mutual cooperation. Furthermore, in an afterword written about fifteen years after *Orientalism* was first published, Said concludes by pointing out "that although the animosities and inequities still exist . . . , there is now at least a general acceptance that these represent not an eternal order but a historical experience whose end, or at least partial abatement, may be at hand" (352). Said acknowledges improvement and expresses hope for a more complete resolution in the future.

In her analysis of colonialism and postcolonialism, Ania Loomba writes of the "simple binary opposition" (105) that is often presented between the colonizer and colonized, and between races. She explains that "there are enormous cultural and racial differences within each of these categories as well as cross-overs between them."[3] I propose that through cross-over and interpolation a positive synthesis can be achieved in regard to the colonizer and colonized, or to the thesis and the antithesis. Through certain art forms such as dance, a meshing can occur that mediates and elevates the relationship of the colonizer and colonized. The art form, or dance, becomes an arbitrator that successfully brings together two or more cultures in an optimistic, mutually agreeable setting. In this essay, I will specifically address a European dance, the quadrille, in a particular colonized area, the Caribbean, and demonstrate through Simone Schwarz-Bart's play *Ton beau capitaine* how it facilitates a successful synthesis of cultures.

The quadrille is a formal ballroom dance for four couples that was popular in Europe in the 1800s. It originated in France and was introduced to social circles in London in 1815. According to Desmond F. Strobel, in the *International Encyclopedia of Dance,* the term "quadrille" may have come from the Italian word "squadra" which refers to a group of horsemen who are armed and situated in a square, ready to take part in "military defense and tournament games" (285). The quadrille evolved and

developed over time. In 1662 there was a festival masque called *Le Quadrille des Nations* at the Louvre, which included the duc de Guise and other ornately attired men who performed on horseback. In 1743, the quadrille was associated with a group of four to twevle uniformly-dressed dancers who performed "symmetrical dance patterns as a chorus." Later in 1765, French dancing master Claude-Marc Magny published instructions for six ballroom dances, in which couples would form a square and dance in various geometric patterns, and one was called *le quadrille.*

Eventually the quadrille became established as an elaborate square dance, and there were two ways to perform it in France in the eighteenth century. In the first, "two couples stood side by side in one line facing two other couples standing opposite them." In the second, "one couple stood at each side of the four-sided square; each man had his partner at his right." There would be a theme or figure which would alternate with a refrain or change. During the eighteenth century, a figure and ten changes were common; however, during the nineteenth century it became customary to incorporate only five figures. During this time the quadrille was very popular, spread into England, and became a favorite pastime. Directions for quadrille combinations were printed in a variety of sources. For example, a nineteenth-century manuscript, whose authorship is anonymous, was discovered by Jennifer Shennan, and is currently in the Turnbull Library of the National Library of New Zealand. This manuscript contains several quadrilles, including the "Bath Quadrilles," which are "typical examples of nineteenth century quadrilles" (Aldrich 26), and call for five figures. However, there are also instructions in the manuscript for a "Twelve Quadrille," which is more unusual because it contains twenty-six figures that are intended to be danced by six couples. Included in the manuscript are also graphs and drawings that illustrate some of the directions.

Some composers wrote music specifically for the quadrille, and music was also "adapted from popular operas, ballets, songs, and anthems . . . to fit the dance form precisely" (Strobel 286). A quadrille band usually consisted of a string quartet, harp, flute, cornet, and piano. The tempo of each figure was somewhat different, and there was a pause of about twenty seconds between figures which gave dancers an opportunity to engage in brief and "polite conversation" (287). As many new quadrilles came into being, it became necessary to engage dancing masters to call out commands. Eventually, enthusiasm for the quadrille plummeted when jazz became popular after World War I.

