The impact of anthropology on "Six Characters in Search of an Author", the great Italian play by Luigi Pirandello

O impacto da antropologia em "Seis Personagens à Procura de um Autor", a grande peça italiana de Luigi Pirandello

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Submetido em 17/11/2015
Revisado em 02/12/2015
Aprovado em 20/12/2015

Abstract: Pirandello, in his theater writing and acting, not only did not restrict or control his attitudes, but also described the actor, in his novel "Si gira" (1915), "as if in exile - exiled not only from the stage, but also from himself." In this study attempted is made to survey anthropology within the play thorough some factors like absurdism, existentialism, psychoanalysis, metaphor, and fascism in Six Characters in Search of an Author, a play of great Italian writer, Luigi Pirandello.

Keywords: Six Characters in Search of an Author, Luigi Pirandello, absurd, existential philosophy.

Resumo: Pirandello, em sua escrita de teatro e de agir, não só não restrita ou controlar suas atitudes, mas também descreveu o ator, em seu romance "Si gira" (1915) ", como se no exílio - exilado não só do palco, mas também de si mesmo. "neste estudo tentativa é feita para examinar a antropologia dentro da peça completa alguns fatores como o absurdo, o existencialismo, a psicanálise, metáfora, e do fascismo na Seis Personagens à Procura de um Autor, um jogo de grande escritor italiano Luigi Pirandello.

Palavras-chave: Seis Personagens à Procura de um Autor, Luigi Pirandello,, filosofia existencial absurdo.

Introduction

Luigi Pirandello (Italian: [luˈiːdʒi piranˈdɛllo]) was an Italian novelist, short story writer, dramatist, and poet, who was born in 1867, in Caos, near Girgenti (now Agrigento) on the Sicily island, which was his inspiration of writing, as he he said in his biography: "I am a child of Chaos and not only allegorically". He was son of a well-situated sulphur dealer and his father, Stefano Ricci-Gramitto, had in mind that his son should proceed and go after him, but the boy never follow and continue with literary studying. In 1887, he entered Roman University, but afterward for completing his doctoral thesis, he was transferred to University of Bonn. In 1893, when he was in Rome, he began his career as a writer. At the begining of his work, he considered himself as a poet, but therefore he changed his direction to writing fiction. His first great success as a dramatist, in 1916, was acheived by writing " Right You Are!". Afterward by 1918, he wrote "The Rules of the Game". In addition to drama, he worked on story that by 1922, he had more than two hundred short stories in his workbook. Occasionally in his whole life, he kept on with writing stories. His earning from writing was not sufficient and quite enough, so he worked as a school teacher, till the age of fifty-one.

He won the 1934 Nobel Prize in Literature, two years before his death, for his "bold and brilliant renovation of the drama and the stage". And finally he died on 10 December 1936 in Via Bosio, Rome, lonely at his home.

Like his companion writers like Henrik Ibsen, August Strindberg, Beckett, and Ionesco, Pirandello was interested in exploring, within human's character, reality or truth and the hidden ambiguity of them, human personality, and identity and all the problems which bring with itself, and use it as a main central themes in his writing. In his essay "Art and Consciousness Today" (1893), Pirandello mentions relativist position as one of his earliest solutions, in which he discussed that the idea of relativity divests "almost altogether of the faculty for judgment", and all the old conventions have

collapsed. A main norm in all of his work is "bare mask," which on the stage indicated the relationship between character and the actor, and, in a society, it pictures man's social position.

Discussion

Summary of Six Characters in Search of an Author

Six characters in Search of an Author is a comedy play which is written by a great Italian writer, Luigi Pirandello. This play has six characters, Father, Mother, Step-Daughter, Son, Madame Pace, and Manager, which all the story is told by them. The story begins when a man come to the stage and says that some people are coming in order to see the director. Director is making ready the actors for starting the play on the scene, and because it's the last hour before going on the stage, director doesn't want to see anybody. Afterward, he asks from the six persons the reason of their coming. The father mentions that they are in search of an author. They reply the question of director, who asks about the name of author, that there is no matter who author is. He adds that they are characters of a play without any author at this time. So, they ask director to write their stories. The father tells that they are unreal characters. After, they start to say their own life story.

Pirandello typical effort was made for showing the way of mixing reality with illusion or art and the people's attitude toward different things, because language is unreliable and reality or truth can change from true to false. Pirandello's style of writing, especially tragic farces, is always contain category of "absurd" and he was one of the absurd's theater forerunner.

> Anthropology /ænθrəˈpɒlədʒi/ is "the study of humankind, past and present,that draws and builds upon knowledge from the social sciences and biological sciences, as well as the humanities and the natural sciences" (Wikipedia, 2014).

