

**The Counteraction between  
Reality and Illusion :**  
**Pirandello's *Six Characters in Search of an Author*  
and Genet's *The Balcony***

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I

Modern drama often treats the human circumstances of existential rootlessness. The idea is based on the fact that man lives in the void where no absolute existence guides human affairs. Therefore we find ourselves in a world of existential solitude caused by the recognition that God is also an impersonator in a world created by each individual, and that we need the alternatives after reason fails to create a rational world.

Modern dramatists seek to present a reality that fits into the present circumstances since traditional values have been eradicated. Alfred Jarry and August Strindberg are said to be the "fathers" of modern fragmentary drama of existential strain, while Henrik Ibsen is the "father" of social drama in naturalistic form. Jarry and Strindberg totally rejected conventional values and fragmented incomprehensible happenings and withdrew the characters into their selves. Jarry introduced grotesque images and surrealistic fantasies in drama, while Strindberg explored a new way of expressing the

irrational subconscious motives and imaginary events on the stage.

## II

Luigi Pirandello (1867-1936), who comes after Strindberg (1849-1912), has similar views to that of Strindberg, and he believes that subjective reality exists and each person has his own "truth." His almost obsessive treatment of this theme reminds us of Strindberg's use of the dream play in which he deals with the problem: "If each person has his own reality, what then is reality?" Wellwarth comments on this:

Pirandello's subjective relativism seems to be an extremely humanistic philosophy with its uncompromising respect for every conceivable viewpoint. But there can be no denying that it is a retreat from reality. A myriad of realities, all equally valid, is effectively the same as no reality at all.<sup>1</sup>

Pirandello's most famous works are *Six Characters in Search of an Author* and *Henry IV*. In *Six Characters in Search of an Author* he tries to clarify the difference between appearance and reality and in *Henry IV* he tries to show us that reality is something which can be seen from within and consequently there is no absolute reality. Pirandello always wanted to illustrate that truth is relative and reality is multifaceted. It is as if we see a pair of mirrors facing each other. Each mirror reflects the image in the other mirror whose image seems to regress into the depth of infinity, and we are not sure which image is the original.

In Pirandello's *Henry IV* the portraits of young Henry and Matilda

mirror the feelings of Henry IV as Hamlet tells the Players that “the purpose of playing, whose end, both at the first and now, was and is, to hold, as ’twere, the mirror up to nature . . . .”<sup>2</sup> As in “The Murder of Gonzago” scene in *Hamlet* the play-within-a-play mirrors the inner feelings of the people concerned and measures the reality of the world around them.

Pirandello thinks man creates his own reality to convince himself that inexorable facts can be interpreted in his favour. At times, these illusory structures of mind fail when man realizes the meaninglessness of his existence. Yet there is no alternative way to confirm his existence but to create his own reality. He also wears a series of masks to find his identity not for others but for himself. Pirandello points out :

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. . . Always wearing a mask, unwillingly, unwittingly—a mask of what he, in all good faith, believes himself to be. . . And he invents so much and creates so many parts for himself which he needs to believe in and take seriously.<sup>3</sup>

Pirandello’s works exemplify such cases in our lives. He insists that once the mask is lifted, another mask appears from beneath, and this series of mask revealing is endless as if there were no definite truth about us. Martin Esslin also notes :

Pirandello has transformed our attitude to human personality and the whole concept of reality in human relations by showing that the personality-character in stage terms—is not a fixed and static entity but an infinitely fluid, blurred and relative concept.<sup>4</sup>

Pirandello specifically directed the use of masks for the Characters to make the meaning of the play clearer. There is a stage direction for the masks :

The Characters should not appear as ghosts, but as created realities, timeless creations of the imagination, and so more real and consistent than the changeable realities of the Actors. The masks are designed to give the impression of figures constructed by art, each one fixed forever in its own fundamental emotion ; that is, Remorse for the Father, Revenge for the Stepdaughter, Scorn for the Son, Sorrow for the Mother.<sup>5</sup>

Not only concerning the masks but also the lighting effects and the clothes the Characters wear did Pirandello give precise directions. He wanted to stress the statue-like atmosphere of the Characters, while the other actors are rather like an onstage audience who shares the same feelings and reacts in the same way as the real audience. The Characters are eternal figures found in a drama script, and live in another dimension of time.