On the other hand, in the Caribbean, native peoples and slaves had their own music and dance. Some of the earliest known inhabitants, the Arawaks, played a variety of instruments such as flutes, drums, and other percussion instruments, which accompanied their songs and dances (Uri 22-26). Indians called Caribs performed sacred dances as well as dances of combat, and also used percussion instruments (26-28). Although the Arawaks and Caribs were eventually "exterminated by disease, warfare, and suicide" (Davis 791), some of the instruments they played, such as maracas (shakers) and the guiro (scraper), continue to be used in some Caribbean bands.

African slaves were imported in the early 1500s and brought with them their own rich and vibrant culture. Since the indigenous peoples were essentially destroyed by the colonizers, it is the African influence which has survived to the present day. One tradition that has African roots is the "gro-ka." The gro-ka is a means of expression that includes songs, dance, and instrumental music. Alex Uri explains: "Le symbole et élément central de cet art sont représentés par le tambour 'ka'" (32) [The central symbol and element of this art are represented by the drum 'ka'].[4] When Jean-Baptiste Labat visited the Caribbean islands during the turn of the eighteenth century, he observed and wrote about a scene of music and dance involving the drum:

> Celui qui touche le tambour bat avec mesure et posément, mais celui qui touche le bamboula bat le plus vite qu'il peut et sans presque garder la mesure. Et comme le son qu'il rend est beaucoup moindre que celui du grand tambour, et fort aigu, il ne sert qu'à faire du bruit sans marquer la cadence, ni les mouvements des danseurs.
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> Les danseurs sont disposés sur deux lignes, les uns devant les autres, les hommes d'un côté et les femmes de l'autre. Ceux qui sont las de danser et les spectateurs, font un cercle autor des danseurs et des tambours. Le plus habile chante une chanson qu'il compose sur le champ, sur tel sujet qu'il juge à propos, dont le refrain, qui est chanté par tous les spectateurs, est accompagné de grands battements de mains. A l'égard des danseurs, ils tiennent les bras à peu près comme ceux qui dansent en jouant des castagnettes. Ils sautent, ils font des vires voltes, s'approchent à deux ou troix pieds, les uns des autres, c'est-à-dire les hommes contre les femmes. (qtd. in Uri 33)

He who plays the drum beats with regularity and steadiness, but he who plays the bamboula beats as quickly as he can and almost without regard to the meter. And as the sound that he produces is much softer than that of the large drum, and more intense, it doesn't serve but to make noise without marking the cadence or the movements of the dancers.

The dancers are situated in two lines, one in front of the other, the men on one side and the women on the other. Those who are too tired to dance, and the spectators, make a circle around the dancers and drums. The most skillful person sings a song which he composes on the field, on such a subject that he judges to be appropriate, in which the refrain, sung by all the spectators, is accompanied by a large beating of the hands. In regard to the dancers, they have their arms somewhat close like those who dance playing the castanets. They jump, they make rapid back and forth movements, they approach within two or three feet of one another, that is to say the men opposite the women.

Uri points out that although this is not the description of a musicologist, from this account we learn something about the improvisation of the singers, the call and response form of the songs, and the choreography of the dances. We also see how the drum keeps the beat and interacts with the bamboula, and we sense the intensity, vitality, and color of the singers, dancers, instrumentalists, and spectators as they coordinate with one another in their respective performances.

While the quadrille represents the culture of the colonizer and can therefore be associated with Hegel's Absolute, or thesis, the gros-ka, one form of African-influenced dance, can be affiliated with the colonized and can be connected with the Other, or antithesis. In the Caribbean, the quadrille and gros-ka became intertwined in a synthesis that transcended their initial tension, thereby merging two important cultures that existed in the Caribbean: European and African. In *World Music* it is explained that the Caribbean is an area of "cross-fertilization and change" and that the music there "might have started out as a product of African and European roots on individual islands, but the soil has been continually mixed and enriched by further transplants from within the Caribbean and beyond" (Broughton 473). Thus, the European quadrille and the African-influenced gros-ka evolved into the creole quadrille, and this synthesis was influenced by colonizers from Europe who brought their culture to the inhabitants of the land.