Absurd

Absurdist, not only is a form for plays in 1950s and 1960s, but also its traces in Greek tragedy and Greek thought is obvious. The great play of Shakespear "Troilus and Cressida" is the best example of absurd writing , which during the story neither Cressida nor Troilus reveal their characters and this story is away from explicit meaning. As we have seen in all plays of Chehov, especially "The Seagull" which is a play into a play, some traces of absurd. Because in absurd anything is incomprehensible and baffling which is inequitable and without any particular meaning.

As Camus said in The Myth of Sisyphus (1942), " in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His in an irremediable exile... This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity".

Bertrand Russell, in1903, also used thratrical imagery in order to representing his sense about absurd in literature: "And Man saw that all is passing in this mad, monstrous world, that all is struggling to snatch, at any cost, a few brief moments of life before Death's inexorable decree. And Man said: 'There is a hidden purpose, could we but fathom it, and the purpose is good; for we must reverence something, and in the visible world there is nothing worthy of reverence'. And man stood aside from the struggle, resolving that God intended harmony to come out of chaos by human efforts. And when he followed the instincts which God had transmitted to him from his ancestry of beasts of prey, he called it Sin, and asked God to forgive him. But he doubted whether he could be justly forgiven, until he inverted a divine Plan by which God's wrath was to have been appeased. And seeing the present was bad, he made it still worse, that thereby the future might be better. And he gave God thanks for the strength that enabled him to forgo even the joys that were possible. And God smiled; and when he saw that Man had become perfect in renunciation and worship, he sent another sun through

the sky, which crashed into Man's sun; and all returned again to nebula. 'Yes', he murmured, 'it was a good play; I will have it performed again" [A Free Man's Worship].

Eugène Ionesco, French writer of absurd's theater, like The Lesson (1951), The Bald Soprano (1949), has told: "Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless". Ionesco also told about mixture of literature of absurd and moods: "People drowning the meaninglessness can only be grotesque, their sufferings can only appear tragic by derision".

We can also find some lines within a play which indicate absurdism definition in cast of theater:

> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage
> And then is heard no more. It is a tale
> Told by an idiot, full of sound and fury
> Signifying nothing.
>
> By making himself into such a character ... the author himself is carried away from his own reality. He no longer is Luigi Pirandello. He transcends reality (Melchinger (1991).

Some lines of play which point to absurdity of life by expressing the word "empty":

> After she (Indicating MOTHER) went away, my house seemed suddenly empty. She was my incubus, but she filled my house. I was like a dazed fly alone in the empty rooms (Pirandello, 1991).
>
> A man will die, a writer, the instrument of creation: but what he has created will never die! And to be able to to live for ever you don't need to have extraordinary gifts or be able to do miracles. Who was Sancho Panza? Who was Prospero? But they will live for ever because – living seeds – they had the luck to find a fruitful soil, an imagination which knew how to grow them and feed them, so that they will live for ever (Luigi Pirandello, 1921).

In "Six Characters in Search of an Author" the father indicates that figures in fictions have a kind of persistence, and it is because of textual stability, but in real-life all things is inconstant and changeable.

Human satisfaction, most of the time and in four cornors of the world, is based on masks, illusions, amusements, and fantasies which alls are fatal and would be destroy easily.

> Absurd is applied to a number of works...which in common the view that the human condition is essentially absurd, and that this condition can be adequately represented only in works of literature that are themselves absurd (Abrams, 2009).

His idea about literature and art isnot extremely original. The main reason of making him as a major dramatist is what he experessed by language of actors. This assumption starts by this opinion that:

> All the world's a stage;
> And all the men and women merely players

Pirandello has the ability of dramatizing two different aspects of life, which are reality and unreality, because, as mentioned before, in his idea the dominant stage of acting out is life, in which all people are hero of their own. So, without participating of others as supporting actors, human life just by his individual play, which invented and interpreted by own self, would be meaningless and shapeless.

His perception about theater goes through a special variation and alteration. This special changing is about actors, as in the Sei Personaggi (six characters), who are unavoidable traitor to the text, because in his opinion all the audiences identify the actor with the character that he plays and his character is always changed. Characterization of every actor is different from text to text and from one play to other one, that's why he says actors are

betrayers. Also Giudice says: "The character lives, is born alive, cannot die, and yet begs to be brought to life" (Giudice, 1991).