*Six Characters in Search of an Author* begins with this self-deception. When the play starts, the audience sees the rehearsal of another Pirandello play *The Rules of the Game* in progress. The rehearsal is interrupted by the arrival of the Characters who insist that they should have an author to dramatize their story. The Characters don't have enough communication among them, and their multiple points of view perplex the Producer :

... Their passion about the situation they wish to have dramatized

is explosive. Their story is full of bitterness and distress, accusation and counter-accusation. What seems truth to one is falsehood to another: what seems cruelty to one is pity to another: what seems neglect is care. (XXV)

*Six Characters in Search of an Author* employs the play-within-a-play technique, which enables us to see man in interacting levels of reality. Here the illusory world of the rehearsal of the Actors on the stage is the basis for another illusory world of the Characters, and those two worlds are inseparably linked to the theatre where the audience represents the real world which is as illusory as the ones they see on the stage. Besides this relation between appearance and reality, the perpetual shifts in personality and relative standpoints for a single situation are the main themes of this work. For example, the Producer doesn't understand the real nature of the Characters. The Father says to him:

This is the real drama for me; the belief that we all, you see, think of ourselves as one single person: but it's not true: each of us is several different people and all these people live inside us. With one person we seem like this and with another we seem very different. But we always have the illusion of being the same person for everybody and of always being the same person in everything we do. But it's not true! (92)

Pirandello tries to show that perfect communication is impossible between people since the meaning of the words they use for conveying ideas is slightly different in each person. He thinks perception differences are caused by personality differences, and this brings about the misconception and misunderstanding of the words. The Father says:

Words! We all have a world of things inside ourselves and each of us has his own private world. How can we understand each other if the words I use have the sense and the value that I expect them to have, but whoever is listening to me inevitably thinks that those same words have a different sense and value, because of the private world he has inside himself too. We think we understand each other ; but we never do. (85)

Pirandello tries to prove that inside the theatre, characters can be more real than the Actors who are the dealers of illusions, which is reality in the theatre.

The Producer and the Characters clash on the definition of theatrical events and happenings which take place in actual life throughout the play. The Producer insists that life can be presented on the stage within the limitation of theatrical conventions, even though it might be different from the truth. Theatrical events are not necessarily the reproduction of the real world but the artistic recreation in a suitable form. The Characters cannot accept this. For the Characters, the stage, which is also one part of their reality, represents life itself, while the Actors can enjoy their illusory events. The Actors can die there as many times as they want, but once is the end of life for the Characters. Since the stage mirrors life and the Son has to be on the stage to prove his existence, it is taken for granted that Pirandello used the metaphor of the stage as life in this play. Throwing away the theatrical convention of the fourth wall, Pirandello established a new relationship between illusion and reality. J. L. Styan notes: "Pirandello's greatest achievement is to make an audience itself experience the pathos and humour of human self-deception and the relativity of truth."<sup>6</sup>

The Father explains the fixed reality and truth of the Characters, compared to the flexible ones of the Actors. The Actors begin their role once they step on the stage, and end when they step off. After they leave the stage, they no longer exist for the audience. As the Characters are compelled to continue their lives in order to survive, the Actors also keep on acting as a mirror image of characters usually depicted in a script, but in this case without a script. When the Producer asks where the script is, the Father answers: "It is in us, sir. The play is in us: we are the play . . . ." (80) The metaphor of the stage as life is unmistakably found in the relationship between the Characters and the Actors.

