

The Dance as Text in Contemporary Australian Drama: Movement and Resistance Politics

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O body swayed to music, O brightening glance
How can we know the dancer from the dance?
— William Butler Yeats, "Among School Children"

ALTHOUGH DANCE and dramatic dialogue have frequently occupied common ontological spaces in our theatrical culture since Western drama's development from the Greek dithyramb, critical practice has frequently defined the two in opposition to each other through epistemologies which emphasize the Renaissance mind/body dichotomy. Such practices lead to a rigid distinction between dance and drama, which, Eugenio Barba argues, "risks drawing the actor towards a denial of the body and the dancer towards virtuosity" (12). Consequently, analyses of the dance in drama have tended not to look at dance as signifying practice but to subordinate the discourse of the body to verbal/symbolic discourse by discussing how the dance contributes to the plot, character, and imagery of the play, or, alternatively, to essentialize the dancing body as a "universal" sign which does not need interpretation, and, paradoxically, as a text that cannot be "read" anyway because it is "intuitive, visceral, and pre-verbal" (Siegel 30). These approaches fix meaning within the hermeneutic world of the play text, deny the historical, geographical, and sociocultural specificity of dance, and virtually ignore issues of representation.

An examination of the performative rather than rhetorical aspects of drama allows us to foreground non-verbal signifiers such as dance as sites of cultural negotiation, and, therefore, as potential loci of resistance to hegemonic orders which, in Australia, have

been historically constituted within and by imperial and patriarchal discourses. Our current movement towards cultural decolonization involves not just verbal/textual counter-discourse but a counter-discourse of the body and its signifying practices.¹ As Philip Auslander reminds us, “questions of who or what is speaking through the body and in what language, of what discourses are inscribed on/in the body, are clearly questions of power relations” (9). Using a postcolonial perspective as its general framework, this paper confronts issues of power in a discussion of the representation of dance in some contemporary Australian plays by focussing on the subversive possibilities and problematics of the body in a culturally delimited context.

Critical analysis of dance in Australian plays is virtually non-existent even though almost all Aboriginal, and some feminist and other playwrights, use dance in their texts. Similarly, most theatre reviewers either fail to notice the dance,² or classify it as spectacle, therein eliding its signifying practices with aesthetic (read normative) standards of judgment. Heavily influenced by Western theatrical and critical traditions, representations of dance in contemporary white (and to a lesser extent, black) Australian drama necessarily carry traces of earlier historical readings of European drama that link dance, somewhat ambivalently, with themes of harmony or chaos. Images which focus on harmony tend to read/produce dance as a “collective archetypal experience that give[s] art a quasi-religious function and authority” (Koritz 388). For example, Elizabethan comedy, Alan Brissenden argues, uses dance as a “strong visual image of concord” which symbolizes a move from “initial disorder to happy resolution” (34). Early Australian bush comedies such as those by Steele Rudd similarly end with a dance of communal harmony.³ Images of chaos, on the other hand, are typical of the tragic text, and frequently link dance with an expression of individual excess in which libidinous or destructive energy threatens to disrupt established social order. Salome’s gyrations before Herod in Oscar Wilde’s adaptation of the biblical legend and the peasants’ midsummer revels in August Strindberg’s *Miss Julie* are paradigmatic examples of this trope⁴ — the *danse macabre*. Later readings of the dance stress its potential transcendentalism: the dancer links the natural world with the super-

natural. For Yeats, among others, this mythical aspect of the dance allows the dramatist to "express what is otherwise inexpressible, ecstasy, reminiscent of the image of Paradise, transcending time" (Billigheimer 16).

While I would not want to ignore the intertextual effects of these readings in positioning the contemporary drama spectator, readings which situate dance as the expression of otherwise opaque essences are limited because they use the dancing body as vehicle for an effect, subsuming its discourse in the verbal/symbolic discourse of the dialogue proper. "While seeming to give art a basis in an individual's bodily gesture," such approaches "abstract . . . that basis from any actual person's body" (Koritz 389), a practice which disempowers performers and spectators alike and privileges notions of dance that are always already inscribed with a particular meaning. In an attempt to relocate dance in drama as a site of negotiation of cultural meanings, instead of trying to determine what the dance means, I will attempt to discuss "how" it means and what it "does."

