

English Major

Semester V

“The Three Principles of The People” – Dr. Sun Yat Sen

Dr. Sun Yat-sen (1866-1925), acknowledged as the Founding Father of Modern China and revered by both the People's Republic of China and the Republic of China (Taiwan), led a series of failed uprisings against the Qing dynasty and later against the warlords when the Qing dynasty was overthrown. In spite of the failed uprisings against the Qing dynasty (after which he would go on exile to Japan and Europe), he was nevertheless elected the interim president of the Republic of China when the Qing dynasty was overthrown on October 10, 1911. He founded the Kuomintang Party (KMT) to fight against the attempt to restore the monarchy and the warlords. He died of cancer in Beijing in 1925. In 1924 Sun Yat-sen gave a series of lectures under the title *San Min Chu I* (The Three Principles of the People), setting the goals of the revolution against the Qin dynasty and the foundation of a modern China. The word “justice” is mentioned only once in the lectures and it is paired with “faithfulness,” or trust referring to the ancient moral character or virtue. And yet underlying the whole programme is a notion of justice that is not interpersonal but social.

The Principle of Nationalism

In the first lecture, Sun Yat-sen equates the Principle of Nationalism with the “doctrine of the state” because China has been developing a single state out of a single race, unlike the Western countries which have developed many states from one race and have included many nationalities within one state. He makes a distinction between state and race. Race or nationality is developed through natural forces (common blood, livelihood, language, religion, customs and habits) while state is developed through force of arms. There is a need to promote nationalism in China today because of so much familial and clan ties that China is like a “sheet of loose sand.”

In Lecture Two, Sun presents the political and economic forces that have oppressed China in the past century. Economic oppression is more severe than political oppression because it is less apparent. In Lecture Three, Sun defines Nationalism as “that precious possession which enables a state to aspire to progress and a nation to perpetuate its existence.” There are many reasons for China's loss of the nationalistic spirit, the greatest of which is subjection to alien races. And yet many other races like Judea and Poland have experienced subjugation and yet have not lost their nationalistic spirit. China, before it was subjugated by foreign powers, had a very cultured people and was a very powerful state, and this nationalism was slowly evolving into cosmopolitanism. But then modern young people in China today, following the new theory of cosmopolitanism in England and Russia, criticize nationalism as narrow and illiberal. The nations that are employing imperialism to conquer others are advocating cosmopolitanism. Sun tells a story of a coolie who worked daily carrying passengers' baggage with his bamboo pole and two ropes for his means of existence. He was able to save more than ten dollars to buy a lottery ticket. Because he had no home or place to keep his things or the lottery ticket he had bought, he hid the ticket inside his bamboo pole after fixing the number in his mind. When the draw came and his ticket won the first prize of \$100,000, in ecstasy thinking that he would no longer be a coolie and use his bamboo pole and ropes, he joyfully took the pole and ropes and

threw them into the sea! The bamboo pole represents nationalism and the first prize represents cosmopolitanism, the belief of China's fore-fathers that China was the world's great state, that "Heaven has but one sun, people but one king." Sun's point is that we cannot attain cosmopolitanism without nationalism. Nationalism "is that precious possession by which humanity maintains its existence. If nationalism decays, then when cosmopolitanism flourishes, we will be unable to survive and will be eliminated by other races." We need to love ourselves first before we can further the world's progress. The fact that China has survived throughout the centuries indicates that Heaven has a mission for China to accomplish, to bring world unity and progress.

In Lecture Four, Sun further discusses nationalism and cosmopolitanism. He equates nationalism with President Wilson's "self-determination of peoples" and attacks the unjust peace treaty imposed on China in the name of cosmopolitanism. It is the divine mission of China to fight for humankind against imperialism by reviving China's lost nationalism. Cosmopolitanism grows out of nationalism; it "is hidden in the heart of nationalism just as the ticket was hidden inside the bamboo pole." Cosmopolitanism was espoused long ago in China in the *Great Learning* as a political world civilization. The kind of cosmopolitanism promoted by Europeans is a principle supported by force ("might is right").

Sun discusses in Lecture Five the means to revive Chinese nationalism. We must start with the family (in contrast to the West which starts with the individual), then group the families into clans, and finally unite the clans into a solid state. To resist the foreign powers positively, we need to arouse the national spirit and seek solutions for problems of democracy and livelihood, and negatively we use non-cooperation and passive resistance.