In the scene where Madame Pace appears, the difference between illusion and reality becomes indistinct. Her entrance from the door at the back of the stage is exactly that of an actress. She does not come from the auditorium like the Characters, so we are bound to know the nature of her existence is different from the Characters. The Father conjured her up as if he were a magician, and Madame Pace simply filled the role in need. Pirandello himself commented on it: she represents "a sudden change in the level of reality of the scene."<sup>7</sup> The father further explains: "Can't you see this is a miracle of reality that is born, brought to life, lured here, reproduced, just for the sake of this scene, with more right to be alive here than you have? Perhaps it has more truth than you have yourselves." (105)

After the demonstration of the incidents by the Father and the Stepdaughter at Madame Pace's shop where the Father nearly has an affair with the Stepdaughter, the Actors take over the acting. But what they have done does not show a "real" conflict since the Actors do not make a strong effort to search for the truth. Both the Father

and the Stepdaughter are reflected in the distorted mirror provided by the Actors playing their roles. Here assuming the roles of the Father and the Stepdaughter shows the difficult nature of art representing life. The Son's situation is more desperate than the other Characters, as his action does not have any effect on the course of the events and his attitude is like that of a cowardly witness. Like Beckett's tramps in *Waiting for Godot*, the Son can never leave the stage, though he says, "I'll go now," (127) and "Let me go will you?" (128) The Stepdaughter knows that he is chained to the stage with the other Characters forever. There is the following stage direction for him.

The Son stays near the steps but as if pulled by some strange force he is quite unable to go down them . . . he moves along the front of the stage towards the other set of steps down into the auditorium : but having got there, he again stays near and doesn't actually go down them. (128)

The seminal form of "non-play" is found in this treatment of the Characters. The Father emphasizes the uselessness of words. His helplessness is undoubtedly akin to that of Clove in Beckett's *Endgame* who refused to act positively since he knows the end is coming closer and closer, though the final end is tragically further ahead. The Son refuses to "act" in the circumstances. Each Character emphasizes his or her version, and the interpretation of one version inevitably leads to another interpretation of another version. The Characters want their life reproduced, but not in the usual sham rehearsal of the incidents. Bassnett-McGuire comments :

Pirandello has created a play about the processes of artistic creation, a study of the relativity of form enclosed within a formal framework. It is therefore not only a play that contains within it another play, it is a play about the nature of the play constructed on a Chinese box principle, where the answering of one question merely opens the lid to another.<sup>8</sup>

In the last section reality and illusion as portrayed by the Characters become indistinct because of the realistic nature of the events which happened to the Boy and the Little Girl. After the Father brings his family back home, the Mother tries to have a good relationship with the Son. During this time the Little Girl is drowned in the garden fountain and the Boy shoots himself. The following discourse then takes place :

Leading Actress : He's dead! The poor boy! He's dead! What a terrible thing!

Leading Actor : What do you mean, dead? It's all make-believe. It's sham! He's not dead. Don't you believe it!

Other Actors from the Right : Make-believe? It's real! Real! He's dead!

Other Actors from the Left : No, he isn't. He's pretending! It's all make-believe.

Father : What do you mean, make-believe? It's real! It's real, ladies and gentlemen! It's reality! (133)

The actors and the Producers do not know how to react to these terrible events, and are not able to comprehend reality during a rehearsal. When the Producer dismisses all the Actors and the stagehands in desperation, the lights go out completely and he is left in pitch darkness :

Suddenly, behind the skycloth, as if because of a bad connection, a green

light comes up to throw on the cloth a huge sharp shadow of the Characters, but without the Little Boy and the Little Girl. The Producer, seeing this, jumps off the stage, terrified. (134)

Then the Son, the Mother and the Father come together in the middle of the stage and stand there as if transfixed. The Stepdaughter cannot stand this scene, terrified by her feelings. She suspects the Mother plotted together to get rid of the bastard children from the beginning because they are redundant. The Stepdaughter desperately runs out of the auditorium. Styan notes :

Pirandello believed, when the writer sees his role as one of tearing off masks to reveal reality. Such action can also be the source of tragic anguish, for in certain moments of inner silence, perhaps in a flash of madness, the writer senses a void in human existence, senses that life itself is illusory, no less.<sup>9</sup>

