



Arthur Miller: The Body on Stage

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The representation of the body in Arthur Miller is a complex phenomenon in respect to portraying and confronting subjects, in their attempt at containing and destabilizing each other, in their formation of limit and unit, and in their manifestation of meaning and meaningful acts. The body works both as a negotiator and actor, victim and victimizer, torturer and tortured. Apart from identifying itself with the dominating agent, the power holder, the body for Miller works as an individual agent, representing itself as a speaking character, as a speaker for the self in pain.

Although few critiques have generally considered power as an inseparable ingredient of Miller's dramaturgy, hardly any of them specifically examines how this power takes hostage of the body and how the body is involved in the dialectic role of the power network both crucializing and compartmentalizing it. The body contains the body, fights the body and resists the body. The body changes consciousness, creates consciousness and, in the end, also represents consciousness.

To examine the expressive process of the body, I consider for analysis four of Miller's representative plays: The Crucible, A View from the Bridge, Incident at Vichy, and Broken Glass. Although other plays, for example, All My Sons, Death of a Salesman, and After the Fall, have in different capacities focused on the body as an icon of contact and competition, these aforementioned plays seem to separate themselves from the others by their insistence on the body as a powerful site of multidimensional complexities of power. These plays contain what Seymour calls "the frailty and vulnerability of the body" in her treatise on the technological embodiment of the body in the new millennium.

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