Most colonizers had the desire to "civilize" or "cultivate" the indigenous people they encountered. In the early seventeenth century, Samuel de Champlain wrote to King Louis XIII about his voyages and discoveries in New France. He said of the indigenous peoples: "[T]hey are not savages to such an extent that they could not in course of time and through association with others become civilized and cultivated" (264). There was a desire to teach and train the people to be more like the French. In fact, Champlain is explicit in this motive and states:

This is an occasion for increasing in us our long-cherished desire to send communities and colonies there, to teach the people the knowledge of God, and inform them of the glory and triumphs of your Majesty, so that together with the French language they may also acquire a French heart and spirit, which next to the fear of God, will be inspired with nothing so ardently as the desire to serve you. (264-65)

The quest to "civilize" the people to be like the French both on the exterior and on the interior is apparent, and this attitude was not limited to the French. In 1835, Thomas Babington Macaulay, in "Minute on Indian Education" promoted English education in India, saying that natives who were "Indian in blood and colour" would become "English in taste, in opinions, in morals, and in intellect" (qtd. in Loomba 85). Here again, the intent was to transform the people from their original condition to what Europeans considered to be a more elevated state.[5]

When Labat visited the Caribbean and described in detail some of his observations and experiences, he acknowledged the love the African slaves had for dance and wrote: "La danse est leur passion favorite" (206) [Dance is their favorite passion]. He did not believe that there were people anywhere else in the world who were so attached to dancing. Yet he found their danses "indécentes" [indecent] and "lascives" [lascivious] (207). He explained that to divert the people from doing such vile dances, they were taught some French dances such as the minuet, the courant, and others. This is another example of Europeans seeking to "civilize" a more "savage" population and to share/impose their culture on the people. Yet the people eventually embraced some of these dances and integrated them into their own culture.

So when Europeans colonized the Caribbean, one of their contributions was European dance, and included among the different styles taught was the quadrille. Félix Proto writes in his preface of *Musiques et musicians de la Guadeloupe*:

Dans la perspective de la celebration de la rencontre des deux Mondes, c'est pour moi, homme politique mais également musicien, un privilège de présenter un ouvrage qui décrit la musique comme un instrument de conquête, comme un vecteur idéologique, mais également comme un facteur de paix et d'intégration. (5)

From the perspective of the celebration of the meeting of two worlds, as a politician as well as a musician, it is a privilege for me to present a work that describes music as an instrument of conquest, as an ideological vector, as well as an agent of peace and integration.

There is no effort to hide the role music as culture played as an "instrument of conquest" on one hand, and on the other, it is viewed as an "agent of peace and integration." This corresponds with Hegel's dialectic in which the thesis can be acknowledged, countered, and synthesized. In fact, one of the sections of the book on music in Guadeloupe is called "Le quadrille, une synthèse de la culture fraçaise et créole" (58) [The Quadrille: A Synthesis of French and Creole Culture].

In relation to this synthesis, Desmond Clarke, in an online article on the quadrille, answers the following question. Why would descendants of Africans practice a dance of European origin? Martha Ellen Davis writes that there was a debate by nationalist movements in the 1970s that questioned whether or not the quadrille should be considered Guadeloupean at all because of the "European influence" (878). Clarke provides three distinct reasons why the quadrille is important to the people of the Caribbean. First, like learning the foreigner's language, it was initially out of force and then necessity. He compares dancing to speaking, and says that it is believed that "dancing was the first language." Dance would have been part of the African's way of life. Second, the quadrille was something that was passed down to him and his people, and third, dancing the quadrille "is a constant reminder of the resilience that our ancestors displayed in the face of adversities" and of "the mental and physical battles that they fought to free themselves." He suggests that "we, too, can relieve ourselves of mental slavery." Although the quadrille represents the culture of the colonizer, it also incorporates elements of slave culture, and becomes a means of expression not only of pleasure, but of survival.