Pirandello's plays examine the nature of theatre and the relationship between art and life. He believes that a theatre is a place of illusion where the Actors imitate the actions of people. He uses theatre as a mirror to shock people and give them a chance to reflect on their own existence :

When a man lives he lives and does not see himself. Well, put a mirror before him and make him see himself in the act of living under the sway of his passions : either he remains astonished and dumbfounded at his own appearance, or else he turns away his eyes so as not to see himself, or else in his disgust he spits at his image . . . . In a word, there is a crisis, and that crisis is my theatre. (xxvii-xxviii)

III

Pirandello generally exerted a strong influence on Genet, and Antonin Artaud, who defied realistic theatre and produced an enormous impact on experimental theatre after World War II, almost exclusively determined the writing style of Genet. Artaud coined the phrase "The Theatre of Cruelty" for his special theatre movement and used the theatre space as a place to attempt to induce trance. The main function of Artaud's theatre is the exorcism of fantasies and enactment of violence. It does not simply imitate everyday reality but duplicates "another archetypal and dangerous reality."<sup>10</sup> Brustein details this :

It is a kind of mirror held up to the unconscious. Elsewhere, Artaud compares his theatre to alchemy, since it arbitrates between real and fictitious worlds; elsewhere, he compares it to a mirage. But the meaning of all these analogies is that the Artaudian theatre will be an outwardly illusory world evoking an inner reality—the kind of reality usually revealed in dreams. For it is in the cruel content of dreams that Artaud's theatre will find its true material.<sup>11</sup>

Artaud's desire to create a dream theatre shows his affinities with Strindberg, whom he greatly admired.

Artaud proposed a theatre of violence and exorcism, and Genet responded in his own way, employing ritualistic scenes so that the audience might witness the images of their own in a ceremonial way and be shocked and contrite accordingly. Genet emphasized a stylized theatre and wanted to dissolve the aesthetic barrier which separates the stage and audience by making the audience realize that deception

was at the heart of theatre. But this deception should include the crude nature of passion. Robert Brustein comments :

Genet's plays take the form of liberated dreams, organized into rites. Through the open exaltation of crime, eroticism, and savagery, he hopes to exorcise his own, as well as the spectator's cruelty.<sup>12</sup>

Genet first attempted the play-within-a-play technique in *The Maids* in which two maidservants alternately play the role of a wealthy mistress and a maidservant. They reveal their inner tensions of mind, assuming the make-believe roles while their mistress is away. Their arrogant acts as the mistress and their servile acts as the maidservant as well as the acting out of erotic love and hatred mirror man's hidden emotions. Claire, one of the maidservants, hates her sister Solange because she reflects the image of her own servility: "I'm sick of seeing my image thrown back at me by a mirror, like a bad smell."<sup>13</sup> It is just like Claire's imagination that their mistress detests them as they reflect her: "You're our distorting mirror, our loathsome vent, our shame, our dregs!"<sup>14</sup> Their role-playing is done not for fun but is rather imposed on them. They are caught in a reflected mirror-image.

*The Balcony* also reflects secret desires and various fantasies with a much wider scope. Brustein comments ; "... at the basis of his work is that dark sexual freedom which Artaud held to be the root of all great myths. Genet's sexuality, to be sure, is perverse, and his fantasies have been evacuated not only in theatrical myths but also in criminal actions."<sup>15</sup> In this respect Genet would be the right heir of Artaud's crude precepts.

As Hamlet was the onstage audience in the play-within-a-play scene, Madame Irma is also the vital onstage audience as well as the organizer in front of the mirror which enables her to inspect all the stages/rooms in the Grand Balcony called the House of Illusions.