Sun begins Lecture Six with the question: how do we restore the standing of our nation? For him a state can hope to govern long and exist in peace not by expanding its military power nor by developing various forms of culture, but by cultivating moral character. It is because of its moral character that China has survived in spite of the downfall of the state during the Manchu and Ming dynasties. Sun calls for the revival of the ancient moral standards: 1) loyalty and filial devotion, 2) kindness and love, 3) faithfulness and justice, and 4) harmony and peace. Loyalty today must be directed not to princes and but to the people, to the nation, and to one's task. Filial piety covers the whole field of human activity. Kindness and love, being part of China's high morality, must be universal like Mo Tze's philosophy and the ancients' "loving the people as your children." Faithfulness is the virtue of the ancients in dealing with neighbouring countries and in the intercourse with friends, and today is practiced in business relations that do not use written contracts. As for justice, Sun cites the instance that China in her mightiest days never utterly destroyed another state, as in the case of Korea. Harmony and peace are the natural disposition of the Chinese.

Besides reviving the ancient morality, Sun calls for the revival of the ancient systematic political philosophy of the *Great Learning*: search into the nature of things, extend the boundaries of knowledge, make the purpose sincere, regulate the mind, cultivate personal virtue, rule the family, govern the state and pacify the world. China today has gone backward not only because of political and economic domination by foreign powers but also because of its failure to cultivate personal virtue and forgetting the lessons of the *Great Learning*.

Sun also calls for the revival of the ancient powers, the ancient inventions of the compass, printing, gunpowder, and in the field of food, clothing and shelter (like tea, silk, the arched

doorway, suspension bridges). China also must study the best of the West, especially in science, and catch up with the West's progress in electricity.

After reaching progress, what then must China do? Sun says, "Rescue the weak, lift up the fallen," for this is China's divine obligation. Only then will we be truly "governing the state and pacifying the world."

The Principle of Democracy

In Lecture One, Sun talks of the meaning and history of democracy. He defines People's Sovereignty as the political power of the people, and "political power" refers to the government, "a thing of the people and by the people; it is control of the affairs of all the people. The power of control is political sovereignty, and where the people control the government, we speak of the 'people's sovereignty.'" Human power is used to protect and sustain the human race. Tracing the origins of democracy to Greece and Rome, he divides the human struggle for survival into four ages: 1) brute force (fighting the beasts), 2) theocracy (struggle with Nature), 3) autocracy (political leaders and warriors wresting power from religious rulers, war between states and races), and 4) democracy (people versus monarchies and kings, good versus evil, right versus might). For China, democracy is more suitable than autocracy. China has long ago already considered democracy. Confucius and Mencius in the past spoke for the people's rights. "Confucius said, 'When the Great Doctrine prevails, all under heaven will work for the common good.' He was pleading for a free and fraternal world in which the people would rule [...] Mencius said, 'Most precious are the people; next come the land and grain; and last, the princes.' Again: 'Heaven sees as the people see, Heaven hears as the people hear.'"

In Lecture Two, Sun discusses democracy and liberty. Western scholars have always associated democracy with liberty, and Europe and the United States have fought for liberty. This is because of the long history of the extremes of autocracy they have suffered. In contrast, in China after the destruction of the feudal system, autocracy hardly affected the people because the emperors were just concerned with protecting their own throne and cared little for the lives of the people. This led to the weak political consciousness of the people and a weak state, easily prone to the domination of foreign countries. Foreigners criticize the Chinese as having no idea of liberty and as being disunited like a "sheet of loose sand," which to Sun is a contradiction because what is referred to in the phrase is individual liberty extending to all phases of life. If Europeans rebelled and fought for liberty because they have too little of it, we Chinese because of too much liberty without unity must break down individual liberty and become pressed together like a rock. For Sun, "liberty develops as the power of the people develops." The French Revolution's "liberty, equality and fraternity are based upon people's sovereignty or that the people's sovereignty develops out of liberty, equality, and fraternity." At the end of this lecture, Sun makes a correspondence of liberty, equality and fraternity to the Three Principles of the People. Nationalism corresponds to liberty because the people's nationalism means the struggle for liberty for our nation. People's sovereignty corresponds to equality because it aims at destroying autocracy to make all men equal. People's livelihood corresponds to fraternity because livelihood plans for the happiness of the populace, making them compatriots.