Clarke also explains that in Jamaica, when the colonizers learned that Africans used "music and dance to communicate," including ways to escape, they forbade Africans to "practice their culture." However, at times the colonizers needed Africans to help provide music for the social events, which enabled that Africans to learn the music and dances of the English farmers. When they explored the dance on their own, they added their own flavor and accents that developed into a unique style. So the dance that originally came from Europe, was eventually altered, changed, and synthesized with their own music and dance forms. Clarke lists specific benefits of

dancing the quadrille and points out that it "nurtures the spirit of participation and cooperation; increases concentration span; improves dexterity; builds confidence; develops awareness of posture and coordination; [and] increases one's ability to observe, listen and absorb information."[6] There is a sense of resolution in his tone; he acknowledges the colonizer and the colonized, and their respective roles, but he portrays a sense of acceptance and optimism. It is through the quadrille that both the thesis and antithesis are mediated, and the result is a pleasing and desirable synthesis.

In 1962, Alan Lomax went to the Caribbean to conduct musical research and make field recordings. In the liner notes for the CD, *Caribbean Sampler,* we learn that he "saw his musical research as a way of finding cultural commonalities that would support the dream of postcolonial Caribbean unity" (n.pag.). As he went from island to island he observed certain similarities and a "common creole style." Years after he had recorded this specific music, he wrote the following to a colleague: "Having looked at the music of the whole world, no small area is more tightly knit in its musical culture than the Antilles." Some of the commonalities "found almost everywhere" were "[c]reolized versions of European figured dances such as the quadrille."

For an example of quadrille music performed in the Caribbean in the 1960s, see his field recording of "Lecamille" (*Caribbean Sampler* #12). This particular piece is an haute-taille, which means "high waist" in French, and is named for a dress with a high waist that was popular at one time at quadrille dances in Martinique and some of the other islands. It consists of four figures (*le pantalon*, *l'été*, *la poule*, and *pastourelle*), and sometimes a fifth figure is added. Instruments such as an accordion, violin, guitar, and percussion are typically used. The caller, or *commandeur,* plays an important role and constantly guides dancers with directions and commands. In the notes it is explained that "the quadrille, a popular nineteenth-century figured dance from Western Europe, has been a target of creolization in many parts of the former colonial world, from the Seychelles in the Indian Ocean to the Caribbean." So here as well we find resolution and mediation of the thesis and antithesis through dance, particularly the quadrille.

A classic example of the integration of the European quadrille and African-influenced Caribbean dance can be found in Simone Schwarz-Bart's play, *Ton beau capitaine.* The quadrille, a symbol of the European colonizer, is integrated into the culture of the colonized in such a way that it becomes a complex and sophisticated means of expression for the oppressed. In the play, Wilnor Baptiste, a poor black Haitian man in his thirties who is an agricultural worker, dances in various passages. Regarding the performance of traditional dances in the play, Schwarz-Bart, a Guadeloupean, explains that "leur fonction est dramatique" [their function is dramatic], they should express "les divers moments d'un drame individuel" (8) [the various moments of an individual drama], and they should provide "une langue supplémentaire" [a supplemary language] that exposes the main character.
Wilnor is separated from his wife, Marie-Ange, who sends him cassette tapes of her voice instead of letters, because he is illiterate. In one of her tapes she begs him to return home. He left to seek his fortune in Guadeloupe, and she says: "[R]eviens,

reviens, mon cher Wilnor, même si c'est sans le terrain et la vache" (18-19) [(R)eturn, return, my dear Wilnor, even if it is without land and a cow]. He has lied, however, and told her he is fat as a pig and lives in a house with a porch and columns, when in reality, he resides in a modest hut (15).

