

CONTENTS

INTRODUCTION	9
CHAPTER 1. THEORETICAL FOUNDATIONS	11
1.1 The Theatre – the essential semiotic premises	12
1.2 Recognizing theatrical spaces	18
1.3 Recognizing the Gothic space	24
1.4 The performance of Gothic theatrical spaces – the backstage	30
CHAPTER 2. THE BACKSTAGE IN JOANNA BAILLIE’S GOTHIC DRAMAS	41
2.1 The undesirable supernatural phenomena as the visionary reflections enslaved in <i>The Phantom’s</i> backstage (1836)	46
2.2 The body and bodily manifestations as the representations of accumulated emotional intensities and strong passions in <i>De Monfort’s</i> backstage (1798)	50
2.3 The backstage as the metaphorical embodiment of the mind realizing social anxieties, inequalities and gender hierarchy in <i>Orra</i> (1812)	63
CHAPTER 3. THE BACKSTAGE IN SAM SHEPARD’S NEOGOTHIC DRAMAS	83
3.1 The dishonourable phenomena and undesirable illegitimate occurrences as the signs of familial disgrace that, though suppressed in the backstage area, affect the mind realizing the mutilation of the physical as well as emotional bonds in <i>Buried Child</i> (1978)	87

3.2 The body and bodily drives as the re-presentation of the socially illicit affections and the tabooed incestuous entanglements veiled in <i>Fool for Love</i> 's backstage (1983)	95
CONCLUSION	109
APPENDIX	111
WORKS CITED	121