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THE GAMES CHARACTERS PLAY
A BERNIAN APPROACH TO PIRANDELLO

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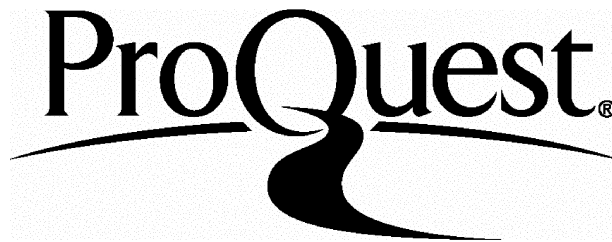
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Description of Thesis

This thesis is based on the perception that the psychological theories of the American psychiatrist Eric Berne match very closely Pirandello's own conclusions about the human psyche, the way it functions and the way human beings interact when relating to one another. The thesis draws on a wide range of Pirandello's work, but concentrates on the following plays: Il giuoco delle parti, Il berretto a sonagli, Sei personaggi in cerca d'autore, Ciascuno a suo modo, Come prima, meglio di prima, La signora Morli, una e due, Tutto per bene, Il piacere dell'onestà, La ragione degli altri, Trovarsi, Come tu mi vuoi, Così è (se vi pare), Enrico IV, Quando si è qualcuno, I Giganti della Montagna, and the novels: L'esclusa and Uno, nessuno e centomila.

The first chapter gives a brief account of Eric Berne's theory of Transactional Analysis.

The following chapters are devoted to the study of a variety of women characters, some total failures, others able to learn and to change the way they perceive themselves and, in consequence, the way they relate to the men in their lives. In considering these relationships, the focus is on the 'games' (in Bernian terms) these people play and this leads on to show how the structure and momentum of Pirandellian drama is based on the moves in these psychological games.

The other characters studied are the *raisonneurs*, because they clearly give the author's point of view while at the same time offering a solution to their dilemma. The problem of identity, all important in Pirandello and dealt with in Transactional Analysis in a way very similar to the one Pirandello suggests, is also examined.

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Preface

In an interview for the newspaper *L'Epoca*, on the 5th July 1922, Pirandello said the following:

"Ciò che predomina agli occhi di tutti è solo il lato negativo del mio pensiero: appaio come un diavolo distruttore che tolga la terra di sotto ai piedi della gente. E invece! Non consiglio forse dove i piedi si debban posare quando di sotto ai piedi tiro via la terra?"

One of the main purposes of this study is to discover what this advice is and to interpret it in modern psychological terms so as to clarify it and thus make it more readily available to readers and spectators of Pirandello's works, underlining, at the same time, the positive as well as the negative aspect of his assessment of the human condition in the works we shall study.

He tells us how from a very early age he was most concerned about communicating in a satisfactory way with others. In another interview towards the end of his life, he spoke these words:

"Ricordo che da bambino avevo piena fiducia che avrei potuto farmi intendere da chiunque. Un'ingenuità, che naturalmente mi costò amarissime delusioni. Ma di qui, trassi lo stimolo ad affinare le mie facoltà espressive, e anche il bisogno di studiare gli altri per rendermi conto di coloro con cui avrei avuto da fare: fermo sempre nella fede incrollabile di poter comunicare quando che sia tutto a tutti. E per questo posso dire d'aver lavorato da allora."

(*L'Illustrazione Italiana*, 23 giugno 1935)

We can affirm that through his writings Pirandello succeeded in his effort to communicate with us and we shall see by what means he

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achieves this goal so completely. We shall also study "gli altri" mentioned above, by means of his portrayal of them and the way they communicate and relate to one another.

In the same interview, Pirandello gives us a very moving confirmation of his life need to communicate with others and of his deep appreciation when he succeeds in doing so, when he says:

"In certi luoghi, penso al mio ultimo soggiorno in Argentina, l'intesa era così affettuosa e commossa, così umana ch'io potei donarla in premio a quel bambino ingenuo e fiducioso che ancora mi viveva dentro aspettandola, e così finalmente l'ho appagato".

(L'Illustrazione Italiana, 23 giugno 1935)

When we come to use Berne's terms and ideas we shall see how true and accurate is Pirandello's perception of himself as portrayed here.

In many ways Pirandello had the kind of acute and methodical perception of others and their behaviour patterns possessed by an exceptionally well-endowed psychotherapist. He also had the necessary honesty, intelligence and imagination required of such a person. My intention is to use all this data, interpreting it according to Eric Berne's method, to throw more light on how Pirandello views human relationships and show how this perception is at the basis of the greatness of his works and especially of his theatre.

With the help of Transactional Analysis I also hope to show how the success of Pirandello's characters, whether from plays, short stories or novels, is due to the remarkable accuracy of his psychological observation.

Many scholars have attempted to explain the man Pirandello, as well as his works, by using a Freudian approach. Psychoanalysis does throw light on the author's personality, his life and his writings. One would like to know how much, if at all, Pirandello had learnt about Freud's ideas directly from the latter's writings. The

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late addition of the Professor's name, to those of Nietzsche and Bergson, all said to be chosen by Dora Barmis for her *Bazar della Sapienza* because of their difficult pronunciation, (Suo Marito, TR I: 1085) does not necessarily make a 'Freudian' of Pirandello, any more than his three references to C. W. Leadbeater and his book The Astral Plane, which Pirandello possessed in the French translation, Le Plan Astral and quotes in Il fu Mattia Pascal (TR I: 435, 439, 461, 489), turn him into a theosophist.

It is doubtless fascinating to discover how close to Freud Pirandello can be at times in his portrayal of human psychology and perceive in his works manifestations of the Oedipus complex, repression, unconscious actions, transference, the death wish, etc..., as well as a certain sense of humour based on caricature. But cannot the same be said of other great writers? Do we not detect in Ibsen for instance, much that is Freudian *ante litteram*? And the fact that Freud himself wrote a remarkable psychoanalytical account of the character of Rebekka West of Rosmersholm, (S. Freud, SE, vol. XIV, pp. 324-331) treating her as a real person whose unconscious and hidden identity can be analysed, would confirm this and justify all that has been done, using the same method, with Pirandellian characters. It has been said that with Pirandello it could be a case of "collaborazione a distanza". (Renato Barilli, Pirandello. Una rivoluzione culturale, p.9) and I would tend to agree with this.

I too treat the characters that I study as if they were real people, using all the data provided by the author, descriptions of persons, clothes, surroundings, their actions and gestures and above all what they say, how and when they say it, in order to understand how they function, why they do what they do and especially why they relate to others in the way they do. Although it is still based on psychology, my approach is different from a Freudian one in as much as it relies solely on an interpretation of observable phenomena. We shall stand together with the author and his *raisonneurs* and look at the others, commenting on what is happening in the here and now,

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explaining the structure of present behaviour and, by the same token, the dynamics of the drama we are watching. I want to insist on the fact that when analysing the game-playing of characters like Silia (Il giuoco delle parti) or the Stepdaughter (Sei personaggi in cerca d'autore), or again Enrico (Enrico IV). I do not set out to deny the existence of their narcissistic neuroses or of their Oedipal complexes which Berne would look on as being part of their *protocol*, as he called the early experiences (the first six years of life) on which the script is based, but, like all Bernian analysts, choose to dwell on the *palimpsest*, or revised version of the script (which occurs between the ages of 6 and 12 years), in order to understand the characters I propose to study.

As stated, I want to make Pirandello's message, the lesson in living which he addresses to us, clearer as well as more readily available, showing at the same time, how this approach exposes the dramatic structure of each work in all its subtlety. In my opinion Eric Berne's method is uniquely suitable for this purpose.

Pirandello's appeal for me has always been twofold: first there was the unique quality of his theatre as human drama, powerfully and imaginatively represented with outstanding perceptiveness, secondly there was the underlying message which the author was consistently trying to convey to his audience. This message centered on the fact that human beings experience great difficulty in relating successfully to one another, especially when the relationship is of a sexual nature. Men and women have a deep need to enter into such relationships but they do not seem to be equipped to do it well, that is to do it in a way that will bring them fulfilment and happiness. Pirandello sets out to look closely at what happens and to analyse it, and then he suggests a remedy that aims at improving the quality of life of the individual by giving him a better understanding of himself and others as well as of the nature of interpersonal relations. His purpose is to educate us in a way that will enable us to have more control over situations that require our involvement with others. This message, so often

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reiterated, impressed me by the fundamental importance of its nature, but I was also disappointed by what I thought was a lack of clarity and explicitness which would enable one to follow it effectively in practice.

A few years ago, it struck me that when I applied Eric Berne's psychoanalytical model to Pirandello's works, everything became clear, and at the same time acquired new depth of meaning as well as greater validity in the practical advice it offered. It was obvious that both men shared the same view of the human personality and that both described the mechanism of human functioning in the same way.

The work of Pirandello's which for me was the first pointer to the similarity with Eric Berne's analysis of the human personality was his short story entitled La Carriola. (NA II: 714) It matches perfectly Berne's story of the early case which set him on the path to the discovery of his theory of ego states, as "phenomena based on actual realities". Here is what Berne says:

"Mr. Segundo, who first stimulated the evolution of structural analysis, told the following story:

An eight-year-old boy, vacationing at a ranch in his cowboy suit, helped the hired man unsaddle a horse. When they were finished, the hired man said: 'Thanks, cowpoke!', to which his assistant answered: 'I'm not really a cowpoke, I'm just a little boy.'

The patient then remarked: 'That's just the way I feel. I'm not really a lawyer, I'm just a little boy.' Mr. Segundo was a successful court-room lawyer of high repute, who raised his family decently, did useful community work, and was popular socially. But in treatment he often did have the attitude of a little boy. Sometimes during the hour he would ask: 'Are you talking to the lawyer or to the little boy?' When he was away from his office or court-room, the little boy was very apt to take over. He would retire to a cabin in the mountains away from his family, where he kept a supply of whiskey, morphine, lewd pictures and guns. There he would indulge in child-like

fantasies he had had as a little boy..."

E. Berne, Transactional Analysis in Psychotherapy, p.33.

La Carriola is a short story told us by the main character; here is how he introduces himself:

"Sono affidati a me la vita, l'onore, la libertà, gli averi di gente innumerevole che m'assedia dalla mattina alla sera per avere la mia opera, il mio consiglio, la mia assistenza; d'altri doveri altissimi sono gravato, pubblici e privati: ho moglie e figli, che spesso non sanno essere come dovrebbero, e che perciò hanno bisogno d'esser tenuti a freno di continuo dalla mia autorità severa, dall'esempio costante della mia obbedienza inflessibile e inappuntabile a tutti i miei obblighi, uno più serio dell'altro, di marito, di padre, di cittadino, di professore di diritto, d'avvocato." (NA II: 714)

He then goes on to describe a certain experience he had while on a train journey returning home after a busy day's work:

"Non pensavo a ciò che vedevo e non pensai più a nulla: restai, per un tempo incalcolabile, come in una sospensione vaga e strana, ma pur chiara e placida. Ariosà. Lo spirito mi s'era quasi alienato dai sensi, in una lontananza infinita, ove avvertiva appena, chi sa come, con una delizia che non gli pareva sua, il brulichio d'una vita diversa, non sua, ma che avrebbe potuto esser sua, non qua, non ora, ma là, in quell'infinita lontananza; d'una vita remota, che forse era stata sua, non sapeva come né quando; di cui gli alitava il ricordo indistinto non d'atti non d'aspetti, ma quasi di desiderii prima svaniti che sorti; con una pena di non essere, angosciata, vana e pur dura, quella stessa dei fiori, forse, che non han potuto sbocciare; il brulichio, insomma, di una vita che era da vivere, da lontano lontano, donde accennava con palpiti e guizzi di luce; e non era nata; nella quale esso, lo spirito, allora sí, ah, tutto intero e

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pieno si sarebbe ritrovato; anche per soffrire, non per godere soltanto, ma di sofferenze veramente sue."

(NA II: 715-16)

Just like Berne's patient, Pirandello's lawyer becomes aware of a need to escape from the heavy schedule of work and responsibilities he constantly imposes on himself. As he is sitting in the train day-dreaming, he suddenly visualises a possible dimension to life which is totally missing in his, as if there was out there, 'una vita che era da vivere', an area of life he has never allowed himself to enter and to explore but which is nonetheless very real.

Up to this point he has behaved either as a very compliant child who never fails to obey a strict and authoritarian parent, while always available to him, there has been this very intelligent, well-informed and dispassionate grown-up. He never changes this pattern, not even with his wife and young children.

What is seriously wrong with this man's personality is the total absence of a fun-loving, child-like part that would be unhampered by the controlling and highly critical built-in parent figure which seems to be always present. That child would then be the channel through which pleasure or pain, spontaneity and creativity, would be introduced into his life, giving it a reality and intensity it had never possessed, thus enabling the individual to feel truly alive.

As the story teller, his journey over, stands in front of his own front door, he reaches the painful conclusion that he has never truly lived:

"...fu nella scala della mia casa; fu sul pianerottolo innanzi alla mia porta.

Io vidi a un tratto, innanzi a quella porta scura, color di bronzo, con la targa ovale, d'ottone, su cui è inciso il mio nome, preceduto dai miei titoli e seguito da' miei attribuiti scientifici professionali, vidi a un tratto, come da fuori, me stesso e la mia vita. ma per non riconoscermi e per non

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riconoscerla come mia.

Spaventosamente d'un tratto mi s'impose la certezza, che l'uomo che stava davanti a quella porta, con la busta di cuojo sotto il braccio, l'uomo che abitava là in quella casa, non ero io, non ero stato mai io. Conobbi d'un tratto d'essere stato sempre assente da quella casa, dalla vita di quell'uomo, non solo, ma veramente e propriamente da ogni vita. Io non avevo mai vissuto; non ero mai stato nella vita; in una vita, intendo, che potessi riconoscer mia, da me voluta e sentita come mia."

(NA II: 716)

The question he sets himself is how can he ever discover another kind of life, "una vita diversa, una mia vera vita?" How to rebel, how to make up for such deprivation? Finally he tells us in detail how he achieves this with the help of his old dog:

"Non le faccio male; non le faccio nulla. Appena posso, appena qualche cliente mi lascia libero un momento, mi alzo cauto, pian piano, dal mio seggiolone, perché nessuno s'accorga che la mia sapienza temuta e ambita, la mia sapienza formidabile di professore di diritto e d'avvocato, la mia austera dignità di marito, di padre, si siano per poco staccate dal trono di questo seggiolone; e in punta di piedi mi reco all'uscio a spiare nel corridojo, se qualcuno non sopravvenga, chiudo l'uscio a chiave, per un momentino solo; gli occhi mi sfavillano di gioja, le mani mi ballano dalla voluttà che sto per concedermi, d'esser pazzo, d'esser pazzo per un attimo solo, d'uscire per un attimo solo dalla prigione di questa forma morta, di distruggere, d'annientare per un attimo solo, beffardamente, questa sapienza, questa dignità che mi soffoca e mi schiaccia; corro a lei, alla cagnetta che dorme sul tappeto; piano, con garbo, le prendo le due zampine di dietro e *le faccio fare la carriola*, le faccio muovere cioè otto o dieci passi, non più, con le sole zampette davanti, reggendola per quelle di dietro.

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Questo è tutto. Non faccio altro. Corro subito a riaprire l'uscio adagio adagio, senza il minimo cricchio, e mi rimetto in trono, sul seggiolone, pronto a ricevere un nuovo cliente, con l'austera dignità di prima, carico come un cannone di tutta la mia sapienza formidabile."

(NA II: 720)

In the case of Pirandello's lawyer, the escape into the Free Child ego state, as Berne will call it, is minimal. All he allows himself to do is to steal a few moments in the day to play with his dog. Even so, a great amount of feeling is generated each time and this is obviously a very therapeutic exercise for the poor man. Mr. Segundo's recipe for liberating the child part of his personality is perhaps more exciting, but in the end, neither of these men succeed in integrating it into their lives.

There is no doubt that both Pirandello and Berne are seeing their respective lawyers with the same kind of eyes, the phenomena they describe are the same and their view of the human personality are identical.

If we go back to the last paragraph of the above quotation we can see clearly how, after the secret demonstration given by the fun-loving part of his personality, the character reverts to being, on the one hand, the obedient 'little boy' who runs to reopen the door, and on the other, the severe and knowledgeable 'grown-up' who takes once more his important position in society, ready to offer facts and advice to other people.

Similar divisions are shown to exist in Mr. Segundo's personality as Berne indicates in the following passage:

" Specifically, there were three different aspects apparent in his handling of money. The Child was penurious to the penny and had miserly ways of ensuring pennywise prosperity; in spite of the risk for a man in his position, in this state he would gleefully steal chewing gum and other small items out of

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drugstores, just as he had done as a child. The Adult handled large sums with a banker's shrewdness, foresight, and success and was willing to spend money to make money. But another side of him had fantasies of giving it all away for the good of the community. He came of pious, philanthropic people, and he actually did donate large sums to charity with the same sentimental benevolence as his father. As the philanthropic glow wore off, the Child would take over with vindictive resentfulness toward his beneficiaries, followed by the Adult who would wonder why on earth he wanted to risk his solvency for such sentimental reasons." (E. Berne, Op. cit. pp. 33-34)

The terminology used by Eric Berne will be clarified in the next chapter, in the introduction to Transactional Analysis, but even at this stage, the striking similarity between the ways both authors view their respective lawyers cannot fail to impress.

This problem of the multi-faceted personality links my approach particularly well to both the already mentioned psychoanalytical approach and to much of the literary criticism of Pirandello's works. And as we proceed it will become apparent that there are several other links between various literary approaches and the Bernian one. I shall mention a few such links at this stage and, in the next chapter, compare my own approach to the play Sei personaggi in cerca d'autore with that of other commentators.

The shattered self and its problems, especially of relating to others and of communicating with them, the schizoid feeling of being labelled, of being cast by others into roles of which we might be totally unaware, leads us to another central theme in Pirandellian criticism that of "il teatro nel teatro". We assume roles for ourselves, assign and distribute roles to others and they do the same to us. How, in the absence of any certainty, can we ever relate to others in this chaotic situation or even discover who we are? This basic existential problem is shared by all Pirandello's characters and is in consequence one that many critics have examined. I believe that TA can provide some very interesting answers to it.

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All critics consider at length, and rightly so, the characters called *raisonneurs*, I will do the same and hope to demonstrate how they function and why, in an effort to resist the, for Pirandello, inevitable schizoid experience of living, they act differently from other people.

I shall look in depth at the way Pirandello sees women. The topic of his so-called "anti-femminismo" is often touched upon by critics.

The structure and dramatic quality of the plays is another important subject of study; with the help of TA techniques we shall be able to see what creates dramatic tension and how the dramatic development of a play, and therefore its structure, are achieved. On a practical level it will also become obvious how an understanding of ego states and of the moves in game playing could be most useful to an actor in creating his part.

Pirandello's philosophy and sense of humour are staple topics of discussion for critics. TA provides useful insights in both cases. Pirandello's so-called pessimism is no longer viewed as so totally negative and destructive, since TA brings out the more positive side of his message.

Chapter I

Introduction to Transactional Analysis (TA)

It is not my purpose here to give a detailed, complete view of TA, but to present the reader with the basic information relevant to our study of the works of Pirandello the dramatist.