Pirandello in his early essay (1908) claimes about the state of every human life, which is very similar to writer's activities and works – 'an attempt to order our consciousness and construct a personality for ourselves':

> Each man patches up his mask as best he can – the mask he wears in public, that is, but within each of us is another which often contradicts our external one. Nothing is true. Oh yes, the sea, a mountain, a rock, a blade of grass - these things are true. But man? Always wearing a mask, unwillingly, unwittingly - a mask of what he, in all good faith, believes himself to be: handsome, honourable, elegant, generous, unsuccessful, etc. ... He cannot ever stop posing and attitudinizing over the most trifling events and details – even with himself. And he invents so much and creates so many parts for himself which he needs to believe in and take seriously.

Pirandello accuses God in his deus absconditus playwright, at the last paragraph of its preface, as a creator of life and all things:

> Though the audience eventually understands that one does not create life by artifice and that the drama of the six characters cannot be presented without an author to give them value with his spirit, the Manager remains vulgarly anxious to know how the thing turned out, and the 'ending' is remembered by the son in its sequence of actual moments, but without any sense and therefore not needing a human voice for its expression. It happens stupidly, uselessly, with the going-off of a mechanical weapon on stage. It breaks up and disperses the sterile experiment of the characters and the actors, which has apparently been made without the assistance of the poet. The poet, unknown to them, as if looking on at a distance during the whole period of the experiment, was at the same time busy creating – with it and of it – his own play (Pirandello, 1982).

Existential

After 1940s, we have existential philosophy which "views a human being as an isolated existent who is cast in an alien universe; to conceive the human world as possessing no inherent truth, value, or meaning; and to represent human life- in its fruitless search for purpose and significance, as it

moves from the nothingness whence it came toward the nothingness where it must end- as an existence which is both anguished and absurd" (Abrams, 2009, p.1).

Within a play, the father wishes to have a fixed role and character, because he is tired of having changeable identity. But the author believes that fixed role devests the sufficient freedom of changing and rebellion against the dominant power. He believes that a free man in a real life has no fixed role and characterization, but an actor in a play or character in a text always locked in a role which he has, while this role is defined not as self-adjustment, but as a necessary condition of the play and the needing of whole characters, who have an unjust idea in the same manner and extent. In the play the father says:

> My drama lies entirely in this one thing… In my being conscious that each one of us believes himself to be a single person. But it's not true… Each one of us is many persons… according to all the possibilities of being that there are within us… And we see this very clearly when by some tragic chance we are, as it were, caught up whilst in the middle of doing something and find ourselves suspended in mid-air. And then we perceive that all of us was not in what we were doing, and that it would, therefore, be an atrocious injustice to us to judge us by that action alone (Frederick May, 1954).

We can easily recognize whole Pirandello's dramas in the same purpose as Sartre's The dead man, which officially prohibit existential freedom. In The dead man, all the characters within the play are fixed both in role and in their treatments toward others, without any possibility of salvation. The director of the play narrates characters that:

> All the characters must be contained within one harmonious picture, and presenting only what is proper to present... Ah, it would be all very pleasant if each character could have a nice little monologue... Or without making any bones about it, give a lecture, in which he could tell his audience what's bubbling and boiling away inside him. You might get something like justice if you happen to be Hamlet, but what if you happen to be Rozencrantz

> or Guildenstern, who get the worst of both worlds, neither the freedom of real life, nor the justification of art (Toby Cole, 1950).

The story which happens in 'Six Characters', is a story of a family with six members who suddenly enter the stage and asked the director to solve their problems. In Linstrumis idea they are "imagined but uncompleted characters burst into reality from an author's creative mind with an explosive, dynamic power" (Linstrum (1979).

At the opening statement of the play, Pirandello illustrates "a group of easily recognized conventional Actors from the world of life faced with a group of Characters from the World of Art. The Actors are challenged to represent The Characters in a play on the stage, but by the end of Pirandello's examination the images have become reversed" (Habib, 2005). "It seems that in this ongoing deliberate confusion between phantasy world and stage reality, life and illusion totally change roles the very moment the boy who is supposed to play his suicide actually shoots himself dead. This goes too far for the producer; he angrily sends the six characters away because they have robbed him of the whole morning's rehearsal. The characters leave; their at- tempt at gaining life on the stage failed. The performance of their failed attempt is the drama" (Huffnagel, 1988).

"The classic preoccupation of the playwright has been with the family" (Bentley (1972), Simon (1988). Bentley (1972)also about the construction of the family writes, "the original cast of characters in the drama of life, a drama that we keep on reviving later with more and more people cast for the same few parts". Pirandello's "theatre represents not just life, but life mirrored through the reflection upon life" (Melchinger (1991).