In Lecture Three, Sun discusses equality which corresponds to the second principle, Min-ch'uan, the People's Sovereignty. Europe and America spoke of liberty and equality as bestowed by Nature upon man, but if we look at Nature, no two things are on the same level except water. Nature originally did not make man equal. It is only when autocracy developed

that revolutions arose to destroy man-made inequalities. After the fall of the monarchies, people held on to the belief that equality and liberty are inherent and worked to make all men equal. For Sun this is false equality, for each man has his own natural endowments of intelligence and ability and each one works differently. The only equality that we can create is political equality and thus the aim of the revolution is for every man to have equal political standing. The vocation in the past was inherited and the class system existed in all nations. But since the breakdown of the feudal system in China, professional barriers were entirely destroyed except the emperor's rank. Many commoners have become ministers. China's weakness today is not the lack of liberty and equality, which was the situation of America and France for them to revolt. So, the revolution must be fought for democracy for without democracy, liberty and equality would be empty; only where democracy flourishes can equality and liberty permanently survive. Sun then suggests dividing the people according to their natural endowments into three kinds: 1) those who know and perceive beforehand (discoverers), 2) those who know and perceive afterward (promoters), and 3) those who do not know and perceive (practical men). The three should cooperate and use each other for human civilization to advance. In spite of the differences, the human heart continues to hope that all men be equal. This highest of moral ideals can be achieved by a philosophy of unselfishness propagated by religions of love and philanthropic enterprises. But religion and philanthropy are not enough to affect this ideal. We need a revolution where the three types are harmonized and each one makes service his aim. "In this way, although men now may vary in natural intelligence and ability, yet as moral ideals and the spirit of service prevail, they will certainly become more and more equal. This is the essence of equality."

In Lecture Four, Sun takes up the progress of democracy in the West, in America, France, Germany and Switzerland, together with the people's rights they have advanced (right to vote that includes women, right of initiative, right of referendum and right to recall), leading to representative governments. He makes a point that it is erroneous for China to follow America for China is already a united nation while America is divided into states. The democracy that the Koumintang is advocating in the *Three Principles* is different from Western democracy; it is to remake China into a nation under complete popular rule.

In Lecture Five, Sun makes the observation that the West has not progressed as much in political philosophy as in the physical sciences, and the reason for this is that Western nations have not solved the problem of administering democracy. Therefore, in matters of controlling physical objects and forces, we should learn from the West, but in matters of controlling human beings, we should not learn from them but develop our own new method. He cites an American scholar who says people in democratic states dread an all-powerful government which they cannot control and at the same time desire an all-powerful government which will work for the welfare of the people. The trend seems to be that in nations where democracy is strong, the governments are powerless, while in nations where democracy is weak, the governments are strong. A Swiss scholar who saw this trend has proposed a remedy to the problem: namely, people should change their attitude towards government. What has been the Chinese people's attitude towards government in its long history? The ancients lauded the governments of Yao, Shun, Yu, and Tang for they sought the welfare of the people, but now that the people have absorbed democratic ideas from the West they no longer are satisfied with these ancient emperors because they were all autocratic. Sun agrees with the Swiss scholar that people's attitude towards government must be changed.

The change in attitude is based on the distinction between sovereignty or right (*Ch'uan*) and ability or power (*Nen*). Sun picks up again his division of society according to intelligence and ability: 1) those who see and perceive first, those with vision and foresight, the creators; 2) those who see and perceive later, the promoters; and 3) those who do not see nor perceive but simply act, the operators. Like the construction of a modern building, you have the engineer, the foreman, and the workers. In the business of the world, we need all three, the initiators, promoters and operators. In applying democracy and reforming the government, we should give a part to every man. Political democracy is not given to us by nature but created by human effort. "We must create democracy and then give it to the people, not want to give it until the people fight for it." Sovereignty, on the other hand, means the control of government by the people. In contrast to the ancient period where political sovereignty resides in the hands of the emperor, now with democracy, it resides in the hands of the people. Putting democracy into practice in China means having the people of China be the kings (the owner of a corporation or of a vehicle) and letting and trusting people with different abilities to administer the government for them (managers run the company or the driver drives the car). The hostility of Western people towards their government is due to the failure to separate sovereignty from ability.

In Lecture Six, Sun follows up the mechanics of the previous lecture, the political machinery of a democratic government based on the distinction between sovereignty and ability. From this distinction, the government as a "thing of and by all the people and control of the affairs of all the people," must have the political power divided into two parts: 1) the political power of the people, the popular sovereignty, and 2) the government administrative organs. We must have a powerful government organ and at the same time a compact method of popular sovereignty, where the government is the machinery and the people the engineer. Sun mentions the newest methods in applying democracy or political sovereignty – suffrage, recall, law and referendum, and the five powers of government or the power to work on behalf of the people – executive, legislative, judicial, civil service exam and censoring. With administrative power and political power of the people, we have an all-powerful government seeking the welfare of the people.