Dramaturgically speaking, enactment of some kind of dance in a play does a number of things to the text. As a focalizing agent, it draws attention to the rhetoric of embodiment in all performance, something which is less apparent in dramatization of dialogue, especially within the conventions of realism. Even while bringing the body into focus, dance also spatializes, which is to say that it foregrounds proxemic relationships between characters, spectators, and features of the set. The ever-shifting relational axis of space breaks down binary structures that seek to situate dance as either image or identity, and the spectator as observer rather than co-producer of meaning. Furthermore, situated within a dramatic text, dance often de-naturalizes theatre's signifying practices by disrupting narrative sequence and/or genre. What dance "does" then, is draw attention to the constructedness of dramatic representation, which suggests that it can function as an alienating device in the Brechtian sense. This calls for analysis of its ideological encoding, an especially important project in criticism of postcolonial texts.

We are still faced with the problem of reading the dance itself as text. General theories of movement illuminate an examination

of "how" dance means and can be applied to theatrical practice which uses highly coded movement as basic to representation. Ann Daly posits that meaning is constructed in the fluid relationships between patterned movement and its many layers of context:

the significance of any given behavior can only be determined in its individual, interactional, institutional, and cultural contexts and in relation to behavioral expectations, for what is *not* done may be as significant as what is done. (44)

Daly's argument that meaning in movement is located in a nexus of intersecting systems demands that we pay attention to the performer and his/her relationship with other actors and spectators, to the conventions of drama and its enactment in theatrical space/time and to the culture in which it is produced. In the discourse of power relations that operates in postcolonial societies, I want to foreground issues of race, gender, and culture — also important to the question of what dance does.

In discussing specific instances of dance in contemporary Australian drama, I begin with David Malouf's *Blood Relations* because, in its refiguring of *The Tempest*, this play positions the dance within a tradition which it then subverts to expose the ideological assumptions which traverse the body in the masque scene of Shakespeare's colonial paradigm. The dance of the nymphs and reapers in Prospero's vision functions as a representation of ritualized social harmony and appropriates the New World with its portent of a bounteous harvest. It also desexualizes the body by linking Miranda and Ferdinand's forthcoming union with images of the fruition of nature, and, significantly, denies illegitimate sexual desire by excluding Caliban from the spectacle. Malouf refigures Shakespeare's dance as part of a carnivalesque magic show layered with ironic and apocalyptic overtones. The performance is neither at the behest nor under the control of Willy (the Australian Prospero), and it clearly expresses conflict rather than harmony. Kit, who functions as an Ariel figure, engineers the show despite Willy's opposition; then he foregrounds the dance as homosexual display when he dances in an exaggerated fashion with Dash (Trinculo), eclipsing Cathy/Miranda and Edward/Ferdinand's performance as the "happy couple." During their movements, the characters' dialogue operates as a running meta-

commentary on the dancing itself, stressing its theatricality, which provides the spectator with a method for deconstructing the illusionistic devices of representation. Meanwhile, Dinny/Caliban, the Aboriginal character in the play, makes a potent statement of political autonomy when he declines an invitation to join the dance, and then disrupts it completely with a recitation of Caliban's "This island's mine . . ." speech from *The Tempest*. By insisting on staging his own "show," Dinny refuses the inscriptions of white ritual movement on his body and holds the whole performance, and its Shakespearean prototype as well, up to scrutiny.

As well as resisting identities imposed by the dominant culture on individuals or groups and/or abrogating the privilege of their signifying systems, dance can function to recuperate postcolonial subjectivity because movement helps constitute the individual in society:

The body and movement are social realities interacting with and interpreting other aspects of the culture. Structured movement systems like social dance, theatre dance, sport, and ritual help to articulate and create images of who people are and what their lives are like, encoding and eliciting ideas and values; they are also part of experience, of performances and actions by which people know themselves. (Novak 103)

The function of movement in creating identity is also emphasized by Daly. Both theorists reject the Lacanian notion that constitution of individual identity begins with the child's entry into discourse (the male symbolic world) and argue instead that the infant first gains a sense of self through its own bodily experiences.⁵ Consequently, movement and language share in the process of producing the self and the culture.

Movement as producer of one's self and one's culture has special significance for reading the dance as text in Aboriginal plays. In imperial historical accounts, Aboriginal dance has been encoded as the expression of savage or exotic "otherness" within a discourse which represents blacks as objects to be looked at, rather than as self-constituting subjects. W. Robertson, for example, writing in 1928, constructs Aboriginal dance during a *corroboree* as the picturesque signifier of less-than-human behaviour.