Paradoxes involve as a necessary or inevitable consequence within a play which is expressed at the opening of the "Six Characters in Search of an Author" in Teatro Valle, Rome, on the 10th of May in 1921, which

"Pirandello was jeered at and even assaulted by an angry crowd outside the stage-door as he tried to leave the theatre with his daughter" (Linstrum (1979).

Metaphor

> Metaphor, figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signalled by the words "like" or "as." The distinction is not simple. The metaphor makes a qualitative leap from a reasonable, perhaps prosaic comparison, to an identification or fusion of two objects, to make one new entity partaking of the characteristics of both. Many critics regard the making of metaphors as a system of thought antedating or bypassing logic. In addition to single words, everyday language abounds in phrases and expressions that once were metaphors (Britannica encyclopedia, 2014).

Pirandello once said: "I hate symbolic art in which the presentation loses all spontaneous movement in order to become a machine, an allegory - a vain and misconceived effort because the very fact of giving an allegorical sense to a presentation clearly shows that we have to do with a fable which by itself has no truth either fantastic or direct; it was made for the demonstration of some moral truth" (Toby Cole, 1961).

Six Characters in Search of an Author is considered as a metaphor to present the relationship between play and dominant power just like as a connection between the infancy dreams and maturity dreams. As well as other metaphors, this play also has its limitations and borders (Morgan (1986).

In Pirandello's Six Characters is considered as a metaphor for this case, because we can say that all the characters search for their family and spontanously they play role in two different scenes. One of them is their role in play, when they search their family, and another is searching through their past, when they are in a foster family.

Psycholoanalysis

Psychoanalysis is "also a therapy. It is based on the observation that individuals are often unaware of many of the factors that determine their

emotions and behavior. Psychoanalytic treatment demonstrates how these unconscious factors affect current relationships and patterns of behavior, traces them back to their historical origins, shows how they have changed, and helps individuals to deal better with the realities of adult life" (webspace.ship.edu, 2014).

> The basic tenets of psychoanalysis include the following:
> 1- besides the inherited constitution of personality, a person's development is determined by events in early childhood;
> 2- human attitude, mannerism, experience, and thought is largely influenced by irrational drives;
> 3- irrational drives are unconscious;
> 4- attempts to bring these drives into awareness meet psychological resistance in the form of defense mechanisms;
> 5- conflicts between conscious and unconscious, or repressed, material can materialise in the form of mental or emotional disturbances, for example: neurosis, neurotic traits, anxiety, depression etc.;
> 6- the liberation from the effects of the unconscious material is achieved through bringing this material into the conscious mind (via e.g. skilled guidance, i.e. therapeutic intervention) (online Wikipedia 2014).

Lack of troublesome emotions, as Bentley (1972) writes, "to be at the heart of things for Pirandello, and that is one reason why his work is dramatic. Theatre is shock because life is shock".

In spite of the fact of psychoanalysis, which is "a set of psychological and psychotherapeutic theories and associated techniques, originally popularized by Austrian physician Sigmund Freud and stemming partly from the clinical work of Josef Breuer and others" (online Wikipedia 2014), and methodology in the surveying, all of our adulthood dreams has their root in our childhood (Lyman and Scott, 1975). The relatedness and inrelatedness of our adulthood's dreams to our childhood and socialization family is still scarce and infrequent, but there is some efforts in order to demonstrate the relatedness of infancy dreams, which most of them are from unconsciousness, and adulthood identity and work structure (Kets de Vries and Miller, 1986),

Lawrence (1982), Pedersen-Krag (1951), Ulrich, David N. and Harry P. Dunne (1986), Volmerg (1988, 1990). Of course this concept is regardless of family, society, and others behaviours effect.

> By psychoanalytical looking at the Son words, it's easy to perceive the effect of parents behaviour on a child's soul. When he says: " It's easy for them to put me always in the wrong. But imagine, gentlemen, the position of a son, whose fate it is to see arrive one day at his home a young woman of impudent bearing, a young woman who inquires for his father, with whom who knows what business she has. This young man has then to witness her return bolder than ever, accompanied by that child there. He is obliged to watch her treat his father in an equivocal and confidential manner. She asks money of him in a way that lets one suppose he must give it her, must, do you understand, because he has every obligation to do so" (Luigi Pirandello, 1921).

According to Richard Whitley, a great British sociologist of science,: "A research area can be said to exist when scientists concur on the nature of the uncertainty common to a set of problem situations" (Whitley, 1974).

In other place Cyert and March in their "Classic Study" (1963) claimed that:

> For the bulk of our subjects in both experiments, the idea that estimates communicated from other individuals should be taken at face value (or that their own estimates would be so taken) was not really viewed as reasonable. For every bias, there was a bias discount.