Principle of Livelihood

In Lecture One, Sun defines *Min Sheng*, the People's livelihood, as "the existence of society, the welfare of the nation, the life of the masses." He discusses the social problem that is caused by the rapid progress of material civilization, the industrial revolution, where men who possess machinery take the wealth away from those who do not have machinery. Sun, however, disagrees with socialism as the solution to the social problem as even the socialists themselves are divided into two groups, the Utopian socialists and the scientific socialists. He criticizes Marx's economic theory of history, that history is determined by material forces, by class struggle. Agreeing with the American scholar-disciple of Marx, Maurice Williams, he corrects Marx by stressing that subsistence, that is livelihood, is the heart of the social problem. He summarizes the recent progress in the West as taking four forms: 1) social and industrial reform, 2) public ownership of transportation and communication, 3) direct taxation, and 4) socialized distribution. Class struggle is not the cause of social progress but a disease caused by the inability to subsist. Society progresses by making adjustments and harmonizing major economic interests, not by pitting them (capitalists and labourers) against each other. Marx with his theory of "surplus value," which is taken entirely out of the labourer's labour, gives the

credit entirely to the labour of the industrial worker but overlooks the labour of other useful social factors.

The rise of consumers' cooperatives, a practice of social distribution, has proven wrong the theory that industry depends solely upon capital in production. Industry has to depend on the livelihood of the people. "We must let the political, social, and economic movements of history gravitate about the problem of livelihood. We must recognize livelihood as the centre of social history. When we have made a thorough investigation of this central problem, then we can find a way to a solution of the social problem".

In Lecture Two, Sun presents the two methods by which the Principle of the People's Livelihood is to be carried out: equalization of land ownership and the regulation of capital. He reiterates the use of peaceful methods to solve the economic problem: social and economic reform, nationalization of transportation and communication, direct taxation and socialized distribution or cooperative societies. These are in opposition to Marx's revolutionary methods. We must base our methods upon facts in China and not upon abstruse theories. And the basic fact in China is general poverty; the inequalities between the rich and the poor are only differences within the poor class, differences in degree of poverty.

The first effect of the Western economic invasion of China has been upon land, resulting in land speculation and land squabbling. Sun proposes the equalization of land ownership, where the government buys back the land with two regulations: First, the government collects taxes according to the declared value of the land with the option that the government can buy back the land at the same price. Then, when land values have been fixed, all increases in land values revert back to the community.

As for the regulation of capital, China must not only regulate private capital by direct taxation as in the West but must also develop state capital and promote industry. In particular, Sun proposes 1) building means of communication, railroad and waterways; 2) opening up mines; 3) hastening manufacturing, promoting industries, giving employment to workers using state power and not leaving it to private individuals.

Sun ends the lecture by equating the *Three Principles of the People* with a "government of the people, by the people, and for the people," "that is, a state belongs to all the people, a government controlled by all the people, and rights and benefits for the enjoyment of the people. When the people share everything in the state, then will we truly reach the goal of *Min Sheng*, which is Confucius' hope of a 'great commonwealth.'"20

In Lecture Three, Sun discusses the food problem that is caused by lack of progress in agricultural science in China and foreign economic domination. To solve this problem, farmers need to own their farm (related to the land problem) and increase production, using the seven methods: 1) use of machinery, 2) use of fertilizers, 3) rotation of crops, 4) eradication of pests, 5) manufacturing, 6) transportation, and 7) prevention of natural disasters (by building dikes and deepening rivers beds, and reforestation.) These will not suffice to solve the problem unless there is equitable distribution of food, and this is impossible under a system of private capital which is only after profit. The aim of food production is not profit but the provision of sustenance for all the people. However, we cannot just overthrow capitalism immediately. Our first aim is to have abundant food supply, food being one of the three necessities of life (the other two are clothing and shelter). Sun adds a fourth necessity to bring about equitable

distribution – transportation. It is the responsibility of the state to promote these necessities but the people also have obligations to the state according to their status: the farmer to produce food, the industrial worker to manufacture tools, the business man to connect supply and demand, the scholar to devote intelligence and ability. Sun ends this lecture by proposing also the establishment of public granaries for saving grain and distributing this to the poor in times of need.