The whole programme was wonderful in its savage simplicity. The weirdly painted natives, issuing from the dense blackness of the bush to perform the dances, looked more like wraiths than human beings (95). Here was a *picture* that would have suited Dante's *Inferno*, as with gleaming eyes and frenzied movements they approached the fire. (122; emphasis added)

These descriptions, though purportedly historical accounts, clearly use theatrical conventions to conflate nature and the indigene, marking the dance as a "primitive" performance event designed for consumption by the imperial spectator. Along with some notion of theatrical order (an implied programme), Robertson's narrative points to the use of costuming and make-up (the painted bodies), while evoking backstage areas in the "dense blackness of the bush" and a well-lit space by the fire where the compelling stage action occurs. This narrative exemplifies what Nietzsche argues is the constitutive basis of history — "dramatistical" thought, or the ability "to think one thing with another, and weave the elements into a whole, with the presumption that the unity of plan must be put into the objects if it isn't there" (qtd. in White, 53). In constructing a bush theatre to frame (read contain) the dance, and by situating himself as the impartial observer of a series of static "pictures," Robertson naturalizes his perspective, renders invisible the appropriative function of the historian's gaze, and militates against the threat of difference that the Aboriginal dance with its "frenzied movements" poses. He can thus categorize the dancers as more wraith-like than human and relegate the *corroboree* to the realm of the fantastic, the fictional, the infernal, reserving the notion of "real" dance for the dominant culture by marginalizing its variants. Robertson's failure to acknowledge the dancers' subjectivity prevents him from discerning any functional aspects of the *corroboree* vis-à-vis Aboriginal culture and certainly blinds him to the possibility of resistance politics.⁶ It is this representation of dance as reified spectacle that is problematized in contemporary Aboriginal drama if we focus on movement as part of identity formation/recuperation and spatial re-orientation.

Bob Maza's *The Keepers* begins with a scene that foregrounds dance as an integral part of both Aboriginal *and settler* cultures by introducing his two central characters as dancers who produce their

identities through a series of movements which share some characteristics but not others. The black Boandik woman and the white Scottish woman alternately perform dances of "home," then ritual courting dances, followed by a symbolic dance of childbirth. Differing interpretations of the three concepts establish the dancers' movements not as a part of a universal language but rather as cognate discourses which, theoretically at least, have equal access to representation. Because the movements of the two women are clearly related and are performed on common ground (the same stage space), these dances obviate ideologies which seek to situate Aboriginal dance outside the realm of human behavior and white dance firmly within it. At the same time, the movements of the dancers inscribe individual and cultural differences between the two women as each constitutes the "self" in relation to the "other," a process of identity formation which the contrapuntal dances show to be common to each culture, and not just a privilege of the colonizers.

By encoding identity through movement, Maza's dances function as modes of empowerment for oppressed characters in the play, avoiding the linguistic capture that compromises verbal attempts by colonized peoples to articulate, in a voice that will be acknowledged, resistance to dominant ideologies and epistemologies. Because movement as a signifying system is, in many instances, "less specific (and therefore often more inclusive and ambiguous), than language" (Novak 102), it can facilitate some degree of cross-cultural communication which neither denies difference nor appropriates representation for the dominant culture. This is not to suggest, however, that Aboriginal dance essentializes an identity which is unaffected by the operations of the spectator whose constructions of race and gender are inescapably inscribed on the performing body. That Maza's dancers are women risks locking them into historically disadvantaged positions as objects of a masculine (and for the Boandik woman, imperial) gaze, but I would argue that textual and contextual aspects of the performance construct viable alternative viewpoints that change the trajectory of scopopic desire. When the women dance for each other as a means of communication and not just for the dominant audience, the spectator's gaze must necessarily register a female observer of the

dance at the same time as it attempts to read/consume the embodied movements, a process which prevents the unproblematic suturing of the male gaze to the performance. And if, as Angela McRobbie asserts, dance as a channel for bodily self-expression connects auto-erotic dimensions with desires for the other (144-45), the women's dances allow a transgressive cross-racial, lesbian desire that further subverts imperial and patriarchal ways of looking at the body's signifying practices.