*The Balcony* seems to be the materialization of Artaud's theory in which power, sex, cruelty and all the basic human characteristics are strangely unified. Genet glorifies the triumph of evil and his glorification seems to be done in a ritualistic manner. Genevieve Serreau notes: "... he (Genet) only wanted to stage some magnificent rites and their degradation, in an obsessional universe where sexuality and power counterbalance one another."<sup>16</sup>

The opening scene reminds us of a sacristy, and in the room with a Spanish crucifix we see a bishop in garish make-up, dressed in an exaggeratedly huge mitre and a gilded cope, hearing confession from a young woman. We see the Bishop choose the role in order to get satisfaction out of defilement and sacrilege of the Church authority. The Bishop says:

Now answer, mirror, answer me. Do I come here to discover evil and innocence? And in your gilt-edged glass, what was I? Never—I affirm it before God. Who sees me—I never desired the episcopal throne. . . . Having become a bishop, in order to be one I should have had—in order to be one for myself, of course!—I should have had to be constantly aware of being one so as to perform my function.<sup>17</sup>

The penitent Woman says to the Bishop, "Reality frightens you, doesn't it?" (10) The Bishop answers, "If your sins were real, they'd be crimes, and I'd be in a fine mess." (10) Here in the atmosphere of a fantasy world the appearance of crime and sin can never be a reality.

But soon we learn this Bishop is a gas company man who has paid for his fantasies in the brothel. The woman confessing her sin is a whore, and everything in there is a sham organized by Madame Irma. She supplies the setting and the necessary staff for the make-believe her clients want to have. Madame Irma explains her situation :

They all want everything to be as true as possible. . . . Minus something indefinable, so that it won't be true. . . . it was I who decided to call my establishment a house of illusions, but I'm only the manager. Each individual, when he rings the bell and enters, brings his own scenario, perfectly thought out. My job is merely to rent the hall and furnish the props, actors and actresses. (36)

Madame Irma always tries to separate the clients and her women. They are not supposed to have any substantial relations with each other as if the worlds of reality and illusion should not mingle.

The other clients, the Judge and the General do likewise to enjoy sexual stimulation of a sado-masochistic nature in their symbolic roles. But somehow they are not satisfied with a mere fantasy world. The Bishop feels cheated unless the Woman has committed a real sin for him to forgive. The Judge also claims that the Thief should commit a real crime for him to give a rightful sentence. Genet thinks that all the social functions are inter-dependent even "good" and "bad," and "senior" and "junior." The Judge says: "Look here: you've got to be a model thief, if I'm to be a model judge. If you're a fake thief, I become a fake judge. Is that clear?" (15) In the same way the General longs for a glorious death as it is the culmination of life for him. Death alone can grant fame and dignity to him. The General says :

Man of war and in full regalia, behold me in my pure appearance. Nothing, no contingent trails behind me. I appear, purely and simply. If I went through wars without dying, went through sufferings without dying, if I was promoted, without dying, it was for this minute close to death. . . . where I shall be nothing, though reflected ad infinitum in these mirrors, nothing but my image. (26)

This Grand Balcony has thirty eight salons to act out these kinds of fantasies. Inside the Grand Balcony the clients enjoy the temporary illusions, which they have no chance of experiencing in other places as they assume other social roles outside this house. On the other hand, Madame Irma and Carmen never go out. Carmen compares the Grand Balcony to a convent : "Entering a brothel means rejecting the world. Here I am and here I'll stay. Your mirrors and orders and the passions are my reality." (41) These two people live by the rules of the game which they had set, and there is no other alternative reality. Their reality is in their illusion while they still have an ability to distinguish between reality and illusion. Carmen's reality is in the role she plays in this place, and without that role she lacks life.

Genet himself clearly makes a distinction between the clients and the two women :

In the four scenes at the beginning almost everything is overdone, still there are some passages where the tone must be more natural and thus permit the exaggeration to appear even more out of proportion. In short, nothing equivocal, but two opposing tones. On the contrary, however, from the scene between Madame Irma and Carmen up until the end, it is a question of coming up with a narrative tone that is always equivocal, always suspect."<sup>18</sup>

In the case of the clients, appearance copies reality by making the roles more simplified, but their appearances are the only reality from which they can never escape.