During the late fifties and early sixties Eric Berne, an American psychiatrist and psychoanalyst of Canadian origin, elaborated the theory and techniques of a new form of psychotherapy which he called Transactional Analysis. Trained as a Freudian analyst, he started looking at people and their problems in a new way. By combining his intuitive knowledge of the people he observed, together with the information which his considerable experience as a doctor and a psychiatrist had given him, Berne was able to give certain Freudian concepts a new meaning and a new reality.

One of Berne's goals was to make psychotherapy available to the many, rather than to the privileged few, hence his use of a "simple" non-technical language, which even a child could understand; he also advocated group therapy for the same reason, since it was cheaper than the traditional form of psychotherapy and had the added advantage of coming closer to a real-life situation, where a group of people could interact. Eric Berne's philosophy was based on the existential idea that man's goal in life is to live as effectively and as happily as possible in the world with others.

Freud's way of dividing the human psyche into three parts, the id, the ego and the superego, represents an intellectual effort at categorising certain phenomena. Berne started again from direct observation. He watched the same person change his or her facial expression, tone of voice, vocabulary, gestures and body posture, all in the short space of time of one interview, so that one moment that person might be like his or her mother or father or some other parental figure and the next the child of six or seven that he or

she had once been and just as suddenly these people might be replaced by a rational, logical adult capable of relating to the therapist in a straight and responsible manner. After many such observations of the people who came to him for treatment, Berne reached the conclusion that the human psyche can be divided into three main psychic organs, the manifestation of which he called ego states: the Parent ego state (exteropsyché), the Adult ego state (neopsyché) and the Child ego state (archaeopsyché). He states clearly that "Parent, Adult and Child are not concepts, like Superego, Ego and Id, or Jungian constructs, but phenomenological realities."

(E. Berne, Transactional Analysis in Psychotherapy, p.24)

When capitalised, Parent, Adult and Child, refer to ego states; lower-case parent, adult and child refer to persons. In normal functioning we have the ability to let flow our psychic energy from one to another ego state spontaneously, or at will.

The Parent contains internalised recordings of parents' and parent figures' behaviour; the Adult is a reality-testing, computer-like ego state, while the Child is the ego state which contains the archaic forms of Parent, Adult, Child; in a second order structural diagram they are shown as P1, A1 and C1. The Adult in the Child (A1), because of its uncanny ability to intuit and figure things out often in the most imaginative fashion, is aptly named by Berne the Little Professor. He insists that the Child, which is the source of all our psychic energy, is not to be regarded as "childish" or "immature", which are Parental words, but as childlike, meaning like a child of a certain age, and the important factor here is the age, which may be anywhere between two and five years in ordinary circumstances. It is important for the individual to understand his Child, not only because it is going to be with him all his life, but also because it is the most valuable part of his personality.

Diagrams 1 and 2 are structural diagrams of the personality, 3 and 4 are functional. When using structural analysis we aim at representing the biological and historical components of ego states; as Berne says:

"Diagnosis of ego states is made by observing the visible and audible characteristics of a person's appearance or ego. The ego states are distinguishable on the basis of skeletal-muscular variables and by the content of verbal utterances (words and sounds). Certain gestures, postures, mannerisms, facial expressions, and intonations, as well as certain words, are typically associated with each one of the three ego states. In addition to what she sees in the person being observed, the observer can use her own emotional reactions and thoughts as information in the diagnosis; a parental reaction in the observer may indicate that a Child ego state is being observed, while feelings of inferiority or rebelliousness may mean that the ego state being watched is Parent, and so on .

The most complete diagnosis of an ego state includes three sources of information: 1) The behavior of the person being observed; 2) the emotional reaction of the observer; and 3) the opinion of the person being observed."

(C. Steiner, Scripts People Live, pp.33-4)

"Functional analysis describes how a person uses her ego states to relate to herself and to others."

(Stan Woollams, Michael Brown, TA, The Total Handbook of Transactional Analysis, p.10)

Figures 1 and 2 are structural diagrams (P1 A1 C1, represent the very young child, P2 A2 C2 or simply PAC, the individual as he or she gets older).

Figures 3 and 4 are functional diagrams.

Figures 1, 2, 3 and 4.

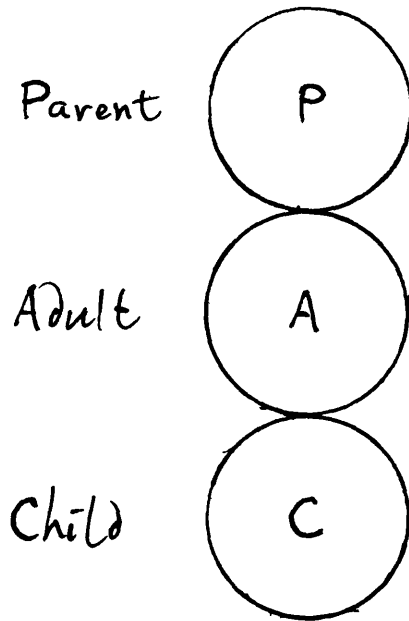


Fig. 1

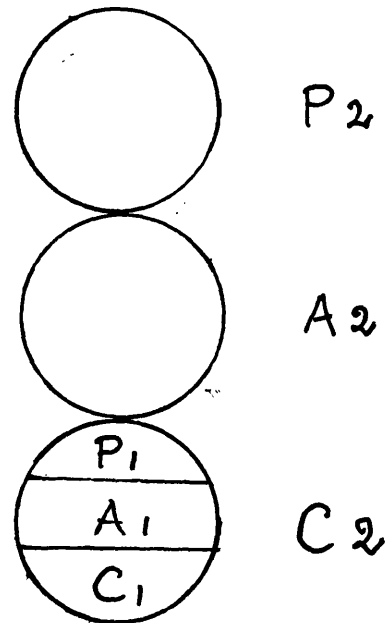


Fig. 2

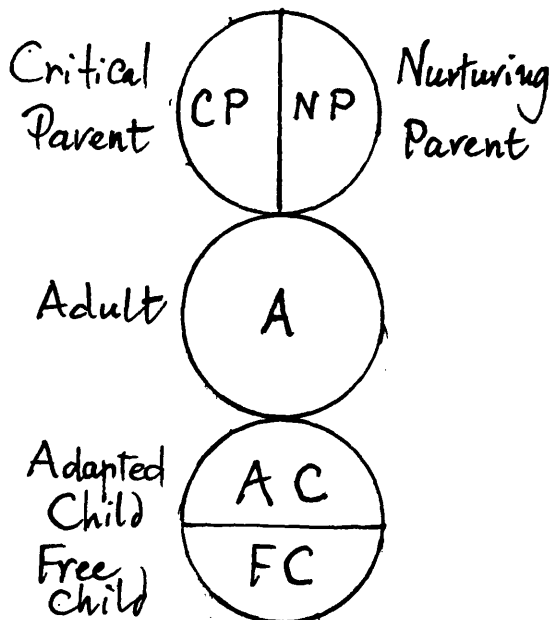


Fig. 3

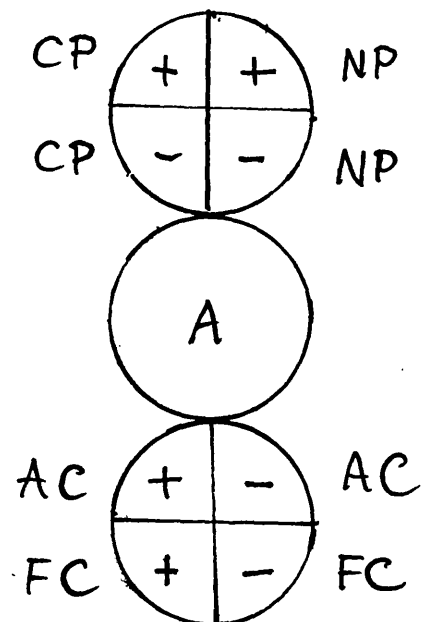


Fig. 4

Both the Parent and the Child ego states have a negative as well as a positive function. We all know the positive aspect of the Critical or Limiting Parent; in fact we owe our survival as children to it: "Don't cross the road without looking right and left", "Don't play with matches", "Don't ever eat pills or tablets if you find them lying around", are examples of basic life-saving messages from the Critical Parent. We also know how too many "Don'ts" can be crippling and even destructive. "Don'ts" are more often used than "Do's": "Don't be late" instead of "Always be on time", "Don't be stupid" instead of "Be bright" for instance.

The same is true of the Nurturing Parent. We all need nurturing as children as well as sometimes in later life. But it is obvious that an exaggerated form of nurturing can be stifling and even damaging.

In order to learn how to fit in happily and successfully in society, we need a well-developed Adapted Child, one that is willing and compliant. Again an exaggeration in this direction will be limiting to the development of the individual. In its rebellious mood the Adapted Child can prove itself to be either constructive or destructive, according to how it is used and why. Berne saw the Free Child as the source of all our psychic energy. The Free Child is intuitive, creative and spontaneous and loves seeking fun and gratification. If fun for one person is to make a beautiful garden or to paint a picture, have a walk or make music with a friend, he will be using his Free Child in a positive sense. If on the other hand another finds his fun in drinking too much, or in driving too fast, he then becomes a risk to himself and others. Notice how difficult it is to leave others out, whether we talk about the people with whom we have contact, or about those we carry in our heads, such as the voices of father, mother, grandparents, teachers, older siblings, etc...

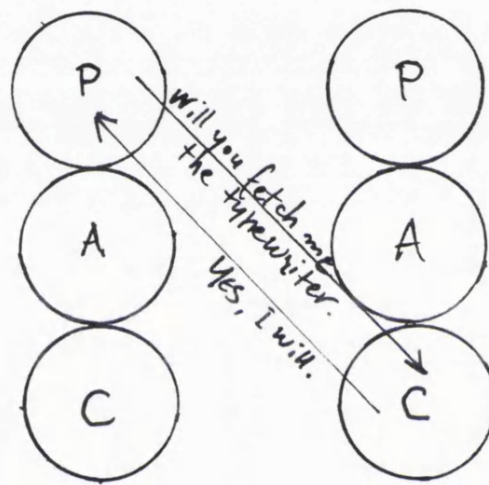
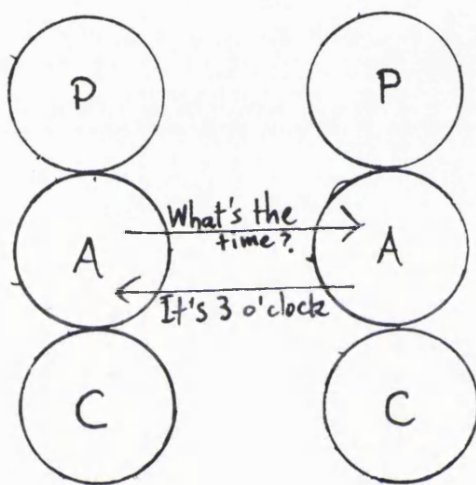
It is logical to consider next the exchanges, or transactions, between people. With our knowledge of ego states, it becomes obvious that when you and I sit together there are a minimum of six people present; they might be of either sex and their ages could range from 4 or less years to 95 or more. If we consider the possibilities of

transactions between the various divisions of ego states we end up with as many as 25 such possibilities.

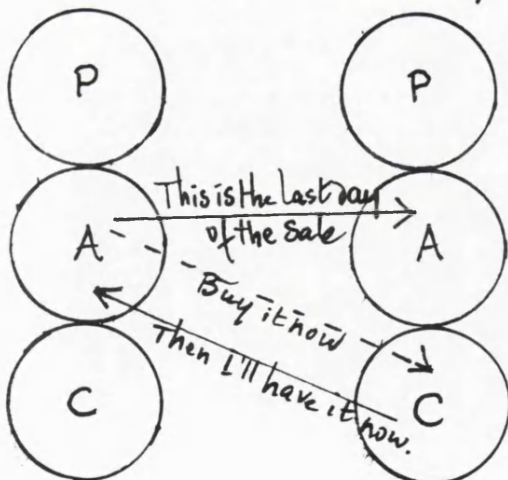
There are three main kinds of transactions: complementary, crossed and ulterior, also called angular or duplex. Eric Berne defined "the unit of social action as a transaction consisting of a simple stimulus and a single response, be it verbal or non-verbal".

(E. Berne, What do you say after you say hello?, p. 20)

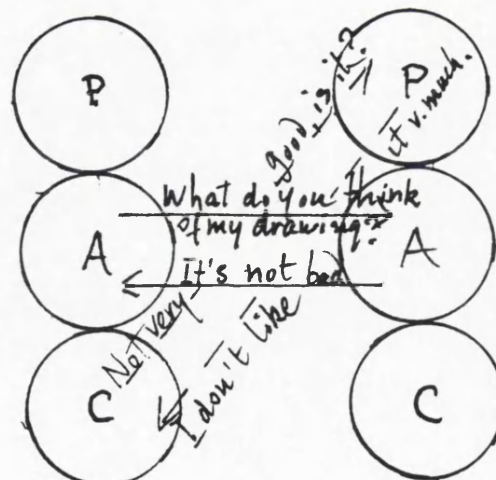
The following are diagrams showing examples of different kinds of transactions:



Complementary Transactions.



Salesman Customer
Angular Transaction (3 ego st. involved)



Duplex Transaction
(4 ego states involved)

Note: The dotted lines indicate the covert messages which are usually non-verbal.



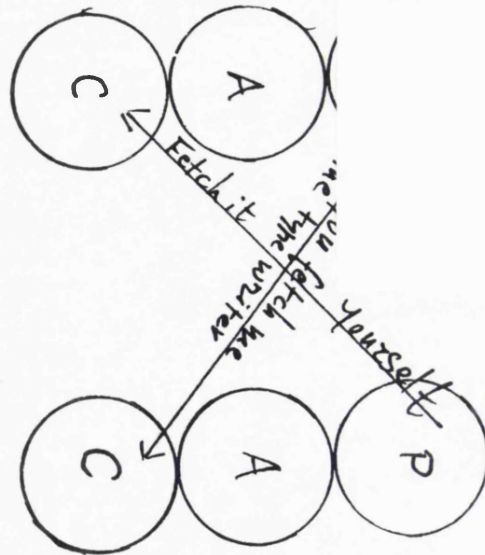
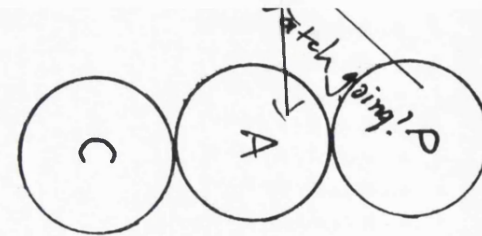
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Examples of Crossed Transactions

As we have seen, Eric Berne's theory includes the study of ego states (the characters or their roles), that of the transactions which they exchange (dialogue and action), lastly there are the life-plans of individuals which Berne calls significantly enough, scripts, with their predominant themes of love, hate, gratitude and revenge. The "script" is a pre-conscious life-plan by which an individual might structure months, years or even a whole life-time. It is interesting to know that Berne believed that theatrical scripts were based on an understanding of such life-scripts and he quoted Greek drama and mythological tales as representing basic themes or patterns of human living. Here is one of his definitions of the "script":

"The script is an ongoing life-plan formed in early childhood under parental pressure. It is the psychological force which propels the person towards his destiny, regardless of whether he fights it or says it is his own free will."

(E.Berne, What Do You Say After You Say Hello?, p.32)

The child is in a vulnerable position: he lacks power, he lacks ability to handle stress, his thinking capacity is immature, he lacks information and options. His primary need is for 'strokes' and caring, and the following is Berne's own definition of strokes:

"By an extension of meaning, 'stroking', may be employed colloquially to denote any act implying recognition of another's presence. Hence a stroke may be used as the fundamental unit of social action. An exchange of strokes constitutes a transaction, which is the unit of social intercourse"

(Eric Berne, Games People Play, p.15)

The Little Professor in the child figures out how to obtain these, even at the cost of sacrificing pleasure-seeking and other gratifications; these are decisions made by the small person very early in life, between the ages of three and seven years. We update our script throughout childhood and make particularly important

changes and additions during adolescence. The earlier the decision, the more far reaching are its effects and the more difficult it is to undo.

Our script determines what sort of person we are going to be, what our life will be about and the role we are going to play in it.

"For the transactional script analyst, as for the play analyst, this means that if you know the plot and the characters, you know what the outcome will be, unless some changes can be made."

(E. Berne, What Do You Say After You Say Hello?, p.3)

Scripts can have some very positive and constructive elements; most of them do. It is obvious, though, that therapists will see more of the damaging kind of scripts, since they are mostly in contact with people in need of help. From the dramatist's point of view, these are also the people that make for interesting characters.

How do we build our script? According to Berne, we do so by interpreting four kinds of messages. The most powerful and the most destructive are the injunctions; they are addressed by the P1 or Parent in the Child of both parents to the Child of the small person. The main injunctions are: "Don't be close", "Don't be a child", "Don't think", "Don't grow up", "Don't feel" (sensations and emotions), "Don't make it", "Don't be you", "Don't exist". More often than not these messages are non-verbal.

Another set of messages called counterinjunctions is responsible for a lack of autonomy and spontaneity in a person; their conditional quality is one of the causes of the repetitive aspect of 'scripty' living. There are five main such messages called 'drivers': (if you) "Hurry up", "Be strong", "Try hard", "Please me", "Be perfect", (you'll be O.K. to me and I shall love you); the trouble is that these are not straight messages, they come from the negative part (all ego states have positive and negative or destructive aspects) in the Parent of the parental figures and the Child of the child can never satisfy it, though the Child always hopes to do so "next time".

Attributions are yet another set of negative parental messages addressed to the Child, for example: "You are bad, slow, clumsy, wicked, etc.". If the small person hears them often enough, he or she believes them to be true and is convinced that he or she is indeed bad, stupid, slow, clumsy or wicked. The process of labelling owes its power to the hypnotic quality of the repeated messages.

The assigning of roles is also a form of labelling, as, for instance, when the little girl is given a doll and pram or a nurse's uniform and the little boy a football and a gun, or when, in the context of the family, each child is assigned a role. In a family with four children, for instance, the eldest, a girl, might feel that she has to be sad and serious, the second child, a boy, can be angry and violent, the third, another boy, sickly but bright and the youngest fills in the role of the naughty, pretty and sexy little girl.