Spatial aspects of the dance in *The Keepers* are perhaps even more crucial to the play's decolonizing project. The ways in which space is inscribed or made visible by the moving body are integrally linked to cultural and historical orientation. Mikhail Bakhtin claims that language "lies on the borderline between oneself and the other" (293), but the same could be said of space: prior to the moment of appropriation when the dancer adapts it to his/her "own semantic and expressive intention," space "exists in other people's contexts," and serves "other people's intentions" (293). In the larger context of Australian theatre practice, Maza's dancers re-inscribe the stage space (and thus a cultural space) for the marginalized. Within the play's semiotic systems, the women map out the spatial forms and fantasies by which they declare their individual and cultural presence, illustrating that Aborigines and European invaders not only moved in the same historical spaces (Carter 325), but also constituted them in relation to one another. This representation of history, and colonization, as a spatial rather than linear narrative opens up the possibility of revisioning imperial discourse in ways that the agency of a verbal text does not allow.

As an important mode of narrative in Aboriginal culture, dancing (or drawing with the body) can also function to restore masculine identity through its links with ritual and male initiation ceremonies. In Richard Walley's *Coordah*, Nummy, the "local drunk" and "trickster" figure, escapes the fixity of these roles formed within the dominant discourse of colonization by recreating his Aboriginality through dance performance. Similarly, dancing in a *corroboree* gives Billy Kimberly of Jack Davis's *No Sugar* an opportunity to transgress his assigned role of tracker/informant. During the *corroboree*, individual identity is both created by, and

subsumed in, group identity as culturally coded movement that gives valence to each performer's dance, allowing participants to shed their everyday roles determined within white hierarchies of power. In this sense, the dance acts as a shaman exorcizing evil. It is also an occasion for the exchange of cultural capital between tribes, and for the contestation of white dominated space. A recent production of *No Sugar* in Perth featured the dance as a potent tool for symbolic reclamation of Aboriginal land when, even after the performers' movements ended, their spatial inscriptions were clearly palpable through footprints on the sand and a visible layer of unsettled red dust. As Auber Octavius Neville, Chief Protector of Aborigines, walked tentatively across this ground in his three-piece suit to deliver a speech that situated Aborigines firmly within white historical discourse, traces of the *corroboree* marked his presence as incongruous, invasive, and ultimately illegitimate.⁷

That *No Sugar* encodes the *corroboree* as a masculine activity (the female characters are denied participation *and* spectatorship) raises some problematic issues: on the one hand, it gives the dance a higher status as cultural production because all societies deem the occupations of men more important than those of women (Hanna 22-23); on the other hand, most of Davis's predominantly white audience will be tempted to read the performance from culturally subjectified standpoints that link dance with female activity, thereby seeing the *corroboree* as a feminizing practice. The ritual and spatial codings of the performance, however, resist this totalizing impulse by grounding the *corroboree* firmly in Aboriginal history and epistemology through its links with the Dreamtime, which, Stephen Muecke claims, is the "constant supplementary signified of all Aboriginal narrative" (98). The agency of white Australian theatre practice can also function to legitimate Aboriginal performance practices even while it necessarily compromises them. As Penny Van Toorn argues in her analysis of minority texts and majority audiences, hybridized texts "harness the power of valorizing signs recognised by the dominant audience in order to impart prestige to the valorizing signs" of their own culture (112).

Yet another function of dance in Aboriginal drama is elucidated in plays like *The Dreamers* by Jack Davis and *Murras* by Eva Johnson which utilize a single dancer, not otherwise a charac-

ter in the play, in transformative roles to signify Aboriginal spiritual identity which is linked both to the tribal past and the Dreamtime. Although this single dancer is referred to in the stage directions of both plays as "he," it is assigned no gender in the cast lists and appears as gender neutral in the photographs from the opening performance of *Murras*. The representation of this dancer as not specifically male or female offers possibilities for performances that resist eliding issues of gender with issues of race. The dancer's distinction from other characters in the plays also allows a mode of Brechtian historicization of Aboriginal identity which is less compromised by the exigencies of otherwise predominantly realistic texts. In *The Dreamers*, the dancer forms an alter-ego figure for Worru, a deracinated urban Aborigine whose passage towards death is punctuated by the dancer's symbolic representation of mythic figures and scenes from Worru's past.⁶ The transformative function of the Dancer becomes clearest when he appears to complete the dance that Worru, drunken and stumbling, can only half remember (86). Here, the inter-relationships of the two sets of movements produce an Aboriginal identity that reflects contemporary black reality but which is, at the same time, also mythic, and therefore resistant to the dominant normalizing impulses of that reality. Similarly, the Aboriginal identity represented by the *mimi* dancer in *Murras* is firmly grounded in myth. *Mimi*, the caretaker of the dead spirit, begins the play by performing the birth dance of the Aboriginal Dreaming and ends it with a slow circular movement, reminiscent, for white spectators, of the *danse macabre*. The *mimi* spirit also performs Granny's dying scene, transforming death into a rite of passage by dancing her back to the world of her ancestors, her dreaming. These dances not only re-constitute Aboriginal identity through a discourse of the body and its performance; they also re-contextualize the rest of the dramatic action (structured largely within European genres) within an Aboriginal metaphysic that subverts white cultural aggression and its teleological assumptions by situating the Dreamtime as co-existent with the present.