In Lecture Four, Sun tackles the clothing problem. Next to food, clothing is a basic human necessity, human because only humans wear clothing. Human civilization has developed through the three stages of necessity, comfort and luxury. The problem of clothing falls under the stage of necessity. There are four materials for clothing: silk, wool, cotton and hemp. Although China discovered silk, it took the West and Japan to improve the industry. Now China exports raw silk in exchange for cotton. So, we must improve silk production first for local demand and the surplus for export. China also discovered making cloth from hemp but never progressed. So, China must learn how to make fine linen from hemp by using machinery. Our cotton and wool making are also overtaken by foreigners. So we must employ state power to develop our silk, hemp, cotton and wool industries by establishing clothing factories on a large scale and protect these native industries by imposing tariffs on foreign goods and abolishing all unequal treaties. Factories should be able to make clothing available to all according to the temperature of the seasons and according to convenience, not hindering their work. But again, Sun insists that people must fulfil their obligations to the state and so to eliminate loafers, the government must force them to work and convert them to honourable labourers.

Conclusion

The fact that Sun put forward *The Three Principles of the People* as the platform of the Kuomintang Revolution tells us that social justice is willed and does not come naturally to a people. Social justice is something to be strived for; it is the task of nation building. It is the task of nation building that entails the cooperation of the state and the people. This joint effort necessitates solidarity that is fuelled by love of country, a nationalism that is open and respectful of other nations and built upon a common morality or moral ethos.

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Semester V

Luigi Pirandello- *Six Characters in Search of an Author*

Reality and Illusion in Pirandello's Play

It can never be disbelieved that the opening of *Six Characters in Search of an Author* is exceptionally mystifying. The proof is simply the critics' and audience's reactions against the first premiers of the play when the audience got shocked from the six characters' interrupting a rehearsal of one of Pirandello's play. The spectators seem confusingly unaware whether the play started or there is something wrong happening on the stage. Relating this bewilderment to reality and illusion, it would be said that the curtains were actually raised with a real scene while the audience expects illusory one. The six characters break into a play's rehearsal and the scene seems real for the watchers, but in reality, it was the Pirandello's illusory opening of his philosophical play.

In reading *Six Characters in Search of an Author*, it would be noted that the play mainly generates the six characters' drama through the conflicts between the characters, the actors, the director and the missed author on a company's stage. One of the play's main concerns is the references to reality and illusion or life and art in the sense that art almost seems detached from reality. According to Pirandello, the absorption of reality and illusion is a key topic in his play, Pirandello wants the spectators to experience the reality of the scenes, so that the scenes leave a well-built influence on them. As Daniel K. Lakhdhir states that, Pirandello presents a meta-theatre to investigate the philosophical dialectic between performance and reality. The twentieth century Italian dramatist destructs the proverbial fourth wall between those on stage and the audience in an attempt to create a more authentic form than that of the conventional theatre. This concept of meta theatricality pertains to Pirandello's play, which largely aims at presenting a play within a play where the audience watches seemingly realistic actions and engages with the characters in their roles. In his avant-garde play, *Six Characters in Search of an Author*, Pirandello lets the audience watch a generalization of a dramatic form elsewhere from the theatrical elements, or an allegory of the theatre. In line with this, critic M. Halperen declares that the play starts with a bare stage in order to mystify the spectators between the real actions

and the inventive illusion. The playwright in this process confronts the audience's ability to distinguish reality both in and outside the theatre.

Even though the characters insist on their being realistic during the play's actions, the audience is, actually, aware of the fact that they are mere actors, acting as if they were real. Furthermore, K. J. Cummings argues that the six characters maintain their reality in spite of the search for an author who would make them products of his imagination. This critic sees that the characters can perceive their roles more than the actors who have never experienced what they perform in reality. The process of completing any story is a matter of script the actors read, understand then rehearse. In contrast, the characters search for the author who would complete their tragedies and also stage their real experience.

By going beyond the play's actions, before the characters' interruption of the rehearsal occurs, spectators feel that everything was usual and the ones who come for watching one of Pirandello's plays faced an empty and dark stage, awaiting the new play to run. What is unusual is that the characters bring the text not the author since they believe if the text, which will be acted by them, is their real drama, the performance would be better than that out of the author's fantasy.

The Father. No, for Heaven's sake, what are you saying? We bring you a drama, sir.

The Step-Daughter. We may be your fortune.

