An Introduction: (I)rReparable Bodies?

The fragmented queer body—that is, the isolated parts of the odd or deviant body—are a pervasive element of Sky Gilbert’s intense plays *The Dressing Gown* and *Ladylike* about queer autonomy.

Gilbert is a queer Canadian writer, either admired or deeply displayed, as a result of his radical decision to place the sexually explicit queer body on the Canadian stage (*Ejaculations* 2).

Arguments: Rejection, Deliberate Self-Harm and Extraordinary Bodies in Performance

1. The visible features of the queer body’s rejection—that is, the illicit aspects of the transsexual and homosexual body that the stage lighting allows audience’s to see—are central to the fragmented queer body’s trajectory in both plays, since Lady and Steven appear to be complicit in their state of captivity by acknowledging their rejection and therefore their own defeat.

   “The Aesthetics of Perversion” – Patricia Merivale

2. By disturbing the conventional symbolic function of the invisible queer body on the Canadian stage, Gilbert engages in a critique of a transsexual’s and homosexual’s internalized self-hatred when Lady and Steven narrate their memories of self-harm.

   *The Cultural Politics of Body Modification* – Victoria Pitts

1980-

The Plays