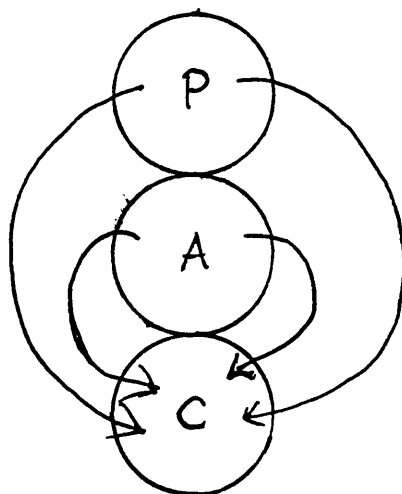
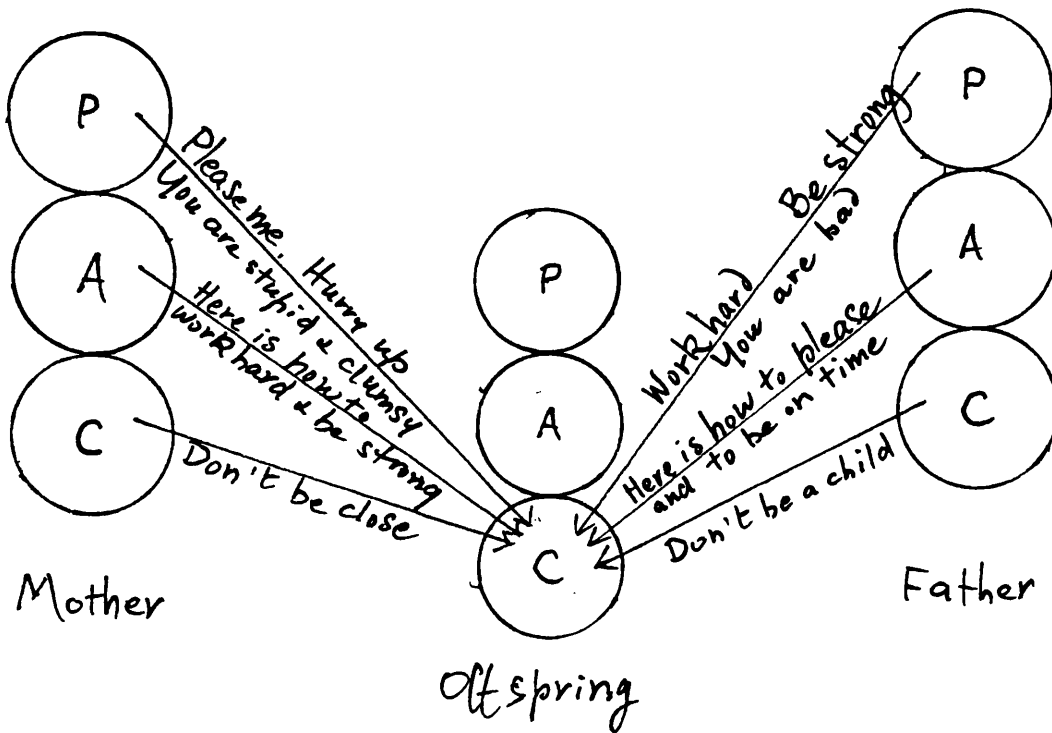
On the diagram of the script-matrix, attributions will share the vectors of the counterinjunctions.

Continuing with this more sinister aspect of the script, the fourth kind of messages received by the child, come from the Adult ego state of the parent figures and provide information on how to do things in order better to respond to injunctions, counterinjunctions and attributions; all lead to the constriction of the Free Child, fewer choices, and destructive script decisions.

In a positive script, messages will give permissions and conditioned positive strokes to encourage freedom of choice and achievement of potential. Again, it is important to note that non-verbal cues take precedence over verbal ones and that the emotional intensity which a message carries is a vital factor; also, which ego state is sending the messages makes a substantial difference to their power. The Child ego state of a parent figure, for instance, can send messages with much more power than either the Parent or Adult ego states of that person, even when all three are saying the same thing.

The following diagrams are schematic representations of a typical script. Berne calls it a script-matrix. The first one shows how

the script is formed, the second how the scripty messages become internalised as the individual grows older; both have an obvious 'theatrical' quality and clearly explain the 'voices in our head' type of experience. For the sake of simplicity only a few negative messages are shown here.



The Script Matrix (internalised)

One of our basic needs is to structure time; according to Berne we do this in six ways: 1) withdrawal (daydreaming for instance), 2) rituals ("good morning, nice weather we are having"), 3) activities, usually referred to as work, 4) pastimes (the things people talk about at parties, for instance) and, closely related, 5) games and lastly, 6) intimacy, defined by Berne as "candid or game-free relationship, with mutual free giving and receiving and without exploitation".

(E. Berne, What Do You Say..., p.25)

Games to the author of Games people play, were of particular interest, they form an important part of our structuring time and are played by us in order to support and further our life-plan or script; they do that by providing us with a pay-off in the form of either good or bad feelings. Here is Berne's definition of games:

"Games are sets of ulterior transactions, repetitive in nature, with a well-defined psychological pay-off."

(E. Berne, What Do You Say..., p.23)

We all play games in Berne's sense of the word. Games can be a harmless part of social interaction or a very destructive part of our living together.

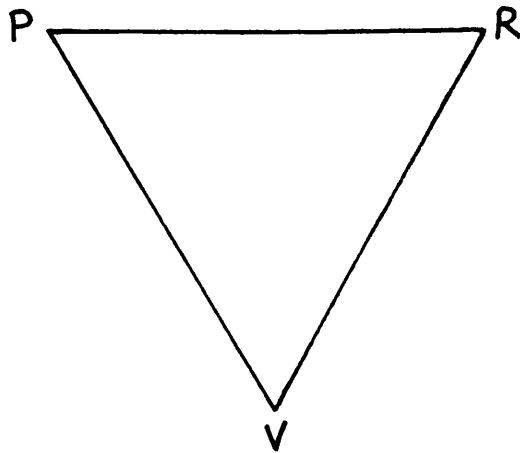
Most of us have several games we favour and naturally we associate with those people who are likely to be willing to 'play' with us. While we are engaged in playing a game, we experience feelings which indicate that we are adopting one of three roles, Persecutor, Rescuer or Victim, (capital letters are used to distinguish them from true persecutor, rescuer or victim) and as the game develops we switch to a second role and may return to the first, or move on to the third before the game is over. In TA we use a simple diagram to show these moves, it is called very appropriately, the Drama Triangle.

Here is Berne's description of the Drama Triangle:

"During the period of maturity, the dramatic nature of the script is brought into full flower. Drama in life, as in the theater,

is based on 'switches', and these switches have been neatly summarized in a simple diagram called 'The Drama Triangle'. Each hero in a drama or in life (the protagonist) starts off in one of the three main roles: Rescuer, Persecutor, or Victim, with the other principal player (the antagonist) in one of the roles. When the crisis occurs, the two players move around the triangle, thus switching roles. One of the commonest switches occurs in divorces. During the marriage, for example, the husband is the Persecutor and the wife plays the part of Victim. Once the divorce complaint is filed, these roles are reversed: the wife becomes the Persecutor, and the husband the Victim, while his lawyer and her lawyer play the part of competing Rescuers. In fact, all struggles in life are struggles to move around the triangle in accordance with the demands of the script."

(E. Berne, What Do You Say..., pp. 186-7)



Pirandello's masterly use of the Drama triangle and his deep understanding of the "games people play", will become most obvious when we start analysing some of his plays using our Bernian approach.

Before continuing with this brief introduction to T.A., I want to refer to what Berne calls "Martian" thinking, because Pirandello was so obviously gifted with it.

In What do you say after you say hello? (pp. 100-1), Berne gives us this definition:

"When parents interfere with or try to influence their children's free expression, their directives are interpreted

differently by the parent, the onlookers and the child himself. In fact there are five different view-points: (1) What the parent says he meant; (2) What a naive onlooker thinks he meant; (3) The literal meaning of what was said; (4) What the parent 'really' meant. (5) What the child gets out of it. The first two are 'square' or 'Earthian', and the last three are 'real' or 'Martian'." Berne also tells us that "...children think Martian until they are discouraged from doing it by their parents. That is why their uncorrupted thoughts seem so fresh and new,..." and that "...the Martian comes to Earth and has to go back and 'tell it as it is' not like the Earth people say it is, or want him to think it is. He doesn't listen to big words nor tables of statistics, but watches what people are actually doing to, for, and with each other, rather than what they say they are doing".

(What do you say after you say hello?, p.40)

As an example of Martian thinking, Berne liked to quote the Spanish tale retold by H. C. Andersen under the title 'The Emperor's New Clothes'. The story goes that all the grown-ups including the emperor himself, for fear of being thought stupid or unsuited for their posts, play the two swindlers' game by praising the infinitely precious cloth they claim to be weaving to make new clothes for the emperor. None dare admit, in front of the others, that they do not see anything. When the emperor parades through the streets of his capital, lined with crowds of admiring subjects, it takes the innocent little boy to speak the truth which is in everybody's mind, when he exclaims "the emperor has no clothes on!"

Two obvious examples of 'Martian thinking' on the part of the young Pirandello spring to mind, the first one is quoted by Giudice, and tells the story of how, as a small boy, Luigi, yielding to a generous impulse and observing the lessons he has absorbed of the Christian duty to clothe the naked, gives away his new sailor suit to the little boy in rags, only to be forced by his family to retrieve it, in spite of his loud protests.

(G. Giudice, Pirandello, p.25).

The second is based on the short story, *La Madonnina*, in which Guiduccio (Luigi) sees through the priest's machinations to insure

that he wins the prize, and demonstrates as strongly as he can his disapproval and his anger when the procession of the Madonna visits his house. (NA I:775)

Parents and teachers did all they could to make little Luigi accept their hypocritical views, fortunately they failed to do so.

In his essay entitled L'Umoreismo, Pirandello describes our capacity to see the 'reality' of life thus:

"In certi momenti di silenzio interiore, in cui l'anima nostra si spoglia di tutte le finzioni abituali, e gli occhi nostri diventano più acuti e più penetranti, noi vediamo noi stessi nella vita, e in se stessa la vita, quasi in una nudità arida, inquietante;...come se, in un baleno, ci si chiarisse una realtà diversa da quella che normalmente percepiamo".

L. Pirandello, Saggi, Poesie Scritti Varii, p.152

It seems to me that Berne and Pirandello are talking about the same human faculty, a capacity to perceive the truth, unencumbered by prejudice, bias or fear and that Pirandello retained this ability to see beyond appearances and look for "il dentro delle cose", all his life.

The next quotation also comes from L'Umoreismo (p.157):

"L'ordine ? la coerenza? Ma se noi abbiamo dentro quattro, cinque anime in lotta fra loro."

While the following words are spoken by the Father in Sei personaggi in cerca d'autore:

"Il dramma per me è tutto qui, signore: nella coscienza che ho, che ciascuno di noi -veda - si crede 'uno' ma non è vero: è 'tanti' signore, 'tanti', secondo tutte le possibilità d'essere che sono in noi: 'uno' con questo, 'uno' con quello - diversissimi! E con l'illusione, intanto, d'esser sempre, 'uno per tutti', e sempre 'quest'uno' che ci crediamo, in ogni nostro atto. Non è vero! non è vero! Ce n'accorgiamo bene, quando in qualcuno dei nostri atti, per un caso sciaguratissimo, restiamo

all'improvvisa come agganciati e sospesi: ci accorgiamo, voglio dire, di non esser tutti in quell'atto, e che dunque una atroce ingiustizia sarebbe giudicarci da quello solo, tenerci agganciati e sospesi, alla gogna, per una intera esistenza, come se questa fosse assommata tutta in quell'atto!"

(MN I: 72)

Both these statements by Pirandello, be they from an essay or a play, would have made very good sense to Eric Berne, who some forty years later, also saw the individual as having the possibility of 'being' at least five different 'people'. These components of the personality, Berne calls ego states and he tells us that they "represent real people who now exist or once existed, who have legal names and civic identities".

(E. Berne, Transactional Analysis in Psychology, p. 32)

In the same work he also says that "patients could be observed, or could observe themselves, shifting from one state of mind and one behavior pattern to another." (p. 31)

When Pirandello puts the following words in Diego's mouth in the play Ciascuno a suo modo:

"E non vuoi capire che la tua coscienza significa appunto 'gli altri dentro di te'?" (MN I: 130)

or, a little later in the same play, he makes him utter the following statement:

T'immagini tante teste, tutte come la tua: tante teste che sono anzi la tua stessa; le quali, a un dato caso, tirate per un filo, ti dicono sì e no, e no e sì, come vuoi tu." (MN I: 131) and a little further on in the same Act, he says: "abbiamo tresche, tresche e trascorsi senza fine con tutte le altre nostre anime reiette che stanno giù nei sotterranei del nostro essere, e da cui nascono atti, pensieri, che non vogliamo riconoscere, o che, forzati, adottiamo o legittimiamo, con accomodamenti e riserve e

cautele." (MN I: 141)

our dramatist is describing a similar phenomenon to that of ego states, as defined by Berne the psychiatrist. That both men had the same kind of insights when they were observing people, is obvious, as is also the fact that they chose to describe what they saw in a similar way.

Berne remarked that :

"The diagnosis of ego states is a matter of acuteness of observation plus intuitive sensitivity. The former can be learned while the latter can only be cultivated. The capacity for this kind of diagnosis, however, does not depend on either professional training or intellectual level, but rather on psychodynamic factors. Those who are not afraid to know, even when they do not know how they know, will do it well, while people who are afraid of cognition without insight will do it poorly."

(E.Berne, TA in Psychotherapy, p.69)

When Berne wrote these words, he could just as well have been thinking of Pirandello, who certainly belongs to the category of "those who are not afraid to know."

Pirandello himself was well aware of this and of the fact that others at times experienced him as possessing unusual powers, going as far as calling him 'diabolico'. As we have seen in the quotation from an interview he gave to *L'Epoca* in 1922, which I would like to repeat here, while acknowledging his unusual qualities of perception, Pirandello wants to underline his main purpose i.e. to act as a counsellor, as a 'therapist'.

"Ciò che predomina agli occhi di tutti è il lato negativo del mio pensiero: appaio come un diavolo distruttore che tolga la terra di sotto ai piedi della gente. E invece! Non consiglio forse dove i piedi si debban posare quando di sotto ai piedi tiro via la terra?"

(L.Pirandello, L'Epoca, 5 luglio 1922, quoted in Gaspare Giudice, Pirandello, p. 409)

His friends and family knew that Pirandello had this remarkable ability to observe people. Arnaldo Frateili, speaking of Pirandello before he became successful, has this to say: "Seduti davanti a lui...non si poteva vincere quel senso di disagio che ci coglie al limite di una luce troppo viva, presso una macchina vertiginosa che può finire per tirarci nei suoi ingranaggi..."; another friend, André Rousseau, said : "il suo sguardo era non solo vivo, ma penetrante, e di una acutezza quasi insostenibile...". His daughter, Lietta, expressed the impression her father's way of looking at people made on her in these words: "...era una fucina incandescente. Come se avesse in sè, chiuso e rumoreggiante, tutto un mondo segreto da rivelare. Il lavoro del suo cervello non si arrestava mai. Egli guardava sempre "al di là", come a scoprire oltre la labilità delle apparenze, una realtà più profonda..."

(G.Giudice, Op.cit., p.408)

Pirandello liked to quote the following remark by the contemporary Russian playwright, Evreinov (born 1867), which says that "tutto il mondo è teatro". Eric Berne, in his turn, said that "theatrical scripts are intuitively derived from life scripts". In other words both the dramatist and the therapist study people in real-life situations and use their observations creatively, each in his own field.

Sometimes the roles of these two men become interchangeable, just as we have just had a glimpse of Pirandello the therapist, here are two examples of Berne the dramatist speaking:

"Each person decides in early childhood how he will live and how he will die and that plan, which he carries in his head wherever he goes, is called his script."

(E.Berne, What Do You Say After You Say Hello?, p.31)

and in this other passage, where he describes how we all are actively involved in life as theatre:

"In his quest for characters to fit the roles demanded by his script, the patient perceives the other members of the group in his own idiosyncratic way, usually with considerable intuitive acumen. That is, he tends to pick the right people to play the roles of mother, father, siblings and whatever others are called for. When his casting is complete, he proceeds to try to elicit the required responses from the person cast for each role. If there are not enough people in the group, someone may have to play a double role. If there are too many, several may be cast in the same role;"

(E.Berne, TA in Psychotherapy, p.117)

then reaching the following conclusion:

"For the TA analyst, as for the play analyst, this means that if you know the plot and the characters, you know what the outcome will be, unless some changes can be made".

(E.Berne, What Do You Say..., p.36)

Both authors are very concerned, one could say that they are mainly concerned, with the ways human beings communicate and the problems they meet in trying to do so. They saw the inadequacies and the failures of these efforts, with the resulting consequences in people's lives; both aimed at helping others, be they readers, spectators or patients. Berne did this by developing a tool, Transactional Analysis - the name is self-explanatory - for use in group therapy, while Pirandello explained and represented our difficulties in trying to communicate with one another in his works; the problem is particularly well expressed by the Father in Sei Personaggi in cerca d'autore, when he says:

"Ma se è tutto qui il male! Nelle parole! Abbiamo tutti dentro un mondo di cose; ciascuno un suo mondo di cose! E come possiamo intenderci, signore, se nelle parole ch'io dico metto il senso e il valore delle cose come sono dentro di me; mentre chi le ascolta, inevitabilmente le assume col senso e col valore che

hanno per sé, del mondo com'egli l'ha dentro? Crediamo d'intenderci; non c'intendiamo mai! Guardi: la mia pietà per questa donna (indicherà la Madre) è stata assunta da lei come la più feroce delle crudeltà!" (MN I: 65-66)

I see the roles of dramatist and that of psychiatrist, where Pirandello and Berne are concerned, as often coming very close and even overlapping. The common interests and a similar quality of vision shared by both men, suggested to me the validity of using the psychological model elaborated by Berne to lead to a deeper understanding of Pirandello's works, especially of his plays.

Before looking more closely at the Bernian concept of ego states I would like to underline further the similarity between Pirandello's view of the shattered, fragmented self and Berne's multi-faceted personality. As we have just seen both authors are acutely aware of the problem of relating to others and of communicating with them and they concern themselves with the feeling we have of being labelled, of being cast by others, those outside and those in our heads, into roles of which we are totally unaware. We only need bring together the following statements made by our two authors to see how close their respective views of the human personality are. In the novella Riposta (NA I: 234) Pirandello says : "...crediamo in buona fede d'esser tutti, ogni volta, in ogni nostro atto; mentre purtroppo non è così." This is true but needs clarifying and Berne's concept of ego states is the ideal tool to do this. Berne states that "The feeling of 'Self' is a mobile one. It can reside in any of the three ego states at any given moment and can jump from one to the other as occasion arises." and again "Whenever one of the ego states is fully active, that ego state is experienced at that moment as the real Self."

(What do you say after you say hello?, Op.cit. pp 248-9)

One of Pirandello's great concern centers on the fact that in practice people choose to 'simplify' others by 'fixing' them into one role, ignoring all the other possibilities they have of being themselves. The problem is further complicated by the fact that we are also fixed in time by our past actions which become another

source of multiplicity of personality and of labelling. Pirandello is thus painfully aware of the double way we can be reduced to only a fragment of ourselves while all the other possible selves we have available, as well as the many we have manifested already, are either misunderstood or completely unrecognised. Martino's friend in Risposta, the novella already quoted above expresses this in words which the Father in Six characters will use again:

...quando, per un caso disgraziatissimo. all'improvviso restiamo agganciati e sospesi a un atto solo tra i tanti che commettiamo; ce n'accorgiamo bene, voglio dire, di non esser tutti in quell'atto, e che un'atroce ingiustizia sarebbe giudicarci da quello solo, tenerci agganciati e sospesi a esso, alla gogna, per l'intera esistenza, come se questa fosse tutta assommata in quell'atto solo. (NA II: 234)

Many critics such as Jorn Moestrup (1991), André Bouissy (1978) and Roger W. Oliver (1979), to name but a few, have dwelt on this aspect of Pirandello's view of the human condition and see it as evidence of his relativism .