The Manager. Will you oblige me by going away? We haven't time to waste with mad people. (Act one)

At the beginning of the play when Father disputes the manager, he points that there is no need for a text, simply because the drama lies in the characters' real life. As noticed in the previous lines, Father claims that the characters bring the director a drama to be staged; it is the realistic drama they experienced in real life. In the world of drama, no real characters can be performers of their own stories, that is why the director considers father's speech as nonsense and a mere waste of time with a group of wild people. Father's speech ostensibly relates to reality in his response that life is full of infinite absurdities, which do not even need to appear plausible since they are true. In this early time of the play, the manager gets the impression that the characters are mad as it is no longer standard to let real characters perform their own real dramas or to search for an author to complete their life stories. In fact, this is the distinction between life and art in which life is reality and art is a plain illusion, or in like manner, reality follows illusion as a substantial deal. In this situation, Pirandello hints at the distinction between life and art in the portrayal of the six characters who express an obsession

and persistence to stage their dramas. Heims (2012) interprets the characters' persistence on staging their stories as they have been given existence by having been conceived. The real existence of the characters entail portraying their life stories in a performed form, which would make it more definable. However, they are still prevented from realizing that existence when the author has not completed their life stories. Neil Heims adds that the characters attempt to realize themselves through a staging of a fragmentary story of which they are part, thereby, affirming the superiority of their reality over that of the actors.

In defending his view against the manager, Father confirms that the six characters have dramas like the dramas the actors used to perform on stages. The characters' drama is realistic and the actors' drama is artistic.

The Father [hurt]. I am sorry you laugh, because we carry in us a drama, as you can guess from this woman here veiled in black.

The Father [determined, coming forward]. I marvel at your incredulity, gentlemen. Are you not accustomed to see the characters created by an author spring to life in yourselves and face each other? Just because there is no "book" [Pointing to the PROMPTER'S box.] which contains us, you refuse to believe . . . (Act 1)

Illusion integrates with reality in this case as drama is only an illusion to a real life story, but it might not necessarily be identical. According to Father, reality is the characters' drama and illusion is what is expected from the author in the completion of their stories. The reason why the characters seek illusion is that reality has been painfully tragic for them, wherein they have found no identity. To interpret the characters' choice of being part of a literary work of art, Keith Sagar, a critic, implies that the characters in the play wish to be characterized in a play with a fixed role and identity, declining their freedom and real identity to escape from any sort of sufferance in life. Father continues his argument with the manager, indicating that the characters in art are more alive than those who breathe and wear clothes. They are less real, but rather truer. He believes that one is born in many forms such as a tree, water, stone or even a character in a play. Therefore, the characters need an author to identify their form or, more accurately, to clarify their lost identities.

The Manager: [interpreting the rising anger of the COMPANY]. Nevertheless, I would beg you to believe, my dear sir, that the profession of the comedian is a noble one. If today, as things go, the playwrights give us stupid comedies to play and puppets to represent instead of men, remember we are proud to have given

life to immortal works here on these very boards! [The ACTORS, satisfied, applaud their MANAGER.]

The Father: [interrupting furiously]. Exactly, perfectly, to living beings more alive than those who breathe and wear clothes: beings less real perhaps, but truer! I agree with you entirely. [The ACTORS look at one another in amazement.]

Insisting on the idea of staging the characters' real drama, Father demonstrates in the first act that what the characters want from the manager is to complete their stories, so they live for a while in him and for eternity in life. He means that the characters come to the company to live as characters out of the author's fantasy for a while and for eternity in the literary text itself. Before the characters ask the manager for an eternal life in art, the manager talks proudly about the illusive characters who live for eternity, just because he gives life to the immortal works in which they appear by staging them over time.

Unlike, the real characters become non-existent once they die, while the illusory characters in dramas live for eternity. As Father says, the characters come for the company to be work of art not real characters, for they have objections about their reality. The characters find that living in illusion would make them a creation of the author and thus their lives would be easier and less miserable. They think he who was born a character can laugh even at death. In this respect, Heims indicates that the characters seek to be unchanging by being subject to the director's interpretation. He argues that identity is unstable for real persons, for they are neither the persons they were yesterday nor the ones they will be tomorrow. As for the characters, they want to overcome any change in being players of stable roles in a script.

