

Unmasking Theatrical Language: Exploring Ideological Connections in American Theater

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Abstract : This paper explores the subversive potential inherent in the theatrical language employed within Arthur Miller's *The Crucible*. The research argues that this play intricately weaves ideological connections with its audience and the historical epoch it represents, effectively serving as a channel for ideological and cultural interaction potentially exerting subversive influences on social and political realms. Using a historical-materialist methodology that situates the play within its historical and political context, all while examining its connections with theater and literary theories, the paper raises a fundamental query: How does this dramatic work embody subversion, presenting a style unburdened by the performative conventions of daily life and prevailing codes and systems of representation? In response to this inquiry, the study asserts that theatrical language has the capacity to function as a subversive catalyst against prevailing ideologies, actively contributing to the process of social transformation. To substantiate this claim, the research conducts a detailed analysis of the selected play, employing the semiotic framework pioneered by Gilles Deleuze and Felix Guattari.

Keywords : arthur miller, *The crucible*, gilles deleuze, felix guattari, theater and literary theories

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