Feminist Australian drama has also explored the dance's potential as transformative agent in identity recuperation. Dorothy Hewett, for example, has written plays in which dance features not

only as enacted resistance to the appropriation of the female body within imperialist and/or patriarchal discourses but also as an active self-constituting process. A similar ideological project underscores the representation of dance in Sarah Cathcart and Andrea Lemon's monodrama, *The Serpent's Fall*, which uses the body/performance of a single actor playing six separate characters to produce a fluid concept of feminine gender identity while at the same time enacting sociocultural differences between the characters. The primary character, Sarah, an Australian actor, plays, alternately, a young archaeologist, a middle-aged Greek migrant, an urban Aborigine, a cafeteria boss, and a retired teacher — all but one of them women. As Sarah slips from one character to another without costume changes or breaks, using only mimed props, the performance enacts what Jill Dolan outlines as the two opposing feminist theories of the self, identity politics and post-structural notions of the decentred subject:

Identity politics claims to define women's subjectivity by their positions within race, class, or sexuality, positions which the dominant culture — and often the dominating voices in feminism — have effectively squelched. Poststructuralist practice suggests that any such coherent conceptions of identity are specious since even race, class, and sexuality, as well as gender, are constructed within discursive fields and changeable within the flux of history. According to poststructuralism, subjectivity is never monolithic or fixed, but decentred, and constantly thrown into process by the very competing discourses through which identity might be claimed.

(1989 59-60)

These theories of self may both be applied to a reading of the play's dance, a seminal sequence in which Sarah in rapid succession performs dances as four separate characters. As she moves, her transitions between characters, and the traces of difference thus enacted by a single but composite body, both produce and deconstruct cultural and racial specificity, showing identity to be fluid but not without some sort of grounding in individual socio-historical circumstances. Not surprisingly, this dance functions as a mode of empowerment for all of its participants: for Kelly, the Aboriginal woman, it forms a link with the land; for Sula, a moment of resistance to the drudgery of the cafeteria and its patriarchal structures; for Bernice, the archaeologist, the possibility of

rewriting the body against the discourses of power engendered in the biblical myth of genesis; and for Sarah herself, further confirmation that her own performance, and therefore her "self" is, in a sense, intertextual. This composite, shifting sense of identity, which has much in common with that of the hybridized post-colonial subject, figures as the most important feature of *The Serpent's Fall* and its construction of the feminine, and the Australian.

The structure of the play and its dance also foregrounds the self-reflexivity of performance art through Sarah's occupation as actor/dancer. In an attempt to theorize alternatives to current psychoanalytic explanations of identity formation, I see this reflexivity as analogous to the Lacanian mirror phase in that the performing subject experiences a more perfect self, the ego ideal, at the same time as she enacts "difference" which is necessary in constituting the "self" in relation to others.⁹ Applied to any dancer regardless of gender, this theory opens up many possibilities for reading and producing identity within non-verbal discourse, and avoiding the linguistic containment that compromises postcolonial writers. My argument also moves away from the binary logic of approaches which explain identity formation through male/female oppositions, a process which functions ideologically to consign movement to the realm of the feminine as opposed to male mastery over language (Daly 43). Such a "division of mind and body (and the various attitudes towards movement this division suggests)," Novak states, "dichotomizes aspects of experience which are not only closely related but which also reflect and refract upon one another" (103).