In my view it is not the lack of a unitary self which is painful, as most critics believe, but the absence of a feeling of self. This feeling should be present in any of our ego states when cathected but often is too weak. This happens when the manifestation of a particular ego state is discounted by others or by ourselves and it may concern the person we are now or the person we were yesterday. I must emphasize at this point the fact that self-discount and self-rejection caused by some powerful built-in parental figure present in our script, is by far the most crippling of all the discounts we might suffer and the lawyer in La carriola is the perfect example of this. The sudden awareness of the lack of feeling of self is experienced by him when he unexpectedly discovers his Free Child. Because the Free Child ego state is the source of all psychic energy and the ego state in which we experience our most powerful and spontaneous feelings, the

suppression, or the lack of recognition of this ego state, whether by others outside ourselves or worse still by others inside ourselves, is experienced by us as particularly hurtful. Ideally we want our psychic energy to flow freely thus enabling us to use all our ego states appropriately and positively, always ensuring that our Free Child has its fair share. It is interesting to note that the Pirandellian characters most aware of this need, especially some of his male characters such as Mattia Pascal (Il fu Mattia Pascal), Moscarda (Uno, nessuno e centomila), Cotrone (I giganti della montagna), to quote some of the best known, usually have recourse to what the author calls 'pazzia', a form of unusual and extravagant behaviour, in the eyes of the world, behaviour which it can neither understand or tolerate. Even the lawyer's dog in La carriola thinks that its master is crazy and Leone's friends (Il giuoco delle parti), when they see him in his kitchen, think the same of him.

Berne observed that the 'Be Perfect' and 'Be Strong' drivers and the 'Don't Be a Child' and 'Don't Feel' injunctions are applied more strongly to men than to women by our social conventions. It is obvious that Pirandello had arrived at the same conclusion, for his *raisonneurs* are men who are fighting this kind of programming. They show how Pirandello had understood the major role our Adult ego state plays in enabling us to maintain a feeling of self. For this ego state acts as an anchor, a unifying point of reference, essential to our understanding of ourselves and others; it monitors our behaviour and that of others, making it possible for us to be aware of game-playing activities, our own and that of the people we deal with. Interestingly this is exactly the same as the therapist's goal who aims at developing the often weakly cathected Adult of his client so that it will be able to observe, protect, control and, if necessary, correct, his problem-causing Child ego state.

I would like to use this as one more reason to see in Pirandello an educator of his audience, as Roger Oliver calls him, a fact Pirandello himself confirms in the following interview when he says:

"Io non ho cercato mai di distruggere altro che illusioni. È distruggere il cercare di aprire gli occhi agli uomini su ciò che essi possono afferrare della realtà?"

Any mention in my text of the self-realisation, self-fulfilment or self-discovery experienced by a character, refers to the intense, if momentary, sense of being which accompanies the flow of cathexis in any and all his or her ego states when used positively and harmoniously. This is especially true of the Child and Adult ego states. Once found this experience will be sought again and be repeated by the individual. It is accompanied by a sense of discovery and achievement. It colours the person's whole existence and gives it direction. Both self-awareness and self-fulfilment have a dual aspect. We can gain self-awareness of the way we function and know, for instance, which ego state we are in at a certain moment and whether we are in game-playing or not. We can also be aware of our feelings and of our needs at any time. We achieve fulfilment by using the above knowledge to ensure that those needs are met, in as far as it is possible in our particular circumstances. I also refer to this kind of achievement as being true to oneself or simply as being oneself. It always results in greater maturity of the individual, which also enables them to understand other people better. The *raisonneurs* understand all this and explain it perfectly. They know that to be oneself means being free of destructive game-playing but they are unable to give sufficient permission and protection to their Child ego state so that it can express itself freely and fully and usually have recourse to some form of escapism. This discovery is more often made by Pirandellian women and we shall see how Pirandello portrays their moments of awareness and achievement with great sympathy and understanding. Good examples of this in the characters that we shall study are Fulvia (Come prima, meglio di prima), Evelina (La signora Morli, una e due), Agata (Il piacere dell'onestà), Marta (L'esclusa), Donata (Trovarsi) and L'Ignota (Come tu mi vuoi).

Critics are divided over the question of Pirandello's feminism or anti-feminism, here are a few of those who have considered

Pirandello's attitude to women in his works: Jennifer Stone (1981), Renée Moliterno (1982), Susan Basnett McGuire (1983) and Mary Ann Frese Witt in DiGaetani's A Companion to Pirandello's Studies, 1991.

That the *raisonneurs* stand for their author is unquestionably true, as is the fact that much autobiographical material can be found in our author's writings. Many critics such as Gaspare Giudice (1963 and 1991), André Bouissy (1978), Enzo Lauretta (1980) and George Bernstein (1991) have explored this dimension but it is not my intention to search for Pirandello the man in and through his works.

Because Pirandello consistently uses his characters to portray the kind of human behaviour he is most interested in, they are usually referred to as symbolic and the plays they bring to life as allegorical and surrealist pieces of writing. I am referring to critics like Auréliu Weiss (1964), Eric Bentley (1967), A. Leone de Castris (1966), Jorn Moestrup (1972), Roberto Alonge (1977) and Giovanni Macchia (1981) who also use this definition of Pirandello's theatre to explain his break with the so-called *teatro borghese* and the revolutionary structures he introduces.

By treating Pirandello's characters in my analysis of their personality and behaviour as real people, I hope to expose the psychological mechanisms which their author uses to create the dramatic tensions which form the substance of his plays, thereby adding a valuable dimension to critical assessments of these works and their structure. I shall make my point clearer by looking briefly at some critical accounts of the play Sei personaggi in cerca d'autore.

Pirandello's masterpiece has been seen as an artistic metaphor, a surrealist drama, expressing the author's rejection of traditional theatre in both form and content. Others have found a philosophical meaning and even a metaphysical dimension in the work and many use the Freudian concept of the Oedipus complex in an attempt to explain the relationships and behaviour of the characters. Amongst those critics who put great emphasis on the latter, not only in regard to this one play but also in their consideration of all Pirandello's writings, I would like to mention

Gösta Andersson (1971), André Bouissy (1978), Jean Spizzo (1978), Harry Kaufmann (1988), Jennifer Stone (1989) and Eric Bentley (1991). Where Sei personaggi is concerned, I find all these approaches valid, each one adding something more to our understanding of the play. TA, by explaining clearly the mechanism behind the characters' behaviour displayed on stage, contributes something more to these arguments. It shows how the Characters, despite their rather unsubstantial existence, are closely related to many other characters created by Pirandello through sharing the same neurotic patterns of behaviour which are revealed by the analysis of their games.

Sei personaggi in cerca d'autore is a play based on Pirandello's existential position i.e. on his paradoxical views of the human condition and his awareness of the fragmented nature of the human personality, which results in feelings of loss of identity and of alienation in the company of others. The characters in the play expose this perfectly by demonstrating their inability to relate constructively with one another, the director and the actors and even with their very author. Pirandello exploits this chaotic situation to break down the fundamental rules of theatre, the nature of characters, the plot, the very shape of the play. The rejected characters, significantly nameless and referred to only by the role assigned to them in their social context, take on the quality of symbols. All this has been said by many critics such as Gaspare Giudice (1991), A. Leone de Castris (1966), Lucio Lugnani (1970), Roberto Alonge (1977), Emanuele Licastro (1991).

From my point of view, this play, a masterpiece of originality, succeeds because it is based on its author's accurate observation of human behaviour. The characters are people trapped in a situation of their own making who need each other to perpetuate it. Their obsessive-compulsive behaviour is dedicated to furthering the only existence they can ever have, one of destructive game-playing aimed at supporting their very negative scripts. Their rejection by the author seals their fate for eternity, since his refusal of life also means that they cannot have the option of changing their patterns of behaviour. Such people are barred from ever relating positively and meaningfully with others. Pirandello's use of their

presence in breaking down communications between director, actors and stage hands as well as in causing the collapse of the traditional form of the play is genial. It is as if he projected the characters' inner state on what happens around them. Pirandello also exploits the humorous aspects of the situation in order to convey his problems of communication as dramatist when trying to communicate with the director and actors who are putting on one of his plays.

The revolutionary idea of *teatro nel teatro*, a device reflecting the author's view of the human personality and of the nature of human relationships, has been commented upon by many, for example: A. Leone de Castris (1966), Gérard Genot (1970), Jean Spizzo in Lectures Pirandelliennes, (1978) and Enzo Lauretta (1980).

Several critics such as Giovanni Macchia (1981) and Antonio Illiano (1982), have considered the influence of theosophy on Pirandello's writings and see the apparition of Madama Pace as part of the evidence of this. Without denying the possibility of a metaphysical explanation behind the author's inspiration in using the device of her sudden materialisation on stage, I would like to point out that her presence, so strongly desired by the Stepdaughter, the Father and even the Mother, could have a psychological explanation which the author exploits most cleverly. She can be seen as a kind of fear-inspiring mother figure who underlines further the impossibility of communication through her idiosyncratic, as well as inaudible, mixture of languages and whose presence is essential to the perpetuation of their games. She is a permission giver - the Stepdaughter discovers her sexuality and the Father indulges his, thanks to her - and one who also provides protection, though at a price. In view of the fact that she is such an essential member of the Characters' "show", her materialisation on stage is hardly surprising.

Pirandello's accurate perception and representation of ego states, of human transactions, of the kind of behaviour calculated to support and further the individual's script, such as game-playing, to use Bernian terms, makes TA an ideal tool to understand this play as well as the various critical approaches to it.

Chapter II

Because Eric Berne's concept of ego states is so basic to his understanding and description of the human psyche I shall briefly return to it and illustrate the way ego states operate before looking closely at some of Pirandello's characters. That both men had much in common in their perception of people I have already indicated. As we shall now see Pirandello perceives and portrays people's ego states with the most extraordinary acumen.

We perceive ego states in another person by making a behavioural diagnosis based on the words, tones, facial expressions, gestures and postures used by that person. The aim of both the dramatist and the actors is to represent these so accurately that we, the readers and spectators, are totally convinced of the plausibility of the character portrayed and are enabled to understand it and even to identify with it.

The sternly paternal uprightness, sometimes with extended finger, and the gracious mothering flexion of the neck soon become familiar as Parental attitudes. Thoughtful concentration, often with pursed lips or slightly flared nostrils, are typically Adult. The inclination of the head which signifies coyness, or the accompanying smile which turns it into cuteness, are manifestations of the Child. So is the aversion and fixed brow of sulkiness, which can be transformed into reluctant and chagrined laughter by Parental teasing.

It is important to remember that each ego state has its own set of behaviours and that ego states are mutually exclusive; it is possible for someone to switch rapidly from one ego state to another but no one can ever be in two ego states at once.

The following tables are a useful guide in assessing ego states. They are to be found in The Total Handbook of Transactional Analysis by S. Woollams and M. Brown, p. 27.

Time Structuring in Various Ego States

PARENT

Controlling Parent

Nurturing Parent

Withdrawal	Silent self-criticism	Silent self-control
Ritual	Taking the children to church	Tucking the children in bed each night
Pastime	"Ain't it awful!"	"Ain't it wonderful!"
Activity	Supervising other's work Disciplining others	Making beds, bathing the children
Rackets/Games	"Now I've got you, you son of a bitch" "Blemish" "Rapo" etc.	"I'm only trying to help you" "Cavalier" "Happy to help"
Intimacy	-	-

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ADULT

Withdrawal	Thinking about what towns that are along the route from Paris to Rome.
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Ritual	Watching the evening news
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Pastime	Exchanging non-essential information ("Did you read where it says...")
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Activity	Figuring a budget
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Rackets/Games	-
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Intimacy	-
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CHILD

	Free child	Adapted child
Withdrawal	Singing to oneself	Frightening fantasies
Ritual	Nightly tickle match or pillow fight before retiring	Obligatory yearly church service
Pastime	Telling and knowing jokes for fun	"If it weren't for her..."
Activity	Playing baseball	Doing chores
Rackets/ Games	-	"Poor me", "Kick me", "Stupid", etc.
Intimacy	Sharing love, joy or pleasure	-

Behavioural Clues to Ego State diagnosis

Controlling Parent	Nurturing Parent	Adult	Free Child	Adapted Child

WORDS				
"Bad"	"good"	"correct"	"wow"	"can't"
"should"	"nice"	"how"	"fun"	"wish"
"shouldn't"	"clever"	"what"	"went"	"try"
"ought"	"I love you"	"when"	"went"	"hope"
"must"	"right"	"why"	"ouch"	"please"
"mustn't"	"well done"	"practical"	"hello"	"thank you"
"always"	"splendid"	"possible"	"strange"	"I wonder if"
"ridiculous"	"tender"	"quantity"		
VOICE				
Critical	Loving	Even	Free	Whiney
Condescending	Comforting	Precise	Loud	Defiant
Disgusted	Concerned	Monotone	Energetic	Pleading
Firm	Sugary		Happy	Demanding
GESTURE or EXPRESSION				
Pointing finger	Open arms	Thoughtful	Uninhibited	Pouting
Frowning	Accepting	Alert	Loose	Sad
Angry	Smiling	Open	Spontaneous	Innocent
POSTURE				
Shoulders up	Leaning forward	Erect	Loose	Collapsed
Hands on hips	Head in front of body		Relaxed	Closed
Tight				Agile
ATTITUDE				
Judgemental	Understanding	Interested	Curious	Demanding
Moralistic	Caring	Observant	Fun-Loving	Compliant
Authoritarian	Giving	Evaluative	Changeable	Ashamed
			Creative	Manipulative
				Defiant
				Guilty

Lastly I want to mention two forms of ego state pathology. The one called *contamination* occurs when there is an overlap of ego states and is due to weak boundaries between ego states. The Adult ego state can be contaminated by either the Parent or the Child ego states. A Parent contamination occurs when the person mistakes Parent information, prejudices, and slogans for facts:

"Women don't think". "Blacks are inferior".

Whereas phobias, superstitions and illusions are evidence of contamination by the Child of the Adult ego state:

"It is unlucky if you see a spider in the morning but lucky to see one in the evening". "Never walk under a ladder, it brings bad luck".

Both forms of contaminations are frequently present in the same individual.

Another type of ego state pathology, *exclusion*, implies that a person habitually functions in one or two ego states only, out of the three normally available to people. Various examples of exclusion are:

An excluded Parent shows itself in an uncaring person, the joyless person has an excluded Child and the emotionally turbulent person an excluded Adult.

The cold person is constantly in Adult excluding his Child and Parent, the boring scientist is an instance of this. A harsh or smothering person is all Parent, excluding Child and Adult; examples of this are at times found in the teaching and nursing professions. The infantile person who is constantly in Child could be for instance, the woman who, at any age, chooses to behave as a cute, silly, helpless little girl.

Chapter III. La Carriola.

Before considering characters taken from some of Pirandello's major works, I shall briefly go back to La Carriola, the novella already mentioned, and using the language of TA, look more closely at the main character of the story who is also the narrator. Pirandello portrays vividly the character's ego states by putting the appropriate words in his mouth or by describing his feelings and body movements in great detail.

The hero of this story, a responsible lawyer, is seen by all who come into contact with him, as a well-informed Adult and an always available Parent, ready at all times to offer facts and guidance to his clients.

"Commendatore, professore, avvocato, quell'uomo che tutti cercavano, che tutti rispettavano e ammiravano, di cui tutti volevan l'opera, il consiglio, l'assistenza, che tutti si disputavano senza mai dargli un momento di requie, un momento di respiro - ero io? io? propriamente? ma quando mai? " (NA II: 717)

Suddenly, in this passage, he sees himself from the outside, as it were, and is faced with a problem of identity: is that lawyer really himself or is he somebody else? The three very short questions indicate this split dramatically and show his new awareness and ensuing bewilderment. What is this "forma gravata di doveri,...oppressa da brighe" (NA II: 718), who is showered with riches and honours for the "assiduo scrupoloso adempimento di tutti i doveri" (NA II: 717), who feels obliged "di non avvertire la stanchezza che m'opprime, il peso enorme di tutti i doveri che mi sono e mi hanno imposto, e di non indulgere minimamente al bisogno di un po' di distrazione, che la mia mente affaticata di tanto in tanto reclama" (NA II: 715)? It is his over-compliant Adapted Child who is continuously being driven by a very powerful and mercilessly demanding Critical Parent. It is clear that although he experiences all these duties as imposed on him by the Critical Parent in others, the most tyrannical of all is the Critical Parent he carries in his

head, which tells him to work harder always harder and never allows him to stop.

"L'unica (distrazione) che mi possa concedere, quando mi vince troppo la stanchezza per una briga a cui attendo da tempo, è quella di volgermi a un'altra nuova". (NA II: 715)

This Critical Parent is the "autorità severa" which he imposes on his family, but first of all on himself as he gives them an "esempio costante" of his "obbedienza inflessibile e inappuntabile" (NA II: 714) towards his many duties, in other words, the exemplary behaviour of his Adapted Child who never fails to do what he is told.

But something very unusual happens to our character while on a train journey after a heavy day's work. He expects to do more work during the journey, but suddenly loses control of his ever-compliant Adapted Child and unexpectedly finds himself drifting into another ego state, one unknown to him so far, which he describes and reflects upon in the following words:

"Non pensavo a ciò che vedevo e non pensai più a nulla: restai, per un tempo incalcolabile, come in una sospensione vaga e strana, ma pur chiara e placida. Ariosa. Lo spirito mi s'era quasi alienato dai sensi, in una lontananza infinita, ove avvertiva appena, chi sa come, con una delizia che non gli pareva sua, il brulichio d'una vita diversa, non sua, ma che avrebbe potuto esser sua, non qua, non ora, ma là, in quell'infinita lontananza;" (NA II: 715)

Our character is becoming aware of his own Free Child, first experiencing it, then reflecting on the discovery (Adult) of this

"vita remota, che forse era stata sua, non sapeva come né quando; di cui gli alitava il ricordo indistinto non d'atti non d'aspetti, ma quasi di desiderii prima svaniti che sorti; con una pena di non essere, angosciata, vana e pur dura, quella stessa dei fiori, forse, che non han potuto sbocciare; il

brulichio, insomma di una vita che era da vivere, là lontano lontano, donde accennava con palpiti e guizzi di luce; e non era nata; nella quale esso, lo spirito, allora sì, ah, tutto intero e pieno si sarebbe ritrovato; anche per soffrire, non per godere soltanto, ma di sofferenze veramente sue." (NA II: 715-16)

and it is painfully obvious to him that he has not experienced this state for a very long time (every small child does have experience of his or her Free Child), so much so that it feels to him more of a potential way of being than a reality. Yet the near schizoid state he lives in for those few moments is sufficient for him to make, from now on, in his life, provision for a little time each day of Free Child activity. He describes the process thus: having accepted that his life is what it is, a kind of prison where no Free Child activity is tolerated, he contrives to switch from Compliant to Rebellious Adapted Child and then for a few precious moments each day, to Free Child:

"....ribellarmi, vendicarmi, se non per un attimo solo, ogni giorno, con l'atto che compio nel massimo segreto, cogliendo con trepidazione e circospezione infinita il momento opportuno, che nessuno mi veda." (NA II: 719)

How touching the care and caution he uses to protect himself! It shows the power of the Critical Parent, the fear of the Adapted Child and the protection offered by the rather weak and extremely limited Nurturing Parent to the very scared Child:

"Appena posso, appena qualche cliente mi lascia libero un momento, mi alzo cauto, pian piano, dal mio seggiolone, perché nessuno s'accorga che la mia sapienza temuta e ambita, la mia sapienza formidabile di professore di diritto e d'avvocato, la mia austera dignità di marito, di padre, si siano per poco staccate dal trono di questo seggiolone; e in punta di piedi mi reco all'uscio a spiare (AC) nel corridojo, se qualcuno non sopravvenga, chiudo l'uscio a chiave, per un momentino solo; gli occhi mi sfavillano di gioia (FC), le mani mi ballano dalla

voluttà (FC) che sto per concedermi, d'esser pazzo, d'esser pazzo per un attimo solo, d'uscire per un attimo solo dalla prigione di questa forma morta (AC held prisoner by CP), di distruggere, d'annientare per un attimo solo, beffardamente, questa sapienza, questa dignità che mi soffoca e mi schiaccia; corro a lei (FC), alla cagnetta che dorme sul tappeto; piano, con garbo, le prendo le due zampine di dietro e *le faccio fare la carriola* (FC); le faccio muovere cioè otto o dieci passi, non più, con le sole zampette davanti, reggendola per quelle di dietro.