In the play, dance and music are a significant comfort and means of expression for Wilnor. Donald M. Morales explains: "The interdependence of music/dance/gesture to language is strong in African, Caribbean, and African drama. By listening carefully to the musician and writer from these cultures, one can discern this connectivity" (150). He also suggests that both music and dance in this play "function as organic elements, which not only move the play, but act as additional characters." Wilnor says: "[C]e sont les dieux d'Afrique qui ont inventé le tambour, pour nous donner une consolation" (24) [(I)t is the Gods of Africa who invented the drum, to give us consolation.] During the play, he becomes upset after hearing his wife's voice on the tape, because she speaks of intimacies with another man. He records his own voice and speaks to his wife, and lies telling her of other women in his life.
During this difficult time, abiding in poverty and loneliness, the notes are heard of a "joyeux quadrille créole" [joyous creole quadrille] (42). His attitude changes, his body begins to move, and with the music and movement Wilnor becomes happy and immerses himself momentarily in song and dance. He performs "le quadrille en compagnie de trois partenaires invisibles. Parfois il soutient gaillardement de la voix le commandeur" (43) [the quadrille in the company of three invisible partners. Sometimes he merrily follows the voice of the commander]. The quadrille, which is meant to be a social experience, is his solitary expression. It is, in a sense, his escape from poverty and separation as he joyfully imagines someone calling the moves and pretends to participate with other partners. In his dance there are five figures, and after each figure there is a pause. Between reprises he calls out words or phrases, such as "aïe, les petites négresses à falbalas" [aye, the little negro women] and "les petites mulâtresses zinzin" (the little mulatto women] (43), suggesting that he has had relationships with other women.

In *On Art, Religion, Philosophy,* Hegel writes that sometimes a man lives "in two contradictory worlds" (85). He suggests that "on the one side, we see man a prisoner in common reality and earthly temporality, oppressed by want and poverty, hard driven by nature, entangled in matter, in sensuous aims and their enjoyments." In the play, Wilnor is certainly oppressed by not only want and poverty but also loneliness, and he lies to his wife about relationships with other women. Hegel continues to explain,

On the other side, [man] exalts himself to eternal ideas, to a realm of thought and freedom, imposes on himself as a *will* universal laws and attributions, strips the world of its living and flourishing reality and dissolves it into abstractions, inasmuch as the mind is put upon vindicating its rights and its dignity simply by denying the rights of nature and maltreating it, thereby retaliating the oppression and violence which itself has experienced from nature. (emphasis in original)

Wilnor, especially in dancing the creole quadrille, delves momentarily into more abstract, imaginary realms, and in so doing seeks and experiences freedom from his

state of oppression, poverty, and loneliness. However, when the dance ends, so does his temporary merriment. In the stage directions, Schwarz-Bart writes:

> Après chacun de ces bouts de phrase le quadrille repart comme avant; donc cinq arrêts et cinq reprises. Mais soudain c'est un arrêt définitif, musique et danse, et lui-même stoppé en plein élan se retrouve sur un pied, face à la salle, ses traits joyeux métamorphosés en un étrange masque de douleur, yeux fermés et bouche entrouverte. Obscurité. (43-44)
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> After each end of the phrase the quadrille returns as before; thus five stops and five reprises. But suddenly there is a final stop of music and dance, and he stops in flight and lands on foot, facing the room. His joyous traits metamorphose into a strange mask of pain. His eyes are closed and his mouth half open. Darkness.

Wilnor declares: "Quel beau quadrille: un peu plus et je m'envolais" (47) [What a beautiful quadrille: a little more and I would have flown away.]

In this play, Wilnor undergoes a transformation while he is dancing the quadrille, a contribution of the colonizer. It is a dance that is not exactly what the Europeans introduced to his ancestors, because it has undergone a synthesis that includes the physical and emotional expression of his own people. It does not reflect a sense of oppression, but rather of liberation, not of being encaged, but of the ability to freely fly away. In fact, he has decided how he will deal with his wife and her other man; he records on the cassette: "En vérité, en vérité, je t'ai menti, moi-même je t'ai menti, petit oiseau . . . . Depuis que je suis à la Guadeloupe, si tu veux savoir, jamais non, c'est drôle à dire, drôle, jamais il n'y a eu aucune femme sur ma plancher" (48) [In truth, in truth, I lied to you, I lied to you, little bird. . . . Since I have been in Guadeloupe, if you want to know, never, it is boring to say, boring, never was there a woman on my floor] (48). The play ends with the sound of a highly accented drum with Wilnor doing a dance that is both "très brève" [very short] and "violente" [passionate] (58).