Outside this illusory world, the revolution is going on. The sound of machine-guns is heard throughout the first scenes. Chantel, who was one of Madame Irma's girls and has fallen in love with the leader of the revolution, the plumber, is the female saint of the liberation movement. Roger, leader of the revolution, sticks to the Puritan doctrine and desires to put an end to role-playing. He tries to create a new world outside. He also tries to expose the nature of theatre and destroy it. He can, however, never attain power in the real world since he cannot break his mirror image, and thus he decides to discard the image of a petty man dreaming of achieving real power. He realizes what he struggled to achieve was the reality of power. As soon as he recognizes this, he feels he has to punish himself for his desire.

Against this revolution stands the Chief of Police, who has the real power. He thinks that the rebellion itself is a game. According to him, power not only means physical force but ultimate control over the people's minds. Roger gives up acting the role of the Chief of Police in the Grand Balcony, and he ends up castrating himself. This castration is a symbolic act of destroying the fictional prototype of the Hero and annihilating the hope of the revolutionary movement in the real world.

When the palace is blown up and the queen is killed, Madame Irma is asked to play the role of the Queen with the fake Bishop, Judge and General. According to the Envoy, it is the only way to preserve the old

systems and to defeat the revolutionaries. So they consent to the proposal, and appear on the balcony, bowing to the general public. When Chantel rushes up to the balcony, she is shot from below. Even though the Queen, the Judge, the Bishop and the General are killed afterwards, the conception those figures represent never dies. The revolution ends up in failure. Now the Bishop, the General and the Judge are to exercise their power in the real world. The copy of the real world has become reality itself in turn.

In the end Madame Irma returns to her former self after divesting herself of the royal costume. She turns off the lights and soliloquizes, sending the last message to the audience :

In a little while, I'll have to start all over again . . . put all the lights on again . . . dress up . . . Dress up . . . ah, disguises! Distribute roles again . . . assume my own. . . . You must now go home, where everything—you can be quite sure—will be falsier than here. . . . You must go now. (96)

Madame Irma is the supreme figure, directing both inside and outside the brothel, which in this play connotes her authority over the people on the stage and in the auditorium. Apparently Genet tries to show us that all the sacred offices are as false as the makeshift relations of the higher and lower orders in the Great Balcony. The artifice of the real world is reflected in a somewhat exaggerated manner, but this brothel is unmistakably a mirror of society as it imitates its social and sexual patterns. Thus, the Grand Balcony functions as the microcosm of the real world. J. L. Savona concurs with this :

If the brothel functions as the microcosm of the established regime, the apparent freedom of its customers, and prostitutes is false, since their fantasies and games have been socially conditioned. The overall structure of the society reflected by the brothel is remarkable in that it gives all its members the illusion of being free while they are mentally predetermined by the limitations or biases of their assigned roles.<sup>19</sup>

Genet is critical of the social order, and pessimistic about the future of human beings who construct a society in which the oppressors assert power over the oppressed by restricting the freedom and randomly punishing in a severe manner, taking advantage of their social and financial status. Genet intentionally desecrates the rites and ceremonies as he knows those rituals are merely for justifying the existence of the people in power. His playwriting is one of his anti-social acts. The rebellions Genet treats in his plays turn fruitless and ineffective. The heroes and heroines struggle to annihilate the established order, only to eventually realize the existing order cannot be uprooted and there is no hope of ultimate success for a rebellion. Basnett-Mcguire notes :

Just as he (Genet) learned that his own way of life was only a reversed mirror image of existing laws and conventions, so he knows that all rebellions are doomed to take on, if only negatively, the characteristics of the old order.<sup>20</sup>

Genet's theatre is the projection of private and illogical modes of thought, therefore lacking conventional plot and coherent development. But it contains psychological truth. His activity as a writer may be one of his anti-social acts. Brustein explains this point :

Genet . . . is tortured by illusion, and wishes to annihilate the world which pressed the mask of thief so firmly on his features. He wants to be a man without a mask—in Pirandello's term, a nobody—and plunge through appearances into reality, which is the negation of roles.<sup>21</sup>

As Sartre pointed out, in Genet's plays every character must play the role of a character who plays a role. Genet himself mentions that his characters are all masks and gives this direction for the play ; “. . . do not produce this play as if it were a satire of this or that. It is—and will thus be staged as—the solution of the Image and Reflection.”<sup>22</sup> The entire play is to glorify the image and the reflection.