Questo è tutto. Non faccio altro. Corro subito a riaprire l'uscio adagio adagio (AC), senza il minimo cricchio, e mi rimetto (AC) in trono, sul seggiolone, pronto (AC) a ricevere un nuovo cliente, con l'austera dignità di prima (CP), carico come un cannone di tutta la mia sapienza formidabile." (NA II: 720)

In this novella, Pirandello not only gives very accurate descriptions of various ego states, but he also states vehemently the importance and value of the Free Child which, like Berne, he sees as the source of life, of psychic energy and the truest manifestation of the real self. This sensation of freedom in the Child is like an explosion of feeling and activity, and is in total contrast with the behaviour of the Adapted Child who moves cautiously and is more often still and quiet and so cut off from the real self by fear, that the person feels more dead than alive.

"Io non avevo vissuto; non ero mai stato nella vita; in una vita. intendo che potessi riconoscer mia, da me voluta e sentita come mia" (NA II: 716).

It is as if our lawyer is watching his own persona, to use a Jungian term, from the outside. The Adult of the person is observing the different manifestations of his own Child, the persona being what Berne calls the social personality or mask, and Pirandello the 'forma', a word used by Adriano Tilgher to describe what he saw as the fundamental dualism between 'Vita' and 'Forma' in Pirandello's writings.

To come back to our character, fear dominates his existence and leaves no room for love of self and others. The self-discount is

total. It all makes him "quell'uomo insoffribile" (NA II: 717) who can never enter into a loving relationship with anyone, least of all with those closest to him, his wife and his children. He tyrannizes them as he does his own Child, and they fear him and probably hate him as much as he hates his own Critical Parent.

The split which exists between his compliant Adapted Child constantly driven by the very exacting Critical Parent and his rebellious Adapted Child which comes to the rescue of his exuberant Free Child, results in a strong desire to destroy the allies, Adapted Child and Critical Parent, rather than be destroyed by them. The small allowance made for his Free Child just enables him to survive.

The script of such a man is based on the injunctions: Don't Feel and Don't Be You; as far as we can see, he is urged on, by all five Drivers: Please Me, Try Hard, Be Strong, Be Perfect and Hurry up. The first three are particularly powerful.

They make him the workaholic who, on the Drama Triangle, is most often in the Rescue position with occasional switches to Persecutor when he turns to those who are totally dependent on him, his wife and their children.

In moments of awareness he rightly sees himself as a true victim, at such moments he is not engaged on the Drama Triangle roundabout.

This short story is more tragic than comic. It faithfully depicts the situation of a man starved for meaningful, loving relationships and we are deeply touched by the strangely pathetic and inadequate effort he makes to give himself the permission to experience his own Free Child which he very perceptively acknowledges as the most valuable part of himself.

I should like to go back briefly to the quotations from this novella which I have just given and show in more detail how Pirandello uses words to convey a psychological state.

In the first quotation (NA II: 717), note how the enumerations of very precise words, "commendatore, professore, avvocato", or again "l'opera, il consiglio, l'assistenza", are used to convey the great weight of the burden carried by the Adapted Child as well as the lack of space or time in which that Child can ever do anything else than his duty. We then have the word "tutti" repeated 4 times which

effectively adds to the above burden but also points to grandiosity in the speaker as do also the "senza mai dargli" and then the word "momento" repeated twice. This kind of exaggeration is a way of justifying the heavy discount the person is using. We are told that:

"There are four levels of severity of discounting and within these levels a person can discount in three areas: herself, others, and the situation".

TA, The Total Handbook of Transactional Analysis, Stan Woollams, Michael Brown, p.102.

The four levels of discounting are the following: we can discount the existence of a problem, its significance, the possibilities of change and our ability to solve the problem. Up to the moment when our lawyer asks the questions , who am I? what am I doing to myself and to others? what do I really want?, his use of discount where his personal needs and those of his family are concerned, is total.

If we consider now the language of the second quotation on p.34 and of the first quotation on page 35, we notice how it is totally different from the grandiose kind we have just seen, its rhythm is hesitant and varied, one sentence is made of one word: "Ariosa". Above all it is poetic and free, making use of natural images such as "lontananza infinita", "brulichio", the metaphor of "fiori che non han potuto sbocciare", and of "palpiti e guizzi di luce", all vague but evocative of space, of life and above all of intense feelings, be they pleasurable or painful. The Free Child can experience both at a high level.

This language is no longer the language of discount. Our character's Free Child is alive to himself and to the world around him. In that moment of inspiration and awareness he is able to escape all levels of discounting.

At the end of the story the author uses rhythm to portray the shift of ego state in a masterly way. First the chopped up rhythm to represent the fearful, self-conscious, apologetic Adapted Child:

Non le faccio male; non le faccio nulla. Appena posso, appena

qualche cliente mi lascia libero un momento, mi alzo cauto, piano piano, dal mio seggiolone,...(NA II: 720)

There follows a portrayal of his own majestic and severe Critical Parent, using, half-mockingly, longer phrases and tedious enumerations, then again the Adapted Child, moving quickly and silently, holding his breath:

e in punta di piedi mi reco all'uscio a spiare nel corridojo, se qualcuno non sopavvenga, chiudo l'uscio a chiave, per un momentino solo;..(NA II: 720)

Then comes the explosion of feeling, the Free Child is allowed out, the irregular and short phrases convey the exhilaration and excitement which accompany his experience of playing with his dog:

gli occhi mi sfavillano di gioja, le mani mi ballano dalla voluttà che sto per concedermi, d'esser pazzo, d'esser pazzo per un attimo solo...corro a lei, alla cagnetta che dorme sul tappeto...(NA II: 720)

and as the brief scene ends, the broken, monotonous rhythm introduces once more the apologetic, scared Adapted Child as he takes over again, aware of nothing except the ever present Critical Parent:

Questo è tutto. Non faccio altro. Corro subito a riaprire l'uscio adagio adagio, senza il minimo cricchio...(NA II: 720)

The dramatic structure of the story is based on the psychological changes which occur in the hero's character and moves parallel with them. It is punctuated by the switches of ego states that occur in our lawyer, for instance, dramatic peaks are achieved when he manages to escape into the Free Child dimension. He does so inadvertently at first while on his train journey and after that, in a calculated way when he allows himself those few moments of play with his dog. The length and nature of these moments of 'indulgence'

(a word his Critical Parent would use) as well as the constant threat from the Critical Parent ego state, create the enormous tensions that lead to the switches of ego state which are the stuff of drama.

Chapter IV

A study of some women characters and of the way they handle their relationships with men.

I have chosen to begin with a study of several women characters because women play such a dominant part in Pirandello's writings. He is very conscious of the fact that they function differently from men, often because of the roles assigned to them and the restrictions imposed upon them by society, and he shows this in many of his works. In fact, through his female characters, Pirandello challenges the social conventions of his day and by making them face difficult, often 'irregular', situations, he exposes the hypocrisy of the social system they have to live in. He is also aware of the problems these women have in forming satisfactory relationships with men and explores those at length. A analysis of some of these Pirandellian female characters will explain how and why some fail totally and others succeed in leading worth-while lives.

My intention is to deal first with women who choose to cut themselves off from men because they have failed to form a satisfactory relationship with them, like Silia in Il giuoco delle parti or Beatrice in Il berretto a sonagli. I include the Stepdaughter in Sei personaggi in cerca d'autore in this category, even though she has never been attached to a man and is still at the rebellious, teenager stage. All three have anger and hatred in common and all are out to seek revenge. They only need men to play their highly destructive psychological games. I have also chosen to introduce Delia from the play Ciascuno a suo modo at this stage, because her problems with men are similar to those experienced by the above characters but also because she is the only woman whom we actually see experiencing the process of change from an

existence made of very destructive game-playing to one free of such games.

I will then consider the mothers. They form by far the largest category of women portrayed by Pirandello. He feels that women have a great advantage over men in that they can become mothers and thereby experience the unique relationship that exists between mother and child. This can also be true of a woman who cannot bear a child of her own, as in the case of Livia in La ragione degli altri. The mother-child relationship is so rewarding that these women no longer need to have a very significant relationship with a man. An exception to this is Silvia in Tutto per bene, who, for obvious reasons, rejects her motherhood.

The majority of Pirandello's female characters are either lovers or mothers. They inevitably find greater fulfilment in the latter role. A few are professional actresses who need neither lover or child to achieve a satisfactory degree of fulfilment. An interesting exception is Mommina in Questa sera si recita a soggetto, who fails as a lover, a wife-mother, an opera singer and even as a human being, since she also fails to survive.

But usually in Pirandello, being a mother, or having a career, enables the woman to become a mature human being. We shall look at how he sees this maturity.

Naturally we shall also look at the men in these women's lives and at the kind of relationships they have with them.

The men are either husbands, lovers or lonely *raisonneurs*; the latter form the most important category. In order to cope with life, they distance themselves by living apart or alone to a more or less drastic extent. Some remain light-hearted like Diego in Ciascuno a suo modo, Leone in Il giuoco delle parti, Laudisi in Così è (se vi pare) and Cotrone in I giganti della montagna; others take it much harder, like the Father in Sei personaggi, Enrico in Enrico IV, Baldovino in Il piacere dell'onestà, Ciampa in Il berretto a sonagli and of course Moscarda in the novel, Uno, nessuno e centomila. These men look at themselves and others in a detached way, offering, to whoever wants to listen, the fruit of their reflections, their 'rimedio per salvarsi', as Leone calls it. They are in fact, ^{also} the mouthpiece of their creator and convey to the

reader Pirandello's most important message about life.

Coming back to the four women characters I first mentioned, we notice that all four come from very different social background. Silia, although the author tells us that the action takes place 'in una città qualunque', is unmistakably upper class, Roman or Florentine, sophisticated, wealthy, idle and free to do what she pleases, being separated from her husband.

Beatrice is also married but lives, and this time the author is specific, in a Sicilian town situated inland. She too is upper class, wealthy, idle, but her background is very conformist and repressive, as one would expect in that part of Italy..

The Stepdaughter is much younger than the other two, her background is more humble although, until her father died, the family was obviously sufficiently well-off. After his death she, her mother and much younger brother and sister, have known poverty. The consequence has been that she has had to shoulder the responsibility of 'keeping' the family as best she could and to do so has had to go out into the world, weak and unprotected and has suffered greatly as a prostitute. The result is that she has had far more experience of the world than the other two, although young enough to be their daughter.

Delia, as an actress, stands outside this sort of classification, while including them all.

I have chosen to group these four characters together because, in spite of the fact of their many differences, they all four function in the same way: all they do is to blame men for their unhappiness and unsatisfactory lives. They blame men ceaselessly for their feelings of powerlessness and hate them for it and seek to avenge themselves. Interestingly they come across to us as very powerful which indeed they are, but the point is that all misuse their power by resorting to destructive game-playing in order to get what they want above all, namely to avenge themselves by putting the men down. Except for Delia, the only woman in this group who is able to gain sufficient self-awareness in the end to enable her to step out of the destructive repetition of game-playing, the other three have another thing in common, they are all total failures, stuck in this game-playing activity and quite

unable to escape its repetitive, roundabout situation.

Each study of a woman character will consist of two parts. In the first part I shall focus on analysing the personality of the character by showing the predominant ego state pattern used by each; in the second part of the study I shall look at the psychological games played by these women with other characters and especially with their male partners if and when the latter are willing to join them in this activity. This will mean that, inevitably, we sometimes have to study the same material more than once.

Part I: Four game players and the men in their lives.

- 1) The first woman that we shall consider is Silia, in the play,
Il giuoco delle parti.

Section A. The personality of Silia.

Silia is married to Leone Gala but they have separated and live in two different flats in the same building. It has been decided between them that he should call every evening for half an hour to see how she is. At the beginning of the play Silia and her lover Guido Venanzi are alone in her sitting room. Guido is impatient to make love to her while she is absorbed in her thoughts and intent on putting him off. Here is part of the rubric to Scene 1, Act I:

Silia, in una lieve vestaglia scollata, è nel salotto; quasi aggruppata su una poltrona, assorta. (MN I : 519)

Even before she speaks we know that Silia is displaying her Child ego state: the garment is chosen by her and by Pirandello to evoke charm, attractiveness, seductive power, all qualities of the Child ego state; then the 'curled up in an armchair' position and the remote, dreamy expression confirm our diagnosis of this ego state.

SILIA. Ma è un mestiere che fanno lì le donne, mentre gli uomini pescano. Vicino l'Islanda, sì... certe isolette.

GUIDO. "Ti sognavi....l'Islanda?"

SILIA. "Mah! Vado così...vado così!"

Muove le dita, per significare, in aria, con la fantasia.

Pausa - poi di nuovo smaniosamente:

Deve finire! deve finire!

Quasi aggressiva:

Capisci che così non può più durare? (MN I: 520)

Added to the seductive Adapted Child who taunts and torments her lover, we see this woman who dreams of distant lands one moment (Silia's Free Child, possibly), then suddenly turns into a violent, Rebellious Child (still Adapted Child)

She then goes on to make the following, very revealing and very perceptive statement:

SILIA. "Non t'è mai avvenuto di scoprierti improvvisamente in uno specchio, mentre stai vivendo senza pensarti, che la tua stessa immagine ti sembra quella d'un estraneo? che subito ti turba, ti sconcerta, ti guasta tutto, richiamandoti a te, che so, per rialzarti una ciocca di capelli che t'è scivolata sulla fronte?

GUIDO. Ebbene?

SILIA. Questo maledetto specchio, che sono gli occhi degli altri, e i nostri stessi, quando non ci servono per guardare gli altri, ma per vederci, come ci conviene vivere...come dobbiamo vivere...Io non ne posso più!" (MN I: 522)

Silia's Adapted Child experiences other people, not just Leone, as persecuting Critical Parents and reacts accordingly: either as a compliant Adapted Child or as rebellious one, she does not seem to have any other options. We inevitably suspect that the most powerful Critical Parent in Silia's life is the one she carries in her head and projects on whoever is at hand and Leone has been and still is her favourite candidate for the part. Although she feels him as always present and oppressive, she is perceptive enough to observe and reflect (using her Adult ego state) on the fact that the eyes of others, the mirror she refers to, are also our very own eyes.

Further on in the scene she tells Guido more about the way she experiences herself in relation to Leone and shows us how her awareness does not free her from the obsession she lives with still, after three years of so-called freedom:

SILIA.non esiste, questa famosa libertà, perché, comunque possa avvalermene, sarò sempre schiava...anche di quella seggiola là, guarda! che mi sta davanti come qualche cosa che vuol essere

una sua seggiola, e non una cosa per me, fatta perché io ci segga!

GUIDO. Ma questa è una fissazione, scusa!

SILIA. Io ho l'incubo di quest'uomo!

GUIDO. Non lo vedi mai!

SILIA. Ma c'è! c'è! E l'incubo non mi passerà mai, finché so ch'egli c'è! Ah! Dio, morisse! (MN I: 524)

Her hatred (violent Adapted Child) for Leone could not be more explicit, she can never be free and herself, she says, as long as he is alive. Driven by this hatred, Silia is often irrational and unpredictable (Adapted Child) and yet, as we have seen, at times, she also has moments of great awareness (Adult).

She dreams of a hope of escape in order to find herself, as Guido puts it, she behaves: "Come se fossi in una carcere" and her answer is "Ma sono in una carcere!" (MN I: 521)

We have the confirmation of how she uses Leone as the arch-persecutor (a highly negative Critical Parent), the ogre in her life as Guido suggests, in a scene like the following where she laughingly pretends to be a helpless child, asking for protection: (Scene 4)

SILIA. (*quasi ridendo*). E tu allora uccidimelo!

GUIDO. Ma via! Che dici?

SILIA. Se sono una bambina, posso anche chiederti questo.

GUIDO. (*per prestarsi allo scherzo*). Perché è proprio come l'orco per te?

SILIA. Sì; che mi fa tanta paura. Me lo uccidi? me lo uccidi?

(MN I: 535)

All these passages show us facets of Silia's Child ego state; indeed Silia is nearly always in Child, mostly in her Adapted Child.

She describes very clearly the conflict between Critical Parent and Adapted Child whether that Parent is inside or outside herself, used against herself or against others. She either actually hears the Critical Parent's words: "come ci *conviene* vivere...come *dobbiamo* vivere.." (MN I: 522) or just responds automatically to the message in her head which no longer needs to be spelt out and rearranges her hair

as she catches sight, in the mirror, of the straying lock.

Where men as a whole are concerned, she feels so much an Adapted Child that she views herself as an object, a body, which does not quite belong to her.

SILIA. Il gusto, d'esser donna, non l'ho provato mai.

GUIDO. Neanche per far soffrire un uomo?

SILIA. Ah, forse per questo sì, spesso. (MN I: 522)

Her only option is to switch from compliant to rebellious Adapted Child and take her revenge on the men in her life.

What she longs to achieve and finds so difficult to do is to experience life in her Free Child. The fantasizing about Iceland is an example of this kind of experience, as are the moments before she catches sight of herself in the mirror and *has to* tidy up her hair. This aspect of her personality is, naturally, very attractive, Leone knows that and describes it vividly to Guido in Scene three of Act I:

Ti pare impossibile, per esempio, che possa canticchiare qualche mattina...così...svagata.... Eppure canticchia, sai? La sentivo io, certe mattine, da una stanza all'altra. Con una cara vocina trillante, quasi una bimba. Un'altra! Ma ti dico un'altra, non così per dire. Proprio un'altra; e lei non lo sa. Una bimba che vive un minuto e canta, quando lei è assente da sè. E se vedessi come qualche volta resta...così...con una certa luce di brio lontano negli occhi, mentre con due dita che non sanno si tira lentamente i riccioli sulla nuca...

(MN I: 533)

A very different gesture, this last one, from the earlier one of putting her hair back in place. When Leone describes Silia as not aware of singing or of caressing her hair, and says that at such moments she is absent to herself and is another person, just a little girl, he sees clearly the Free Child in Silia independent of any interference from Parental ego states. It seems that those are so powerful in her personality make-up that she can rarely be in her Free Child except in

a dream-like state; in Scene nine of Act two she in fact tells Leone this:

"ma a letto, il mio vero amore è il sonno, che mi fa subito sognare!"

(MN I: 568)

The Silia who laughs at the intruders in Act I, Scene five and has the "luce sinistra negli occhi" and who suddenly has a "diabolica idea" (MN I: 531) is not the Free Child, as might first seem, but rather the Vengeful Child, who is drawing inspiration from the Little Professor to put on a Free Child act in order to captivate her audience, and thus effectively exploit the unexpected situation in support of her desire to get rid of Leone.

Silia's Vengeful Child is not for Leone alone: in Scene two, Act I, it turns itself against Guido too as when she tells the maid to ask Leone to come up:

GUIDO. Ma perché, scusa, giusto questa sera che ci sono io?

SILIA. Appunto per questo!

GUIDO. No!

SILIA. Sì! Per punirti d'esser venuto! E te lo lascio qua... Io mi ritiro...