Whereas Aboriginal and Feminist playwrights frequently use dance as a mode of empowerment for marginalized individuals/groups, other Australian plays represent dance more ambiguously. Although an in-depth examination of this topic is beyond the scope of my paper, Louis Nowra's work deserves mention. Almost all of Nowra's plays include some kind of dance, most of which enact a struggle for power and authority in tense, uneasy relationships between individuals and groups. From a postcolonial perspective, these struggles can be seen as emblematic of the colonizer/colonized dialectic, a process that, to some extent, hybridizes the

identity of both dominating and subordinated groups. The Bal Masqué scene of *Visions* enacts such a process in a combination of movement and verbal discourse in which Madam Lynch (representative of European imperial power) and Lopez (a somewhat ambivalent figure of colonial resistance¹⁰) vie for control over the dance, which in symbolic terms can be seen as Paraguayan culture and even the country itself. The scene opens with Lynch and Lopez dancing to background sounds of mardi gras music. Lynch attempts to appropriate the dance by asserting her mode, the waltz, as the essence of “civilized” movement and by establishing herself as the “teacher” and Lopez as her “pupil,” a common paradigm of colonizer discourse. But her self-privileging assumptions are continually dismantled by other textual aspects of the dance: firstly, the mardi gras music and the costumes of the other guests subvert Lynch’s ideal of a “refined” (read European) masked ball, establishing instead a carnivalesque celebration in which everyday sociocultural boundaries can be, and are, transgressed. (Lynch, for example is forced to dance with a seven-foot rabbit, a movement which undermines, by its diminutive images, her sociopolitical stature, and ridicules her identity as harbinger of “culture”). Secondly, Lynch’s attempted encoding of the dance scene as “soft and gentle” is ruptured by Lopez’s deliberate staging of what he terms a “different kind . . . of entertainment” (33): a bloody fight between two men armed with stones and tied together so that neither can avoid the other’s blows. Metonymically, this representation of violence in the dance enacts the tension between Lynch and Lopez as each struggles to assert his/her individual and cultural identity over the other, so that their subsequent dance together, and much of their relationship in the play, is characterized by both accommodation and resistance, which are, again, key topoi in postcolonial texts.

In contemporary Australian drama, then, the dance emerges as a locus of struggle in producing and representing individual and cultural identity. As a site of competing ideologies, it also offers a site of potential resistance to hegemonic discourses through its representation of the body on stage as a moving subject that actually looks back at the spectator, eluding the kind of appropriation that the “male gaze” theories of cinema outline. In Stanton Gar-

ner's terms, "exploiting the body's centrality within the theatrical medium" allows the refiguring of "the actor's body as a principal site of theatrical and political intervention, establishing (in the process) a contemporary 'body politic' rooted in the individual's sentient presence" (146). Thus, reading/producing the dance as text provides an approach to drama that de-naturalizes notions of the self grounded primarily in language, and avoids privileging the performance of the mind over the performance of the body. As spectators with a split gaze that recognizes representation as distinct from embodiment, we *can* know the dancer from the dance.

NOTES

- ¹ For further discussion of counter-discourse and its key role in postcolonial literature, see Tiffin.
- ² An exception is Peta Murray's *Wallflowering*, not yet published but performed in Canberra (1989) and Brisbane (1990). This play uses dance as an extended metaphor and is structured around a series of ballroom dancing sequences. Critical response to the play pays attention to the thematic concerns elucidated by the dance but no serious analysis of the text, its performative structures, and their relationship to feminist discourse, has emerged.
- ³ I am grateful to Richard Fotheringham for this insight.
- ⁴ See Parker for a discussion of the relationship between *Miss Julie* and the legend of Salome.
- ⁵ See Daly's discussion of Sterne's theories of behaviour, and Dolan, 1988, Chapter 3, for an extended discussion of psychoanalytic theories of identity formation.
- ⁶ Even when Robertson witnesses dances in which the Aborigines mimic European movement, he fails to recognize their parodic intentions and classifies the performance as an amusing spectacle with no other purpose than to amuse the onlooker.
- ⁷ The published text of *No Sugar* does not place the scenes depicting the *corroboree* and Neville's speech in adjacency; however, director Phil Thompson worked closely with Jack Davis in this production.
- ⁸ My paper on Jack Davis extends this analysis of the dance in *The Dreamers*, discussing its relation to identity through a recuperation of spatial history.
- ⁹ See Dolan, 1988 (42) for an outline of Lacan's notion of the "ego ideal."
- ¹⁰ I classify Lopez as "ambivalent" because he functions not only as the colonial subject but also in the settler mode as the Europeanized oppressor of his people.

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