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Positioning this work within a feminist poststructuralist theoretical framework, the scholar intends to draw on the various strategies by which autochoreographies (term devised for the thesis) and autobiographies could become a creative medium through which these women dancers lived and articulated a feminist consciousness, and located a productive space to explore female identity and sexuality.

This research project would be a feminist analysis of the autochoreographies and autobiographies of the three dancers- Duncan, Denis and Graham- by drawing on theoretical paradigms created by feminist autobiographical theorists like Sidonie Smith, Catherine Elwes, Shoshana Felman and Domna Stanton, Nancy K. Miller,,Judith Butler and Julia Kristeva .

Autochoreography is a term that had to be coined as there was no specific term available to describe the danced oeuvre of these dancers like Duncan, Denis and Graham. When compared to the written production of their selves, that is, the autobiographies of these dancers; the embodied production of their selves (their dances) had no single term to be referred to.

Performing the body, writing the body is always already 'repressive', since woman can only come to understand herself and her body through masculine systems of representation. However, the process of writing, especially within the feminist literary canon is also 'resistive', since in attempting to articulate a feminine subjectivity and identity women have played the feminine game of mimicking masculinist representations and appropriated the feminine for themselves. Dancer- writers like Duncan, Dennis and Graham have tried to construct a feminine language through which they unhesitantly problematize their relationships and affairs.