(MN I: 525)

This is a direct follow up of the mood indicated in the rubric: "...poi scrollandosi per il fastidio di vederselo lì accanto..." as well as the "Ufff!" she utters, both at the very beginning of the play. (MN I: 519)

In moments of triumph, Silia's Vengeful Child is capable of generating a great deal of physical and emotional energy: quick movements, decisive and spontaneous action, short words and short statements in a loud, excited tone of voice.

We have already seen this Vengeful Child in action when she and Guido are trying to hit Leone with an empty egg shell through the window. This lively and symbolic shooting scene is in Scene 4, Act I:

SILIA. Pagherei la mia stessa vita, perché qualcuno lo ammazzasse!

GUIDO. Perdio, in testa glielo voglio tirare!

Corre verso la finestra a sinistra.

SILIA *(ridendo)*. Da', da'...sì! glielo tiro io...glielo tiro io...

GUIDO *(dandole il guscio, o piuttosto, lasciandoselo prendere)*.

Ma saprai coglierlo?

SILIA. Sì...da' qua!

Si fa alla finestra, si porge a guardare, attenta e pronta a tirare il guscio. (MN I: 534)

We see this same ego state even more triumphant in Scene six of Act I, here is how the author describes her in the rubric:

appena usciti gl'inquilini, tutta accesa, vibrante, guarda il biglietto da visita di Miglioriti, e fa cenno di sì, fra sé, ridendo, per significare che ha raggiunto il suo scopo segreto. (MN I: 541)

Silia will know an even greater moment of triumph in her Vengeful Child, even if a short lived one, in Act II, Sc.3, after Leone has agreed to challenge Miglioriti; Pirandello himself describes her as "trionfante".

We occasionally catch a glimpse of Silia's Critical or Limiting Parent, for instance at the end of Act I:

SILIA *(di nuovo recisa, imperiosa, non volendo ammettere discussioni su questo punto)*. Ah!, no! questo, no! (MN I: 542)

and again in Act II, scene 3, as she turns to Guido:

SILIA *(con gran voce, al colmo dell'exasperazione)*. Statevi zitto, perché nessuno vi dà il diritto di giudicare della mia suscettibilità!

(MN I: 551)

But there is no doubt that, as we have already seen, Silia functions mostly in her Adapted Child, whether she describes to Leone the scene of the intrusion by the drunkards:

SILIA (*subito, quasi infantilmente*). - che mi stavano addosso, sai?
tutti, con le mani addosso... per strapparmi la veste - (MN I: 554),

where she is both seductive and excited as well as manipulative or later in the same scene, when taken aback at her easy victory over her husband:

SILIA (*stupita, pallidissima, quasi non credendo ai suoi orecchi*).
Ah! benissimo! (MN I: 554)

The fact that she is lying all through the Act is manifestly Adapted Child, as well as the use she makes of Critical Parent beliefs to support her case, is typical of such a manipulative Adapted Child:

SILIA... Non ci mancava altro, per finire di compromettermi, che lui
si mostrasse! Guai, guai, se lo avesse fatto! Per fortuna, lo
comprese! (MN I: 553)

No mention of having locked Guido in the other room! Or again, a little further on in the scene:

LEONE. Ah, è accorsa gente?

SILIA. Sì, alle mie grida! E hanno detto tutti ch'era bene dar loro
una solenne lezione! (MN I: 556)

Here are more examples of how Silia's mood in Adapted Child changes quickly, going from an extreme to another, contradicting itself in the most surprising manner:

SILIA. (*con scatto, cominciando a pentirsi, vedendosi lasciata sola*).
Oh, via! Non esageriamo adesso! (MN I: 556)

when Guido sides with Leone to ingratiate Silia by encouraging him to fight and a few lines on:

SILIA. Ma non ci sarà mica bisogno di fare un duello all'ultimo sangue!

(MN I: 556)

becoming frightened and hesitant. a mood which is carried to the beginning of Scene 6 (Act III), with added nuances of surprise, disappointment, regret and guilt:

SILIA *(scattando in piedi, convulsa, in preda ai più scomposti sentimenti, d'irritazione per questa placida, esasperante arrendevolezza del marito, di rimorso per ciò che ha fatto, di dispetto per l'amante che ha prima voluto sottrarsi a ogni responsabilità, e poi, credendo d'assecondar lei, per non perderla, ha passato ogni misura)*. Non posso soffrirlo! non posso soffrirlo! È quasi per piangere.

LEONE *(fingendo di non comprendere)*. Come? ch'io ti abbia detto di sì?

SILIA. Anché! Ma tutto...tutto questo...e che lui *(allude a Venanzi)* per colpa tua, se ne debba profittare!

LEONE. Per colpa mia?

SILIA. Ma sì! ma sì! per colpa tua, di codesta tua imperdonabile, inqualificabile indifferenza! (MN I: 560)

and a few lines on she says:

"Forse avrò un po' esagerato, ma per causa sua!" (MN I: 561), throwing blame on Guido this time! Irrational, inconsistent, or so it seems to others, very changeable and highly emotional, unable to accept guilt and always reverting to blaming others, scared, sorry, angry and vengeful in turns, Silia remains consistently in her Adapted Child.

This fact is confirmed in the last act of the play where caught by surprise and shocked as well as angry at what is for her a totally unexpected denouement, she first feels frightened, helpless and concerned:

Oh Dio! intanto... Ah Dio, che cosa...È orribile...Si batte qua sotto?...

MN I: 579)

and at last recognises Leone's powers of manipulation that are so much more effective than her own and turns against him furious and full of hatred: "Tu sei il demonio! Tu sei il demonio!" (MN I: 579)

The final labelling of Leone is done by her enraged Adapted Child reacting to his very powerful and effective Parent and Adult ego states.

Section B: Analysis of Games in Il giuoco delle parti

Silia's relationships with the men in her life

a) Silia and Guido

Analysis of the relationships that exist between men and women is one of the most important aspects of Pirandello's works and much of the drama in his plays is based on it. As already mentioned, Pirandello sees the problem of identity which so often concerns him, as one based on relationships. Our feeling of identity is indeed acquired through living in the world with others. If we are ill-equipped for the task of establishing worth-while relationships and choose to relate to people who are no better equipped than we are, the consequence is a breakdown in communication, the essential factor to good relating, and a lot of time is spent game-playing to use Berne's term. This practice is at best unsatisfactory and at worst, destructive.

Game players are not able to make full use of the positive aspects of their ego states, with the result that their lives are experienced as poor, dull, repetitive. These people have feelings of getting nowhere and of becoming less and less real. It is a fact that game-playing brings a rigidity to relationships and a subsequent barrenness, which precludes self-discovery and growth in the individuals concerned.

The men who set out to change that situation, in order to preserve their identity, have recourse to what Leone Gala calls the "rimedio per salvarsi". As we shall see later, women cope with that problem in different ways, depending on their circumstances.

Pirandello rightly points out that social and cultural pressures, made up of beliefs, conventions, hypocrisies and prejudices of our social milieu, represent a formidable obstacle to our reaching the goal of realising our true identities. He also sees the importance of education and early relationships by showing for instance, how, inevitably, the girls who have had a good relationship with their fathers, due, partly perhaps, to the

fact that there is no son in the family, are also better equipped to cope with their relationships with men and with life as a whole.

In the end, we are responsible for ourselves. Acceptance of this gives us the power to protect our needs and our very right to be true to ourselves. Many Pirandellian characters, both male and female, demonstrate this.

As we look more closely at the kind of relationships Silia has with the two men in her life, her lover Guido and her husband Leone, we are going to see how the latter differ from one another in their use of ego states and in their choice of pay-offs in terms of feelings and therefore, how they differ in their ways of relating to her.

At the same time that we study the games being played, we shall also follow the development of the drama, how it gains momentum and reaches a climax and conclusion.

I need to point out here that in this new approach we shall inevitably use some of the material already quoted.

If we go back to that part of the rubric which gives us our first glimpse of Silia at the beginning of the play :

Silia, in una lieve vestaglia scollata, è nel salotto; quasi aggruppata su una poltrona, assorta. (MN I: 519)

the impression we get is of an attractive, seductive woman, and if it were not for the last word: "assorta", seemingly available and inviting. Then come Guido's repeated offers of drinks which only meet with silence and total immobility on her part and finally with an "Uff" which accompanies an eloquent gesture of annoyance addressed to him. We have been watching these two characters play two of their favourite games : "Rapo" for Silia, "Kick me" for Guido, two games which mesh in together particularly well. If we refer to the Drama Triangle we see how she remains in the role of Persecutor while he alternates between those of Rescuer and Victim. Several moves have already taken place and it is up to the actors to show this, using slight gestures, facial expressions, tones of voice. While Silia who experiences herself as

a Victim and is seen as one by Guido, always ends up feeling vengeful and angry while Guido who is always eager to help, collects familiar feelings of disappointment at not being able to get what he wants.

The games are repeated in the next few minutes, with consequent escalation, for each move on the Drama Triangle not only structures the drama but also propels it forward, making it grow in intensity so that the tension mounts to the point where, in the case of this play, comedy turns into tragedy.

SILIA (*dopo una lunga pausa, con un sospiro, come se parlasse tanto lontana da se*). Lo vedevo così bene!

GUIDO. Che cosa? (MN I: 520)

The "*lunga pausa*" is Silia the Persecutor while the sighing, absent minded dreamer a Victim, Guido senses that and quickly takes on his role of Rescuer. A few lines on they are still in the same positions:

GUIDO. Ti sognavi... l'Islanda?

SILIA. Mah!...Vado così...vado così!

Muove le dita, per significare, in aria, con la fantasia.

Pausa - poi di nuovo smaniosamente:

Deve finire! deve finire!

Quasi aggressiva:

Capisci che così non può più durare? (MN I: 520)

Silia has once more moved to Persecutor. She has also changed her game and as soon as we realise that the threat is addressed to Leone, we know that the new game is "If it weren't for him".

A moment later, back in Victim, her explanations are punctuated

by such exclamations as: "Soffoco", "Ma sono in una carcere!". (MN I:521) Meanwhile Guido remains the sympathetic Rescuer:

GUIDO. E chi ti ci tiene?

SILIA. Tu...tutti...io stessa...questo mio corpo, quando mi dimentico che è di donna, e nossignori, non me ne debbo mai dimenticare, dal modo con cui mi guardano... (MN I:521)

By switching to Persecutor she has completed another round of "If it weren't for You, Them, It, the way I am, etc..."

We also catch another glimpse of the "Rapo" player as Silia admits her satisfaction at playing that game:

SILIA. Il gusto d'esser donna, non l'ho provato mai. [Victim]

GUIDO. Neanche per far soffrire un uomo?

SILIA. Ah, forse per questo sì, spesso. [Persecutor] (MN I: 522)

But we soon get back to the game of the moment, an escalation of "If it weren't for them" which quickly evolves into "If it weren't for you", with Guido as the inevitable Victim:

SILIA. Questo maledetto specchio, che sono gli occhi degli altri, e i nostri stessi, quando non ci servono per guardare gli altri, ma per vederci, come ci conviene vivere...come dobbiamo vivere...Io non ne posso più! [Victim]

GUIDO. (*appressandosi*). Vuoi che ti dica sinceramente perché tu smanii così? [Rescuer]

SILIA (*pronta, recisa*). Perché tu mi stai davanti! [Persecutor]

GUIDO (*restando male*). Ah, grazie. Allora, me ne vado? [Victim]

SILIA (*subito*). Faresti bene, faresti bene. [Persecutor]

GUIDO (*dolente*). Ma perché, Silia? [Victim] (MN I: 522)

What conclusion can we reach, even at this early stage, about the relationship that exists between these two characters? It is plain from the start that Guido is far too willing a Rescuer and

Victim to be a sufficiently exciting partner for a woman like Silia. Her games need a more elusive and much stronger opponent in order that they might be played at the necessary level of intensity which will bring her the sufficiently rich pay-off she seeks.

In Scene II, Silia, by insisting that Leone should come up, initiates two new games in which she hopes to involve him. The first one is "NIGYSOB" ("Now I've got you, you son of a bitch") and by leaving Guido alone to receive her husband, she hopes to induce a "Let's you and him fight" game between the two men. In either case she is the Persecutor while, hopefully, they will be her Victims. And indeed this is just what happens to Guido yet again as he oscillates between the role of Rescuer (staying to receive Leone in order to please Silia) and that of Victim (doing it against his will and better judgement as he foresees a possible unpleasant argument with a jealous and irate Leone).

What actually happens during the half-hour the two men spend together is very different from game-playing, it is in fact the opposite as Leone explains to Guido his "rimedio per salvarsi".

b) A parenthesis

Leone's antidote to game-playing: "il rimedio per salvarsi".

Before studying further the games played by Silia and Guido, it is opportune that we look at the solution offered to Guido by Leone who has his own way of escaping the vicious circle of game-playing and "scripty" behaviour. He calls it a desperate measure, "una certa difesa disperata" which consists in "la più ferma, la più immobile (difesa)" "perché nessuna speranza più t'induce a piegarti verso una sia pur minima concessione né agli altri né a te stesso". (MN I: 530) He sees it as a need to empty oneself of life, "contentarsi non più di vivere per sé, ma di guardar vivere gli altri, e anche noi stessi, da fuori, per quel poco che pur si è costretti a vivere". (MN I: 530) The result is a state of "impenetrabile serenità" attained by emptying oneself of life and the compensation is "un godimento meraviglioso: il giuoco appunto dell'intelletto che ti chiarifica tutto il torbido dei sentimenti, che ti fissa in linee placide e precise tutto ciò che ti si muove dentro placidamente". (MN I: 531)

In such statements, spontaneously offered to Guido, Leone describes very precisely the method he has elaborated to save himself from engaging in game-playing. In TA terms he rids himself of the archaic feelings in his Parent and Child ego states or at least refuses to respond to them. He is then free to make full use of his intelligent, well-informed Adult. The message, at first, sounds like: "Think, don't feel", until we realise that in order to achieve the detachment he describes, he has had the support and encouragement of a very effective Nurturing Parent, an ego state rich in feelings, as well as access to a bright Little Professor in his Child ego state and to a very compliant Adapted Child, the one that always says yes to all requests in order to gain the time to think when threatened

Leone possesses also a strong Critical Parent which gives him

control, not only ~~over~~ himself, but also ~~over~~ others. It works in harmony with the Nurturing Parent and is the latter's ally.

Although Leone chooses to be predominantly in his Adult, he makes sure that his Child's needs are not forgotten by providing what he calls a ballast. This is necessary to keep a balance of the personality, at such times he enjoys his books or plays at being a cook, thus giving his Free Child a chance to manifest itself. The last mentioned, unusual, Child activity provides added bonuses: it takes people by surprise and, in case of danger, gives him time to withdraw into his Adult ego state; it also provides comfort in the shape of enjoyable food and safe relationships with people like Filippo *detto* Socrate. The remark: "Che il caso ti truovi cuoco, è una gran cosa!" (MN I: 531), confirms that Leone sees it as a useful move to protect himself from himself and from others. As the cook or as the ever acquiescent Child, he puts people off and gives himself time and space to switch in to Adult if threatened.

"Ma bisogna saperselo fare, questo vuoto e questo pieno" (MN I: 531), it is not easy to empty oneself of "scripty feelings" and to replace them with feelings in the "here and now". Then we come to the crucial point: "la salute è qui: trovare un pernio..., il pernio d'un concetto per fissarsi" (MN I: 531), this, in TA terms, is the vital move to Adult.

He then goes on explaining to Guido that: "non si trovano belli fatti in commercio, questi perni: te li devi fabbricare da te, e non uno solo: tanti! uno per ogni caso, e ben solido, perché il caso, che t'arriva spesso imprevisto e violento, non te lo schianti." (MN I: 531)

Leone is talking of a place of strength from which to act spontaneously and effectively and which I see can be found by combining the use of Adult and Little Professor (the Adult in the Child) ego states. He then goes on to elaborate on what he sees as "il caso": "Che vuol dire il caso? Gli altri, o la necessità della natura?" and a little further on he gives this warning: "Tu devi guardarti di te stesso, del sentimento che questo caso suscita subito in te e con cui t'assalta! Immediatamente, ghermirlo e vuotarlo, trarne il concetto, e allora puoi anche giocarci" (MN I: 531)

Leone understands the danger created by our need to experience again and again familiar, archaic feelings, be they in Child or in Parent, a need which can so easily be triggered off by the behaviour or words of others and not only from the people we mix with but also from those we carry in our head. These encounters are "il caso" and they provoke in us feelings which lead to game-playing and possibly destructive behaviour. The Adult, free of those feelings, is able to observe self and others, reflect and take decisions.

More than once we see Leone sorely tempted to react with feelings but his ability to control them by switching to Adult enables him to create space for himself, he then thinks quickly and acts spontaneously. People like Silia and Guido, in prey to archaic feelings, can only resort to destructive game-playing in order to support their script.

Leone, whether he is dealing with Guido or Silia, never initiates or takes part in a game, however provoked he might be. However there are moments when we catch glimpses in Leone, of the inner struggle between feeling and reason, they show us his vulnerability and his strength.

In Act I, scene 3, Leone has just been let into Silia's flat by the maid after Silia had demanded that he come up:

LEONE (*dietro l'uscio a sinistra*). Permesso?

Apreno l'uscio e sporgendo il capo:

Perme...

S'interrompe vedendo che non c'è nessuno

Ah...

Guarda intorno

bene bene...

Cancella subito dal viso la sorpresa; cava dal taschino l'orologio; lo guarda; si reca verso la mensola del camino; apre il vetro del quadrante dell'orologio di bronzo e aggiusta le lancette fino a far scoccare dalla soneria due tocchi: si rimette nel taschino l'orologio e va a sedere placido, impassibile, in attesa che passi la mezz'ora del patto.

(MN I: 526)

He is so successful in achieving this inner calm and complete detachment that, when the other two make a noise behind the door and Guido is forced to enter by Silia, "*Leone non si volta nemmeno a guardare verso la vetrata*". (MN I: 526)

Pirandello has described in detail how Leone, by applying great self-control, switches from Child to Adult, from feeling surprised to acting rationally, adjusting the clock to match his watch in order to stay the half-hour stipulated in his contract with Silia, and not a minute more. This reasoned-out action enables him to sit down and wait, "*placido, impassibile*", till the thirty minutes have passed. Having found his "pernio" for this occasion, he is able to indulge in a little vindictive irony when Guido appears. Mostly, though, he spends the time they have together explaining his technique in dealing with Silia, with life in general, his "*rimedio per salvarsi*".

In this conversation we get hints of the games Leone and Silia played when they lived together: "Quasi subito dopo (their getting married, and he stresses the fact that the marriage was more her decision than his), lei si mise a sbuffare, a smaniare, a contorcersi rabbiosamente per evadere" (MN I: 528) and a little further on: "L'hai costì accanto! lei si volta subito contro. E così è quella benedetta donna! Mai accanto; sempre contro!" (MN I: 529). "Rapo", "Uproar", "If it weren't for you", obviously were already part of Silia's repertoire.

Before we leave this scene, I would like to quote another example of the kind of struggle Leone has to go through in order to find the safe place he referred to earlier. It happens while he is telling Guido about his "difesa":

GUIDO. Non capisco. E la chiami difesa? Difesa di che cosa, se dev'esser così?