#### IV

The meta-theatre movement of today has its origin in Pirandello's and Genet's experimental theatre, which completely ignored naturalistic conventions. Pirandello and Genet employed various new and shocking theatrical tactics: absurd elements, non-verbal techniques, happenings, onstage audiences, sado-masochistic sexual acts.

They forged a revolt against the use of logic to discover truth and mocked the conventional idea of reality itself. They regarded truth and reality as relative, and showed the illusive nature of identity itself, recognizing another self under the assumed self. They realized that reality was an unattainable goal and never tried to objectify the individual consciousness. They dealt with the alienation of man, his futile search for meaning in life. This insistence on the existence of absurdity around us is well defined by Alan Lewis's comment : “Man

is alone, lost in a world in which God has deserted him ; science and reason are illusory ; nature has reaped its revenge, and the individual is trapped in the contemplation of his own image.”<sup>23</sup> Both Pirandello and Genet concentrated on analyzing the state of man’s mind and depicted man’s psychological condition on the stage. They knew that man would act without any special motivation. Their aim was to show the rationality of illusion and irrationality of reality, and their aesthetic view of life has formed the core of one important segment of modern theatre.

#### Notes

1. George E. Wellworth, *Modern Drama & Death of God* (Madison, Wisconsin : The University of Wisconsin Press, 1986), pp. 34-35.
2. William Shakespeare, *Hamlet* (London : Longman Group Ltd., 1968), p. 107. [Act III Scene ii 19~21]
3. Cf. Susan Bassnett-McGuire, *Luigi Pirandello* (London : The Macmillan Press Ltd., 1983), p. 26.
4. Martin Esslin, *Essays on Modern Theatre* (New York : Doubleday & Co., 1971), p. 52.
5. Luigi Pirandello, *Pirandello : Three Plays* (London : Methuen, 1985), p. 75. Hereafter, all page references to this book will be given in the text.
6. J. L. Styan, *Modern Drama in Theory and Practice II* (Cambridge : Cambridge University Press, 1981), p. 81.
7. Cf. *Ibid.*, p. 81.
8. Susan Bassnett-McGuire, *Luigi Pirandello*, p. 47.
9. J. L. Styan, *Modern Drama in Theory and Practice II*, p. 79.
10. Robert Brustein, *The Theatre of Revolt* (Boston : Little, Brown & Co., 1964), p. 370.

11. *Ibid.*, pp. 370-71.
12. *Ibid.*, p. 378.
13. Jean Genet, *The Maids and Deathwatch* (New York : Grove Press, Inc., 1961), p. 61.
14. *Ibid.*, p. 86.
15. Robert Brustein, *The Theatre of Revolt*, p. 377.
16. Cf. Peter Brooks & Joseph Halpern (eds.), *Genet* (Englewood Cliffs, New Jersey : Prentice-Hall, Inc., 1979), p. 157.
17. Jean Genet, *The Balcony* (New York : Grove Press, Inc., 1966), p. 11.  
Hereafter, all page references to this book will be given in the text.
18. Cf. Peter Brooks & Joseph Halpern (eds.), *Genet*, pp. 164-65.
19. Jeannette L. Savona, *Jean Genet* (London : Macmillan Press Ltd., 1983), p. 79.
20. Robert Brustein, *The Theatre of Revolt*, p. 393.
21. *Ibid.*, p. 388.
22. Cf. Peter Brooks & Joseph Halpern (eds.), *Genet*, p. 156.
23. Allan Lewis, *The Contemporary Theatre*, p. 260.

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