Additionally, what seems more realistic about the six characters is that they start generating their dramas in an improvised speech in front of the actors who become the audience. The actors laugh at once, get shocked and even feel pity with what they watch from the characters. The drama performed on the stage is a realistic one, borne in the characters' minds who come to recount it to the managers and the actors. For example, in her story, the step-daughter indicates when she was young; she used to see the father, waiting outside the school. He used to come there to see how she was growing. The father replies, describing how awful his life was when abandoned by the mother. The house was suddenly empty and he was like a dazed fly left in empty rooms. In this time, the father had followed the step-daughter on the street and smiled at her face, while she did not really know who he might be. The son describes the situation as literature. Truly, it is in a literary work of art to see the father and the step-daughter on the stage

together at the end, presenting the situation as if it was an illusion. The story itself is realistic for them, but it would not be seen except in illusory written texts.

At the beginning of the second act, the characters appear on the stage meanwhile the manager orders a rehearsal by the actors. The actors in the first act look like the audience as if they were limited to watch and listen to the characters, arguing about their past. Rather, in this act, they appear preparing for acting the characters' dramas on the stage. The roles become clearer in the sense that the actors perform other's stories and the characters seem again realistic because what are transformed into a theatrical show are their life stories. Although they perceive that the story's holder is more realistic when staging his, yet they finally accept to let the actors play the roles. At this point in the play, the manager assures that the actors do not improvise, but transfer what they watch from the characters as if they rely on a book. In this case, it can be noted that the process of improvising logically occurs in reality when a real person speaks freely about a certain issue, while the transference of a text into a staged performance is the actors' job in which they are never allowed to improvise. In other words, reality is seen in the characters' improvising in the first act, whereas illusion is seen in the actors' relying on books in the rehearsals.

In the same act, there are two rehearsals performed by the actors before the characters on the stage. One of them is a scene, consisting of a silent exchange between Madame Pace and the Step-daughter. The scene is marked by a smile, which represents the reality outside the conventional theatre. It is the reality of the characters' drama that cannot be spoken loudly; for that reason, the two characters appear smiling. As for the actors, they can act the father's betrayal with Pace in front of the daughter, because they act others' story to entertain the audience, or because it is a part of a script written out of the playwright's imagination. In the case of the characters, in particular, the father and the step-daughter cannot see a real betrayal relating to them. The smile then seems a realistic illusion, and in this way, Pirandello breaks the convention of theatre by making a disparity between reality and illusion, and between art and life. Irene E. Gnarra, remarks to the two scenes, focusing on the repetition of the shows. The critic states that the father rejects to be judged on one act and that the step-daughter seeks revenge. The critic then elaborates that the scenes are intended to question the veracity of subjective interpretation of reality.

In the third act, reality and illusion as a theme is still an apparent subject. In a dialogue between the father and the manager, the father bristles at the word "illusion". He explicates that the characters have no life outside illusion and their illusion is realistic, depicted in the comedy of life. In this situation, the father

makes a distinction between the comedy performed on the stage and the comedy of life as the former is an unrealistic illusion coming from a piece of written text, whereas the latter is a realistic illusion coming from a real dramatic story. The father insists on the fact that the characters' stories are realistic and these stories are the humour of their life. According to the manager, he says that the father's tale of being abandoned by the original author is nonsense; in turn, the father replies that he does not know his author. For this reason, the characters want to live in illusion, so that they could put an end to their sufferance in reality. Father pretends that the reason why the manager thinks he philosophizes to the assumption that the manager would not realize what the characters really feel in reality.

Finally, the play ends with recurrent interruptions by the characters on certain details of the performance, which make the completion of the drama impossible. These interruptions are likely the indication of the incompleteness of the characters' identities. In the Merriam Webster Encyclopedia of Literature (1995), it is stated that the characters object to their re - enactment, claiming that it is a distortion of the truth when the actors step forward to portray the six characters' stories. Meanwhile, the tragedy of the family starts by the scene in which the drowning child in the fountain and the boy's suicide in the garden occur. The two words "pretence" and "reality" are said many times in the final scene.

Actually, the death of the two characters is realistic as the scene is not from those, which were discussed between the characters and the manager. However, by ending the play with the death of the child and the boy, everything becomes more sensually obvious that Pirandello's play is not an ordinary play, rather a play within a play. The play in which the six characters' dramas are depicted is an illusion presented in the form of reality, and on the other side the play in which the actors rehearse Pirandello's *Mixing It Up* is an illusion. In this way, it can be noticed that Pirandello mixes reality and illusion to create a new genre of writing drama that is the metatheatrical drama. Heims considers the final act as a violent and melodramatic ending to the twisted family drama and not the real climax of the play. The climax itself comes with the reiteration of theatrical confusion when the actors are hesitant either the boy is dead or only "make believe" of that. The problem is left unsettled for the audience. Nevertheless, an intelligent reader may recall that earlier when it was pointed out that a character cannot die, even if part of his role is to die.