LEONE (*lo guarda un tratto severo e fosco; poi, dominandosi e quasi riassorbendosi in una impenetrabile serenità*). Di niente, in te, se in te riesci a non aver più nulla. Che vuoi difendere? Difenderti, io dico! Dagli altri e soprattutto da te stesso;...
(MN I: 530)

How well the author understands the effort required and the nature of the process of ego state switching achieved by Leone in whom the Child and the Critical Parent are sorely tempted to express anger, hatred, whatever might be the 'normal' feelings a man in Leone's position would be likely to feel towards Guido at that moment, but he quickly suppresses these by giving support to his Child from his very positive Nurturing Parent (he acknowledges readily how much he has suffered) and this allows him to settle back in his Adult, where, free of feelings, he can reason things out and make a deliberate choice as to what to do next.

It is important to note how Leone's way of functioning mostly from his Adult ego state, by slowing down the game-playing or stopping it altogether, also slows down the action, to the point of bringing it to a stand still. Because it is only a pause in the action, it also has the effect of building up the dramatic tension.

Leone having duly spent the half-hour he has agreed to devote to Silia every evening, talking to Guido, since she chose not to appear, gets up to go:

.....*l'orologio di bronzo suona le undici.*

LEONE (*riscotendosi*). Ah, le undici. Salùtamela!

S'avvia frettolosamente, per l'uscio a sinistra

SILIA (*subito aprendo la vetrata*). No...aspetta...aspetta un po'...

LEONE. Ah, no, prego: la mezz'ora è passata!

SILIA. Ti volevo dar questo!

Gli mette in mano, ridendo, un guscio d'uovo.

LEONE. Ah! Ma non l'ho bevuto io! Ecco...guarda...

S'avvicina rapidamente a Guido e glie lo dà.

Diamolo a lui!

Guido automaticamente lo prende e resta lì goffo col guscio vuoto in mano, mentre Leone, ridendo forte, se ne va.

Scena Quarta

Detti meno Leone

SILIA. Pagherei la mia stessa vita, perché qualcuno lo
ammazzasse!

GUIDO. Perdio, in testa glielo voglio tirare!

Corre verso la finestra a sinistra.

SILIA *(ridendo)*. Da', da'...sì! glielo tiro io...glielo tiro io...

GUIDO *(dandole il guscio o piuttosto, lasciandoselo prendere)*.

Ma saprai coglierlo?

SILIA. Sì...da' qua! (MN I: 533-34)

The game-playing has started again, and so has the action as we watch Silia's two abortive efforts to engage Leone in a game of "NIGYSOB".

There is no doubt as to who is the Victim in the game, words like "*automaticamente*" and "*lasciandoselo prendere*", at once point to Guido.

The ineffectiveness of the alliance between Silia and Guido, in this symbolic 'shooting' of Leone, is clearly due to the fact that

Guido, in the presence of Silia, cannot resist taking on the role of Victim whenever it offers itself. Even at this stage of the action we see what Silia's problem is, she desperately wants to force Leone into that role but every time her efforts are thwarted by Guido's eagerness to take it on himself, while Leone, by refusing to play her games, gets away scot-free.

c) Games in Il giuoco delle parti (continued)

The egg shell aimed at Leone by Silia, has hit one of a group of young men who are all rather drunk. They take it as an invitation to come up to her flat for a night of fun, believing her to be a Spanish prostitute. In this strange and unexpected situation, Silia copes remarkably well. In no time she has thought of a scheme which she puts into action straightaway and without hesitation. She is in full command and acts with great rapidity and precision; life has suddenly become very exciting and we shall soon see why:

SILIA (*scoppia a ridere*), Ah! ah! ah! ah!

*Poi, con una luce sinistra negli occhi, come se le fosse
balenata una diabolica idea:*

Ma sì, ecco, signori: sono Pepita, sì!

SECONDO SIGNORE UBRIACO. Viva la Spagna!

SILIA. Sì, sì, s'accomodino, s'accomodino...o se vogliono bere di là col loro amico...

MIGLIORITI. No...no...ecco veramente...

Le si butta quasi addosso per abbracciarla.

SILIA (*parandolo*). Che cosa?

MIGLIORITI. Vorrei prima bermi te!

SILIA. Aspetti, aspetti...un momentino...

SECONDO SIGNORE UBRIACO. Vogliamo una notte tutta spagnola.

PRIMO SIGNORE UBRIACO. Io per me non ho intenzione, ma...

SILIA. Piano...piano...Ecco prima...qua, buoni...si mettano a sedere...

Li spinge, si fa largo, li accompagna per metterli a sedere:

Così...ecco...bravi...così...

Corre a Clara, e le dice sottovoce

Va' a chiamar gente, subito...sopra, sotto...

Clara annuisce e scappa via

SILIA. Permettano un momento...

Si reca all'uscio di destra, e lo chiude, per impedire a Guido d'entrare

(MN I: 536-37)

The "*diabolica idea*" is the setting up on a grand scale of yet another round of her "NIGYSOB" game for Leone. The escalation promises to be spectacular, hence her careful planning and mounting excitement. Having sent the maid to fetch the neighbours and locked Guido in the bedroom to insure that he does not spoil her plan, she plays for time, enjoying a daring game of "Rapo" with her guests, even suggesting that she go out and dance naked in the square for their entertainment, which is rather more than they had hoped for! More to the point, she uses the few minutes she has, to ask her visitors for their names and, *as luck will have it*, gets the card of one of them, the Marchese Miglioriti, a brilliant swordsman, as we shall learn later.

All through this scene Silia, apparently a social victim, is, on the Drama Triangle, in the role of Rescuer one moment and in that of Persecutor the next while her visitors, the social persecutors, oscillate between the roles of Victim and Rescuer. At the end, when they show signs of moving into the Persecutor role, she surprises them with her eagerness to oblige to the point of offering to go and dance naked outside. Their surprise indicates that they have switched from Persecutor to Victim, as they sense the Persecutor in her. Their suspicions at her enthusiastic and daring cooperative mood are very soon confirmed and so is their place on the Drama

Triangle, when a crowd of outraged neighbours are let into the flat by the maid. Here is their Persecutor speaking:

SILIA (*mutando improvvisamente tono e atteggiamento*). Aggredita! aggredita in casa, signori! Hanno forzato la porta, mi sono saltati addosso, mi hanno strappato, come lor signori vedono, e insultata in tutti i modi, vigliaccamente! (MN I: 539)

and even more definit^ely so, a few lines on:

MIGLIORITI. Sissignori...ecco, sissignori...e voi tutti, ecco qua...in ginocchio...domandiamo perdono...

SILIA (*a Miglioriti inginocchiato*). Ah no! Non basta, signore! Io ho il suo nome! E lei risponderà dell'oltraggio che è venuto a farmi in casa coi suoi compagni!

MIGLIORITI. Se chiediamo perdono...

SILIA. Non accetto scuse e non concedo perdono!

MIGLIORITI (*alzandosi*). E sta bene...

con rammarico

Lei ci ha il mio biglietto da visita...Sono pronto a rispondere.

(MN I: 540)

Silia has her Victim.

In the last scene of the Act, the author makes quite sure that we know what Silia's scheme is about. Here is how he describes her in the rubric following the departure of all her visitors:

SILIA (*appena usciti gl'inquilini, tutta accesa, vibrante, guarda il biglietto da visita di Miglioriti e fa cenno di sì, fra sé, ridendo, per significare che ha raggiunto il suo scopo segreto. Intanto Guido picchia forte all'uscio a destra*). Eccomi! Eccomi!

Corre ad aprire

GUIDO (*fremente di rabbia e di sdegno*). Perché mi hai chiuso dentro? Mi sono mangiate le mani dalla rabbia!

SILIA. Ma sì...ma sì... Non mancava altro, che tu venissi fuori dalla mia camera a difendermi, a compromettermi e...

Lo guarda con occhi ridenti da pazza.

a comprometter tutto!

Gli mostra il biglietto del Miglioriti.

Guarda ce l'ho qui! È qui!

GUIDO. Lo so! Lo conosco bene...Ma che vorresti fare ora?

SILIA. L'ho qui, ti dico! Per lui!

Allude al marito (MN I: 541-42)

How well we feel in Silia, the excitement of having set up the perfect game of "NIGYSOB" for Leone. She is not worried about the precise consequences of her plan, all she knows is that, this time, she will succeed in causing trouble: "voglio vedere se non son buona da procurargli almeno qualche fastidio!" (MN I: 542)

This time she is sure of scoring, having set up a far more serious version of her game, not even Leone will be able to get out of this one! We note the parallel escalation of the dramatic tension which is also helped by Guido's anger and fear. But Silia soon beats him down with her refusal to discuss the matter any further and to insure that he will not cause any trouble, seduces him:

SILIA....Mi volevano veder ballare, sai? in piazza...

Pianissimo, quasi all'orecchio

nuda...

GUIDO. Silia...

SILIA (*reclinando la testa indietro, gli solletica coi capelli*

il volto).

Voglio essere la tua bambina folle. (MN I: 543)

Silia is very manipulative here but there is also a measure of genuine relief and sense of fun in her approach to Guido, has she not practically got Leone where she wants him? She is already tasting her triumph even though, from past experience, she ought to know better. This is the trouble with game players, they are unable to learn from experience and always live in hope that next time, they will surely score. Actions, such as games, which are intended to support the script, are inevitably repetitive. Each time, they appear full of promise to the game player and therefore irresistible.

As Silia stops game-playing, we sense a pause in the escalation of the drama, we are left in suspense; it is a good moment to end the Act.

The second Act is dominated by the deadly game of "NIGYSOB" planned by Silia in the first. Guido's presence in Leone's flat early next morning, is a direct consequence of her fierce determination the evening before to engage Leone in this game at the earliest possible moment. Guido is already in his accustomed role of Rescuer; he has come to warn Leone about Silia's dangerous scheme but does not disclose anything until she rings the doorbell. Then, his warning is vague and ineffective: "Ti prevengo, Leone , che tua moglie vuol commettere una pazzia". (MN I: 550) Leone who is not interested in assuming the corresponding role of Victim, dismisses it with a laugh, and reaffirms his decision not to enter into game-playing with either Silia or Guido by returning to the same analogy he has used before:

Rifacendosi all'immagine dell'uovo fresco del primo atto

Lo achiappo, lo foro, e me lo bevo. (MN I: 550)

In this Act, Pirandello fully exploits Silia's and Guido's propensity for game-playing. At the same time he shows us how Leone's deterrent techniques, his "rimedio per salvarsi" work. We watch him resist offers of game-playing, however tempting they may be, and pick his way through a veritable minefield of unexpected provocation, telling the others all the time what he is doing, albeit in a non-explicit way. It is he who makes the vital decisions, which means that the other two, without being aware of the fact, do what he wants and not the other way round.

In Scene 3, Silia enters:

(...come una bufera e scorgendo Guido Venanzi.)

SILIA. Ah siete qua? Siete venuto a prevenirlo?

GUIDO. No, vi giuro, signora: non ho parlato! (MN I: 551)

The roles are clearly established: she is the Persecutor and he the Victim. Guido's game is "Kick me", by attracting Silia's

Persecutor to himself, he has managed to complete a quick game even before the door has shut behind her. At this point Leone gives Guido some invaluable advice which, of course, goes unheeded: "Dille la verità". (MN I: 551) Ironically, it takes Leone's intervention and encouragement to get Silia back on course, but not before she has vigorously put Guido down once more, hoping to shut him up for good:

SILIA (*con gran voce, al colmo dell'es^sperazione*). Statevi zitto, perché nessuno vi dà il diritto di giudicare della mia suscettibilità!

(MN I:551)

There is a significant pause, well indicated by the author, before Silia comes back to the charge with her game of "NIGYSOB":

Pausa: poi, volgendosi al marito come se gli sparasse in petto:

Tu sei sfidato

LEONE. Come? Io, sfidato?

GUIDO. Ma che sfidato! No!

SILIA. Sfidato! Sfidato!

LEONE. E chi mi ha sfidato?

GUIDO. Ma no... (MN I: 551-52)

Leone is viewed by the other two as a Victim. Guido, in consequence, puts himself in the role of Rescuer to counteract Silia's Persecutor. While they are thus engaged, Leone is busy adjusting to the situation, asking pertinent questions, using both his intuition (Little Professor) and his power to reason and understand, making use of past experience *and present* observation (Adult) to obtain, as quickly as possible, the vital information he needs, i.e. what are the other two's intentions and the facts of their story, in order to establish his famous "pernio".

At this point Silia uses another ploy to draw Leone into her game: She represents herself as a victim, and plays helpless:

Non so bene, se lui ha sfidato te, o se tu devi sfidare lui; non m'intendo di queste cose... (MN I: 552)

she then becomes impatient and wants Leone to take the part of Rescuer at once:

Vai subito a vestirti e corri in cerca delle due persone che debbono rappresentarti. (MN I: 552)

Silia is back in her favourite role of Persecutor. At the same time, incensed by Guido's presence and his reluctance to agree with her, she returns to her quarrel with him. When he admits to knowing Miglioriti well, adding that the latter is one of the best swords in town, she crushes him with her contempt so that he is, once more, her obvious Victim:

SILIA. Ah, per questo?

GUIDO (*pallido, vibrante*). Che, per questo? Che intendete dire?

SILIA (*come tra sé, con scherno e sdegno*). Per questo...per questo...

(MN I:
552)

Meanwhile, Leone does not allow himself to be distracted and goes on asking pertinent questions.

LEONE. Ma in somma posso sapere che cosa è accaduto? perché sarei sfidato? perché dovrei sfidare?

SILIA (*scattando*). Perché sono stata insultata, oltraggiata, vigliaccamente, sanguinosamente, capisci? In casa mia, per causa tua...perché sola, senza difesa...insultata, oltraggiata...con le mani addosso, qua...a frugarmi...qua, in petto...capisci? perché hanno sospettato ch'io fossi...ah!

si copre il volto con le mani, e rompe in un pianto stridulo, convulso, d'onta, di rabbia.

LEONE. Ma come? da questo marchese?

SILIA. Erano in quattro...tu li hai visti?

LEONE. Ah! quei quattro signori ch'erano accanto al portone?

SILIA. Quelli, quelli, sì; sono saliti, hanno forzato la porta...

GUIDO: Ma se erano brilli! se non erano in sensi!

LEONE. Ah...come? Tu c'eri?

A questa domanda, grave di finto stupore, succede una pausa di smarrimento in Silia e in Guido. (MN I: 552-53)

Leone, with his calculated question, once again interrupts the other's game. The pauses, which give him time to assess the situation as they slow down the action and momentarily diffuse the dramatic tension, also indicate to the spectator that he is in command, for the moment at least, since he is still able to joke while the other two are deadly serious.

We sense that the uncontrolled, highly emotional display, typical of Silia's game playing behaviour, as well as Guido's tentative and hesitant efforts to stop her, without incurring her displeasure, cannot win against Leone's deliberate, poised manner, his sparse words and sense of humour which all demonstrate that he is able to control his emotions by staying firmly in his Adult ego state even in the kind of emergency he finds himself in. It is the detachment achieved by Leone's Adult ego state in contrast with the blindly emotional Adapted Child ego states available to the other two that creates the excitement and suspense for us the audience.

There is the added element of irony in the fact that the one who is sabotaging Silia's game, for the moment, is Guido, as he persistently switches back to a Rescue position, intent on pursuing his own game of "Kick me". Her hysterical outburst does not move him for he knows that she is putting on this act in order to manipulate Leone and lead him to his destruction. His concern is for the latter and the risk he thinks Leone is unknowingly running. Guido's game-playing mode is to placate, whereas Silia's is to blame, explain and justify.

Having recovered from her last set back, Silia, using yet more emotional power and cunning, returns to the attack for the third time:

SILIA (*scattando con furia*). Ma se me lo dissero: "*Se ci hai di là qualche signore, fai pure con comodo, sai*". Non mancava altro, per finire di compromettermi, che lui si mostrasse! Guai, guai, se lo avesse fatto! Per fortuna, lo comprese! (MN I: 553)

No mention of the fact that it was her action of locking the bedroom door which had produced the above remark from Miglioriti. Even more crucial is Guido's silence over the matter and his connivance with her lie. If only he too could say like Leone; "Tell him the truth" instead of colluding with her in using half truths.

Leone does not let Silia get any further in her renewed effort at restarting her game; much to her and Guido's astonishment Leone readily accepts to slip into the role of Rescuer so insistently offered him by Silia, or so it seems to them, without putting up any resistance. What is more he does so as if it were the most natural thing for him to do.

LEONE (*a Guido*) - capisci? e pensò a me! che toccava a me! È tal miracolo questo, che subito, eccomi qua, subito, subito, sì, son dispostissimo a fare tutto quel che mi tocca!

The surprise effect of this move, because it is so convincingly done, works also for the audience. The escalation in risk-taking apparent in Leone's skirmishes with the game players, greatly contributes to raising the dramatic tension; his yielding to Silia's argument and to her demand, makes for another pause in his opponents' game-playing and causes the dramatic tension to collapse momentarily. From a theatrical point of view, each of these moves is very effective.

Here is how Pirandello describes the surprise experienced by Silia and Guido on hearing Leone's ready acceptance to challenge the man who insulted her:

SILIA (*stupita, pallidissima, quasi non credendo ai suoi orecchi*). Ah benissimo!

GUIDO (*subito*). Come! tu accetti?

LEONE (*piano, sorridendo*). Ma sicuro che accetto! Scusa. Per forza. Non sei coerente! (MN I: 554)

We can measure the degree of emotion in the first two and the lack of it in the third character who is calm, deliberate and rational. All these ^{attributes} are characteristic of Adult ego state behaviour and again they give us the clue to Leone's control over the others. Because he is out of the game, each time he makes a move, he takes the ground from under their feet. Blinded by their emotions and the compulsive need to collect their favourite 'racket' feelings, they are unable to see what is really happening or to hear even the most explicit remarks offered them by Leone. As the action progresses, we watch them being more and more effectively trapped in the web of their own games, which ironically, was intended to catch Leone.

Going back to the turning point of the action, when Leone accepts to challenge Miglioriti, let us watch our game players more closely. As we have seen, both are amazed at Leone's readiness to agree to Silia's request:

GUIDO (*subito*). Come! Tu accetti?

LEONE (*piano, sorridendo*). Ma sicuro che accetto! Scusa. Per forza. Non sei coerente!

GUIDO (*con stupore*). Io?

LEONE. Ma sì, tu! Perché la mia accettazione è una conseguenza diretta e precisa della tua prudenza.

SILIA (*trionfante*). È vero? Mi pare!

Batte le mani

GUIDO (*stordito*). Come...scusate...come, della mia prudenza?

LEONE (*grave*). Rifletti un poco. Se lei è stata oltreggiata, e tu hai fatto bene a essere così prudente, viene perfettamente di conseguenza che a sfidare debbo essere io!

As Guido goes on protesting Leone definitely sides with Silia:

LEONE (*a Guido*). Vedi? Tu ora guasti tutto, mio caro!

SILIA. L'oltraggio è stato fatto a me!

LEONE (*a Guido*). È stato fatto a lei!

A Silia

E subito, è vero? pensasti a tuo marito!

A Guido

Scusami, caro: vedo che proprio, tu non riesci a rifletter bene.