Thus, the art form of dance has played a major role in helping to unify and synthesize the opposing forces of the colonizer and the colonized. The European quadrille, which was imported by the colonizer, became intermingled with the dance practices of the colonized, and evolved into the creole quadrille.[7] In this way, the first is preserved and retained in the Other, and the latter with its integrated creole qualities becomes the truth of the former. The end, in a sense, is thereby wound back to the beginning. Leo Tolstoy writes: "Art is . . . a means of union among men" (51).[88] Tolstoy also suggests: "Art is a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he had lived through, and that other people are infected by these feelings and also experience them" (51). Certainly Wilnor, through gestures and dance, evokes his own feelings of isolation, loneliness, longing, disappointment, and discouragement as well as a temporary sense of ecstasy, jubilation, and hope.

Notes and References

1. See also Fanon's *The Wretched of the Earth.*
2. In *Postcolonial Theory: Contexts, Practices, Politics*, Bart Moore-Gilbert acknowledges the power and influence of Said's *Orientalism* but also presents a critique of it. He writes: "Said's acknowledgement of a dichotomy within Western representations of the non-West in fact recurs throughout his text" (44).
3. Moore-Gilbert notes that in *Orientalism*, Said frequently makes sweeping generalizations concerning a wide variety nations and peoples (45). Thus, to more effectively and fairly address colonial and postcolonial themes, it is important to be less general and more specific.
4. All translations are mine unless otherwise indicated.
5. In Schwarz-Bart's novel *Pluie et vent sur Télumée miracle*, students at the colonial school were taught about the significance of France in their lives. The protagonist recounts, "Nous étions à l'abri, apprenant à lire, à signer notre nom, à respecter les couleurs de la France, notre mère, à vénérer sa grandeur et sa majesté, sa noblesse, sa gloire qui remontaient au commencement des temps, lorsque nousn'étions encore que des singes à queue coupée" (83) [We were in the shelter, learning to read, to sign our name, to respect the colors of France, our mother, to worship her grandeur and her majesty, her nobility, her glory which rose at the beginning of time, because were nothing more than monkeys without a tail.]
6. See a photo of the JANUKA Quadrille Dancers and Singers on the program of *The Will to Survive: The Transatlantic Slave Trade*, Bicentenary Event, sponsored by King's College London < http://www.kcl.ac.uk/content/1/c6/03/05/90/Willtosurvive- Programme1.pdf>.
7. Kathleen Gyssels writes of the significance of the play as an expres sion of *créolité*, or " creoleness," and of the challenge of capturing it on stage. She writes: Without explanatory notes, translations, or paraphrases, creole words and creolisms remind the (non-creolophone) spectator that Schwarz-Bart's primary audience is creolophone and that *créolité* is very difficult to stage. Authentic *créolité* can be best observed in marketplaces and in backyards; as soon as it is staged or written down, it is reduced to some artificial reproduction. (244) Although the dance in this play is also staged, and therefore reduced in some way to an artificial reproduction, it interacts with the creole words and other creolisms to express the cross-cultural world of the Caribbean. Uri, Alex, and Françoise Uri. *Musiques et Musiciens de la Guadeloupe: le chant de Karukéra.* Paris: Con Brio, 1991.

   Despite the tension, troubles, inequity, and feelings of *malaise* that may have existed between the colonizer and the colonized, dance acts as a capable mediator that helps to bring about a synthesis of the thesis and antithesis. Although it does not solve all the problems or difficulties that have existed between the two sides, it provides a space in which the two can become one. This interpolation is evidenced in the creole quadrille which, despite its European and colonial influence, serves as a symbol of freedom and flight for the inhabitants of the Caribbean.

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