In "Six Characters in Search on an Author" Pirandello mentions the spiritual adulteration within action, which is a metaphysical inference of position:

> For if we think about it, the actor must do and does of necessity the opposite of what the poet has done. He renders the character created by the poet more real and yet less true; that is, he takes from him as much of that ideal, superior truth as he gives back to him of that material, common reality; and he makes him less true too because he translates him into the conventional and fictitious

> reality of a stage. The actor, in sum, necessarily gives an artificial consistency in a false and illusory environment to persons and actions who have already had an expression of ideal life, which isthat of art, and who live and breathe in a higher reality (Pirandello, 1982).

In Pirandello's idea in "Humorism": "It is the poet who must draw from language the individual form, i.e. style. Language is knowledge, objectification; style is subjectivizing this objectification. In this sense style is the creation of form, i.e. is the hollow word being invested and animated, in us, by a particular feeling and moved by a particular will..." (Illiano, 1975).

Fascism

A interpretation of a contemporary editor about Pirandello's position is in this way:

> Fascism creates for itself, and imposes on those who are unable to create for themselves, a new reality towards which we must strive and which we must overtake as soon as we reach it. This implacable striving toward new forms, this process of becoming, is the life of the people, is Life. And what adversaries and weak minds call normalization is nothing other than death, the submission to a tomb from which it would be impossible to escape. In this sense Pirandello sees Mussolini as a formidable creator of contingent realities, a superb animator and architect of life. Not all human beings are capable of creating an illusion to aim at: the spirit is not equally distributed amongst these human forms which we men are. Some people have such a minute quantity of it that they cannot create for themselves the slightest reality on which to rest their feet before leaping forward. They need someone to impose his own reality on them. And the people is the sum of the many beings incapable of creating their own reality: they require it from a great leader. Mussolini's task is to impose his own reality on the Italian people: and that reality, today, is Fascism (Krieger, 1975).

Pirandello accepts well-constructed value of art as "statue, picture, book," but he rejects the transitory performance of theater as well as the transitorily behaviour:

> The literary work is the drama and the comedy conceived and written by the poet; what will be seen in the theatre is not and cannot be anything but a scenic translation. So many actors, so many translations, more or less faithful, more or less fortunate, but like any translation, always and necessarily inferior to the original (Pirandello, 1960).

Pirandello's works supply completely modern declaration theory of treatment about role, identity, personality, and attitude within a play, as Bentley and Esslin express:

> Pirandello more than any other playwright has been responsible for a revolution in men's attitude to the world that is comparable to the revolution caused by Einstein's discovery of the concept of relativity in physics: Pirandello has transformed our attitude to human personality and the whole concept of reality in human relations by showing that the personahty-the character in stage terms-is not a fixed entity but an infinitely fluid, blurred and relative concept (Martin, 1986).

One reason of Pirandello for rejecting democracy, the extreme relativist way of taking governments, is requiring for a spiritual leader in order to make a huge population into a accepted form of art: "The basic error on which the whole of American life is based is, in my opinion, the democratic concept of life. I am anti-democratic par excellence. The masses need someone to form them. Then- needs and aspirations do no go beyond practical necessities. Well- being for the sake of well-being, riches for the sake of riches, have no significance or value" (Gaspare, 1971).

In some lines of play, the Father claimes that: "Fool! That is the proof that I am a man! This seeming contradiction, gentlemen, is the strongest proof that I stand here a live man before you. Why, it is just for this very incongruity in my nature that I have had to suffer what I have. I could not live by the side of that woman (Indicating the MOTHER) any longer; but not so much for the boredom she inspired me with as for the pity I felt for her" (Pirandello, 1991).

Conclusion

This study attempts to find the essential manner or style in Luigi Pirandello's drama, which is prompted by an unconscious theme about the jealous passion, however this enthusiasm is concealed in a numerous methods. Pirandello protects his writing against the most unpleasant conflicts and themes that he uses them in order to make a kind of consciousness within the characters which a stable part of his play's structure. Of course using self-conscious characters is a special achievement of modern writing and the author's method and taste. Furthermore, Pirandello creates a situation which is psychological and psychoanalytical ones by repetition an event within a play and including an artistic structure in order to reveal all the hidden sense and passion of characters, while it exists a huge contrast between actor's real life. In Six Characters in Search of An Author, which characters are created by a writer, not only he transforms and alters dramatically all the modern techniques in theater, but also he changes the style of writing by expressing the reality which exists within art and limiting all the unreal aspects of art. Finally, we can add that this novel is a kind of absurd writing, which contains existential' sides and of course it's an anthropology writing.

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