The second matter in discussing Pirandello's play in the current study is the exploration of the characters' being nameless throughout the play's actions. In fact, this matter seems more crucial because the mother's name is mentioned at

the beginning of the play. However, the characters mostly keep referring to her as the mother. In relation to all of the characters' identities, in general, it can be discussed that Pirandello does not reveal the characters' real names as a way of indicating the incompleteness of the characters' identities. Pirandello links the names with the characters' existence in a way that without names, the characters lack a real existence. Consequently, the characters are short of the state of being self-defined in terms of the identity. In point of fact, the one who has no genuine identity cannot take part in society as self-identification is an essential need for the social integration. Ali Jamali Nesari, a critic, is concerned with the lack of identity in Luigi Pirandello's plays. The critic holds that self and identity are concepts, which are lost and unachievable in human beings who wear masks hiding identities. In accordance with what this study proposes, the characters in Pirandello's *Six Characters in Search of an Author* searches for a mask to prevent them from any social integration since they find themselves defined by their creator in a way that is never pleasant to them.

In Pirandello's play, the characters suffered from depression which motivates them, searching for an author who would complete their stories better than their original one. They have an inside conflict between their real personalities and their essential needs which make their identities more changeable in order to get these needs without caring about the way of achieving them. Another thing is that the characters have a sense of alienation experienced by them before coming to the company. This state is a main cause for the characters' escaping from their reality into a drama. The characters declared that their author left them undefined, that is why they are in search of another one to have their characteristics defined.

What can be noticed here is that the characters seek to leave their original author since they are unsatisfied with what he has written for them. They have lost hope and become desperate, then gradually lost faith in their original author. They neglect their real personalities to create new personal qualities by an author whose eventual role is to choose the characters' new features minimally like the feature of being dramatically characterized. The author here is expected to play the role of the creator of immortality. The evidence for the characters' state of despair and alienation as a main reason for looking up another author is as clear as the tragic tone of their stories, which strongly proves that the characters are escapist as a result of their feeling of misery in life. According to the characters, the search of a new author is meant to search for their real identities, or in the same way, there might be no need for clarifying the characters with real names as long as their identities are still unfulfilled.

The Search for Identity

In literature, identity has been taken for granted as a key topic in different literary works throughout history. Writers have occasionally presented the subject taking into account their cultures and times. In the case of Pirandello, particularly, in *Six Characters in Search of an Author*, identity appears as a more decisive concern since they both set up dramas, mimicking the absurdity of life or the existence of human being. To make things clearer, it can be stated that the search for identity requires a method as well as a process. In Pirandello's play, the characters think that the right method to search for their identity is to go to the theatre where they can meet a director who is the only one with a capability of creating characters of well-defined identities. The process for the characters is to be directed and given the time to let their stories dramatically performed by certain actors on a stage.

It can be supposed that the nature of any identity tends to be cultural, social, national, and religious or even a combination of all these aspects. It is normally shaped up by a combination of factors of nature. In case of the six characters, their identity is of great ambiguity. It would seem religious in the interpretation that the characters search for another author instead of their original creator. This simply means that they have never been complacent with their original creator who has left them undefined as they think. From the eyes of the absurdity, the fact that the characters can live eternally is a fault and a man is incomplete of a life that seems absurd. The characters have no faith that life is a mere short journey in which a man keeps struggling possibly and uselessly to reach a full personal identification, but with no result. A man is not a character and a character cannot live eternally since what is true is that life is insignificant and a man is little in comparison to the nature.

The nature of the characters' identities would be cultural or social if the characters search for an author because of the rejection of certain cultural aspects in their society such as the state of family before and after being assembled all together. In the play, the characters come together to the director as a family, but each one holds a different drama, which is the cause of what they have experienced since the mother's abandonment. The characters feel that if the author completes their life stories, life would be more pleasant because the completion would not be out of their free choice or out of their original author's characterization, and not affected by any social integration. Finally, the nature of the characters' identities cannot be national since there are no references in the play to politics or issues that touch their original nation. However, in all cases, whatever the nature of the characters' identities is, their loss of identity cannot be denied, that is why they search for an author.