GUIDO (*esasperato, notando la perfidia di Silia*). Ma lasciarmi stare! Che vuoi che rifletta! (MN I: 554-55)

The denouement in Act 3 is rapid. It is brought about by the fact that our three protagonists go on behaving as they have done all along. Silia in Adapted Child comes in as Rescuer to Leone whom she still views as Victim in the game of NIGYSOB, which she initiated two days earlier. Guido, also in Adapted Child, is hanging on to the role of Persecutor to the same Victim but owing to the fact that Leone is consistent in his refusal to play games, Guido who is moved by his desire to please Silia and even more by the need to comply to the social and cultural Critical Parent's rules imposed by the people around him, as well as by the Parents in his head, is forced, on Leone's refusal to fight, to switch to Victim for the last time. After all he could have followed Leone's example, used the famous 'rimedio per salvarsi' and refused to take on the role of 'padrino' in the first place, and he could still refuse to fight and opt to join Leone as a social outcast, but Guido's docile Adapted Child urged by an unyielding Critical Parent is totally incapable of taking such a decision, even to save his own life, and he is forced to play the game to the bitter end.

Act 3, Scenes 2 and 3. Guido, the seconds, the doctor and Leone's servant are waiting for the latter to appear; the duel is due to take place in 15 minutes.

GUIDO. Non è ancora alzato?

SPIGA. Pare, dico, non so...Qua non s'è fatto vedere.

GUIDO. Ma perdio, subito! Sarà alzato, di sicuro. Ci manca appena un quarto d'ora!

A Filippo

Vai subito a dirgli che noi siamo qua!

BARELLI. È magnifico!

GUIDO (*a Filippo, rimasto immobile, aggrondato*). Non ti muovi?

FILIPPO. Alle sette e mezzo.

GUIDO. Va' al diavolo!

Si precipita verso l'uscio in fondo.

P
SIGA. Ma sarà alzato...

BARELLI. È magnifico, parola d'onore!

GUIDO (*picchia forte all'uscio in fondo e tende l'orecchio*). Ma
che fa? Dorme?

Ripicchia più forte, e chiama

Leone! Leone!

While his friends are full of admiration for Leone's calm, Guido is getting more and more impatient, banging on the door and calling repeatedly. Guido is in the role of Persecutor but as the pause in the action continues, due to Leone's 'immobility', we share Guido's unease, in other words we know that he will soon have to change role.

But for the moment he hangs on the role of Persecutor:

GUIDO. Ma perdio, io butto la porta a terra! Leone! Leone! Ah, ecco...s'è svegliato...Signori miei, si sveglia adesso!

Parlando attraverso l'uscio

Vestiti! subito! Non perdere un minuto! Noi siamo qua!
Subito, perdio! Sono già quasi le sette! (MN I: 574-75)

Guido in Persecutor is using very similar words to those used by Silia, the day before: "Hurry up, get dressed, at once!", orders given rapidly by a Critical Parent to a Child, but we also sense, beside Guido's bullying Parent, his frightened Child that thinks: "What are the others going to say?". It is that frightened Child that will, in the following scene, finally agree to fight in place of Leone.

In Scene 3, Leone appears, relaxed, behaving as if to-day is just another ordinary day for him. The ego state displayed at first, sounds and looks like a compliant, good-humoured, Adapted

Child. But, very soon, the questions that he asks and the statements he makes, indicate a highly controlled Adult ego state.

*Leone si presenta, placidissimo, ancora un po' insonnolito, in
pigiama*

e pantofole.

LEONE. Buon giorno.

GUIDO. Come! Ancora così? Ma vai subito a vestirti, perdio!
Non c'è un minuto da perdere, ti dico! [Persecutor]

LEONE. Scusa, perché? [questioning Adult interrupts the game]

GUIDO. Come perché?

BARELLI. Non ricordi più che hai da fare il duello?

LEONE. Io?

SPIGA. Dorme ancora!

GUIDO. Il duello! Il duello! alle sette! [Persecutor]

BARELLI. Ci mancano appena dieci minuti!

LEONE. Ho capito. Ho inteso. E vi prego di credere che sono
svegliissimo.

GUIDO (al colmo dello stupore, quasi atterrito). Come!

(MN I: 575-76)

This is the move we have been expecting, Guido is once more in his favourite role of Victim. He makes a few more feeble efforts to escape but Leone has no intention of moving, when pointedly told that he has to fight, his answer is: "Questo non tocca a me....(tocca) a lui". (MN I: 576)

We watch Guido "*rimasto allibito*", shocked and terrified: "*trema, suda freddo, si passa le mani sulle tempie*", struggling to save himself, but in vain. Leone triumphs: "avete creduto di giocarevi me, la mia vita? Avete fallito il colpo, cari miei! Io ho giocato voi." (MN I: 577)

Leone having firmly refused the role of Victim offered him by all, Guido definit^ely accepts it: "Non perdiamo più tempo, via! Andiamo! andiamo!"

(MN I: 578)

Silia arrives just as he is leaving:

...Si fa un breve silenzio, nel quale ella resta come sospesa e smarrita.

Guido (*facendosi avanti pallidissimo e stringendole la mano*).

Addio, signora!

Poi volgendosi a Leone:

Addio!

Esce precipitosamente seguito da Barelli e da Spiga.

The play ends with Silia discovering that her game has caught the wrong Victim and, very briefly we watch her also occupying that unaccustomed role, but not for long:

SILIA. Oh Dio! Ma allora? È andato lui? È andato lui a battersi per te?

LEONE. Non per me, cara, per te!

SILIA. Per me? Oh Dio! Per me, dici? Ah! Tu hai fatto questo? Tu hai fatto questo?

LEONE. (*venendole sopra con l'aria e l'impero e lo sdegno di fierissimo giudice*). Io, ho fatto questo? Tu hai l'impudenza di dirmi che l'ho fatto io?

SILIA. Ma tu te ne sei approfittato!

LEONE (*a gran voce*). Io vi ho puniti!

SILIA (*quasi mordendolo*). Svergognandoti però!

LEONE (*che l'ha presa per un braccio, respingendola lontano*). Ma se la mia vergogna sei tu!

SILIA (*farneticando, andando di qua e di là per la stanza*). Oh Dio!

intanto...Ah Dio, che cosa...È orribile...Si batte qua sotto? A quelle condizioni...E le ha volute lui! Ah, è perfetto!...E lui,

indica il marito

gli dava ragione...Sfido! Non ci si doveva battere lui...Tu sei il demonio! ... (MN I: 579)

The play ends with this description of Leone: "Leone come se non udisse, non si muove."

The immobility of the man who is in control of his emotions, is strikingly portrayed in contrast with the violent expression of feeling by Silia and even Spiga. He certainly has not moved from his 'pernio' and thus has managed to save his own life, at the same time, taking the most cruel revenge on his enemies. Leone is experienced by the others as an elusive game player when, in fact, he does not play their games at all. His outward conduct is based on people occupying the places assigned to them by society, in a totally rational way (il giuoco delle parti): for instance, as the legal husband of Silia, he accepts to challenge the man whom she says has insulted her, but Guido, his good friend, must take on the role of 'padrino'; as Silia's lover, Guido will also be the one who fights the duel. Silia and Guido play psychological games, in support of their life-scripts and only use Leone's model when and if it suits them; moved by their emotions, they easily change course and are never sure of where they are going. Their moves are impulsive and dictated by their partners in the game, their goal is covert and often forgotten by the very players themselves, which is why Silia, who starts by wanting Leone dead, feels concerned about his safety and accuses Guido of going too far; meanwhile, Guido, at first very concerned about Leone's safety and viewing the duel as totally uncalled for, can switch to being the instigator of the most deadly fight which he organises with such 'professional' enthusiasm and thoroughness. In contrast, Leone's moves are always reasoned out, which does not mean that he cannot take very quick decisions, only that, when he does so, he is fully protected from the others' crazy behaviour.

Leone, by remaining out of the others' games, has helped Guido to be the Victim in his "Kick me" game and has deprived Silia of a successful finish to her own game of "NIGYSOB". The whole irony of the play rests on this fact that Leone, in protecting himself from

Silia's "NIGYSOB" game, has enabled Guido to collect the maximum pay-off from his favourite game. We can understand Silia's frustration and anger at being deprived of the Victim she sought and at seeing the 'wrong' man go to his death. We have watched the two game players vying for the place of Victim, Guido for himself and Silia hoping to force Leone into it; Leone describes it most aptly when he says that "pareva che faceste all'altalena", while he kept adjusting his position and influencing theirs: "io nel mezzo ad aggiustarmi e ad aggiustarvi a punto".

The "giuoco delle parti" of the title clearly refers to the need people generally have to assign labels and roles to others in order to play their favourite games. Leone's awareness of Silia's and Guido's game playing gives him the possibility to accept a label or to take on a role for as long and as far as it suits him to do so and certainly not as far as the others would have him do so.

There is something particularly satisfactory about this play which is due to the fact that at a psychological level, the three main characters succeed to a high degree in obtaining what they want. Guido, the eternal Victim, has obviously succeeded in collecting the maximum reward in that role. Silia too, for she has never had so much material to fuel her hatred and need for revenge in her favourite role of Persecutor. As for Leone, his 'rimedio' has proved its worth in a particularly difficult and dangerous situation. We could argue with him that his stoical attitude deprives him of the dubious pleasure of indulging in reckless behaviour, laden with powerful emotions. Surely this is a small price to pay for the satisfaction of having the strength and superiority over manipulative people like Silia and Guido. There is a sense of logicality and of completeness about his decision making and the timing of his actions which is highly satisfactory for him. As he said earlier:

4/ Ah! avete creduto di giocarvi me, la mia vita? Avete fallito il colpo,[#] cari miei! Io ho giocato voi. (MN I: 577)

From the point of view of the actor, I would think that the part of the non-game player is the most challenging and the most

interesting because it offers a choice of interpretations due to the fact that Leone, from the safe place of his strong Adult ego state, can use at will, the full wealth of variety of all his ego states, this being the hallmark of an integrated, mature, personality. He can afford to show some caring Nurturing Parent or have recourse to some Critical Parent, and when he laughs, it could be from Child or from Parent; the same is true when he is angry. In consequence the actor has a choice of a varied register and Leone can be portrayed in a number of ways using different shades and nuances in the portrayal of ego states. In the case of the game-players, the actor does not have the same choice; they may be louder and more spectacular but they are also repetitive and monotonous and because they are predictable, the interpretation of these characters will be more limited in scope.

Il giuoco delle parti: Diagrams of games.

In the following diagrams I have chosen to illustrate a few moments in the games that are going on all the time between Silia and Guido. As we know, game-playing which is always done out of awareness, aims at a psychological pay-off by which the game player maintains a familiar feeling about himself and others and this determines his life or existential position. With Pirandello's most neurotic, and therefore most powerfully dramatic characters, the feelings looked for are intensely negative and need very destructive games in order to generate them. The feelings for each position on the Drama triangle are the following:

Persecutor: I am OK, You are not-OK.

Rescuer: I am OK, You are not-OK.

Victim: I am not-OK, You are OK.

Several games can be played at the same time by each player so long as it helps them to confirm their favourite position on the triangle. Note that a switch in position may occur which is not specifically indicated by the author either with words or stage directions but the actor will not fail to show it, however fleetingly. On my diagrams I refer to such moves as silent switches.

At the very beginning of Scene I the dominant game is Guido's "Kick me" with hints, on Silia's part, of one of her favourite games, "Rapo", the two games mesh in very well; both are already indicated in the stage directions.

Fig. 1. "*Guido Venanzi, in abito da sera... in piedi*", offering drinks to Silia is in the role of Rescuer while Silia "*in una lieve vestaglia... aggruppata su una poltrona, assorta*", suggests the role of Victim, though not for long, for her continued silence switches her into the role of Persecutor while it puts Guido into that of Victim. Already one round of "Kick me" has been played out. At the same time, Silvia's "*lieve vestaglia scollata*" and her way

of sitting are a sexual turn-on, suggesting that she is available and intending to arouse Guido's desire (she is the Rescuer) and when the provocation is denied by her silence and immobility, she switches to being the Persecutor and he the Victim once more. This time the game is "Rapo".

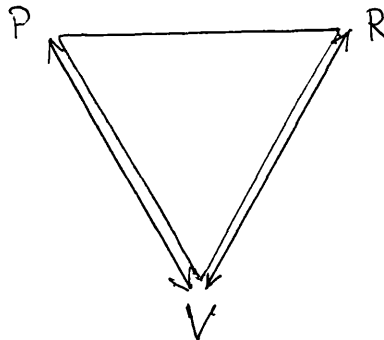
Il giuoco delle parti Act I, scene 1
Games: "Rapo" (Silia) and "Kick me" (Guido)
Fig. 1

1) Silia, "*Silia in una lieve
vestaglia scollata*"

3) Guido, "Chartreuse?
Anisette?
Cognac?"

4) Silia, "*non risponde*"
... "*scrollandosi per il
fastidio di vederselo
lì accanto,*"

"Ufff!"



2) Silia, "... *aggruppata
su una poltrona*"

5) Guido, "grazie dell'incomodo!
Non ne avevo proprio nessuna
voglia, per me,"

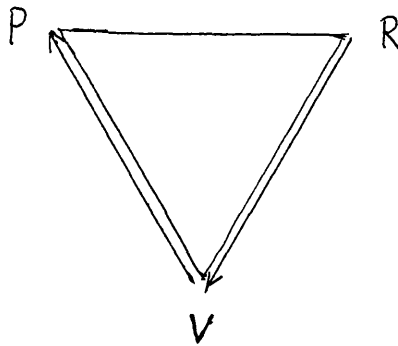
In Fig.2, Guido's game of "Kick me" fits in perfectly with Silia's game of "If it weren't for you". Both players occupy the same roles as in Fig.1, Silia moving from Victim to Persecutor while Guido moves from Rescuer to Victim.

Il giuoco delle parti Act I, scene 1
Games: "If it weren't for you" (Silia)
"Kick me" (Guido)
Fig. 2

3) Silia; "Perché tu mi
stai davanti",

5) Silia, "Faresti bene,
faresti bene."

2) Guido, "Vuoi che ti dica
sinceramente perché..."



1) Silia, "Io non ne posso più"

4) Guido, "Ah, grazie.
Allora me ne vado?"

6) Guido, "Ma perché, Silia?
...mi tratti così male?"

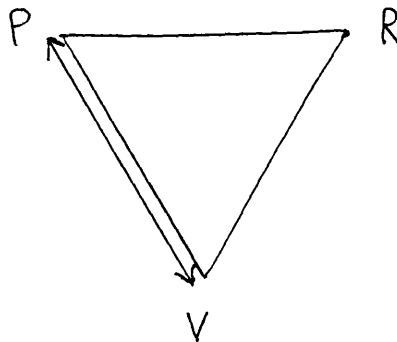
In Fig. 3, Silla is playing two games with the Leone in her head whom she feels as her Persecutor and aims at putting into the Victim role while she switches to the one of Persecutor. Guido is a willing Rescuer in both games and helps her to effect the switches she is seeking.

Il giuoco delle parti Act I, scene 1
Games: "If it weren't for him" (Silia)
"NIGYSOB" (Silia)
Fig. 3

5) Silia, "Ma c'è! c'è!"
"Ah Dio, morisse!"

8) Silia, "deve venire, deve
venire...ogni sera!"

10) Silia, "...posso anche godere
del fastidio che gli ho cagionato..."



1) Silia, "sarò sempre schiava"

3) Silia, "io ho l'incubo di quest'uomo"

7) Silia, "Non viene neanche più"

9) Leone (in Silia's head)

2) Guido, "Ma questa è una
fissazione, scusi!"

4) Guido, "Non lo vedi mai!"

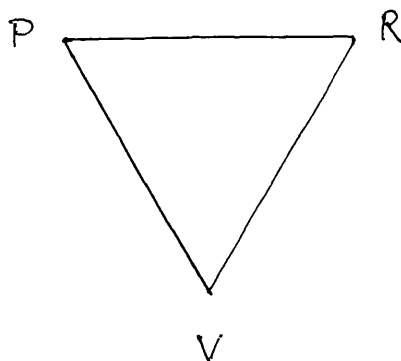
6) Guido, "...non seguita a
venire, sì e no, la sera?"

In Fig. 4, Silia's "NIGYSOB" is used against Guido with the hope that it will also be effective against Leone.

Il giuoco delle parti Act I, scene 2
Game: "NIGYSOB"
Fig. 4

1) Silia, "Sì, Digli che salga!"

3) Silia, "Appunto per questo!"
"Per punirti d'esser venuto!"
"E te lo lascio qua,,,"



2) Guido, "Ma, perché, scusa,
giusto questa sera che ci
sono io?"

In Fig.5, Silia's game is "Lets'you and him fight". Guido, by fearing a possible reaction on the part of Leone, at once accepts the role of Victim and imagines a Leone in Persecutor. Silia having had the usual easy success with Guido, imagines that she has also put Leone in the Victim role. Guido's feeble effort at refusing to face Leone, could put Leone (were he a game player), into the Victim role of Silia's "NIGYSOB" game of Fig.3.

Il gioco delle parti Act I, scene 2

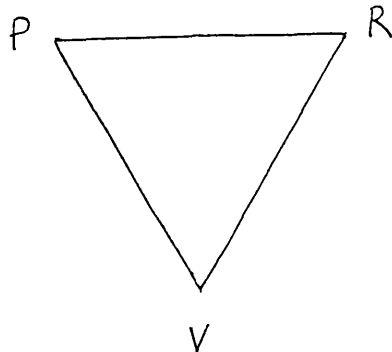
Game: "Lets you and him fight"

Fig. 5

1) Silia, "Io mi ritiro..."

3) Silia, "Non voglio
vederlo!"

5) Silia, "Lo riceverai tu"
(*si ritira per l'uscio
a destra.*)



2) Guido, "Ma che dirà?"
"È tardi."

4) Guido, "Ma nemmeno io, scusa!"

6) Guido, "Ah no, grazie...!"
(*scappa nel salotto*)

In this apparently light-hearted scene the game is Silia's "NIGYSOB" (Fig. 6). Leone whom she tries to force into a Victim role, because he does not play the game and is therefore free at a psychological level, is able to effectively take over the action.

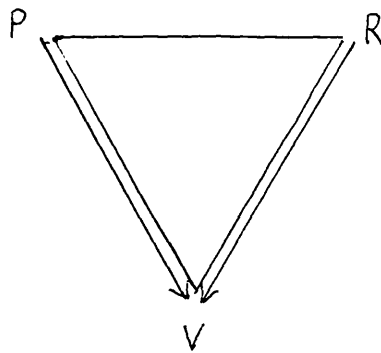
In this 'rehearsal' of the play's denouement, Leone is experienced by the other two as Persecutor as they both end up in the role of Victim. We have here a good illustration of how the non-game player is spontaneous (*rapidamente*) and the game player the opposite (*automaticamente*) and also how much better a puppet master the non-game player is than the game players. I have put Leone (2 and 5) in the Persecutor's corner, although he is not playing the other two's game, because he is experienced by them as a Persecutor. The consequence of this is that, inevitably, Silia will, even if the author does not place any words in her mouth nor suggests a reaction to the actress in the rubric, be in a Victim position, if only for a brief moment, before switching again into Persecutor. I indicate this by calling move (6), a silent switch.

Since Leone is not a game player, from now on, whenever I quote him, I shall put these quotes at the bottom of the page and not on the Drama Triangle.

Il giuoco delle parti Act I, scene 3
Game: "NIGYSOB"
Fig. 6

1) Silia, "aspetta,,,aspetta"
"Ti volevo dar questo"

3) Guido, "*automaticamente lo prende*"



4) Guido, "*a resta li goffo*"

6) Silia, (silent switch)

2) Leone (not in game)
"rapidamente,,"
"..Diamolo a lui"

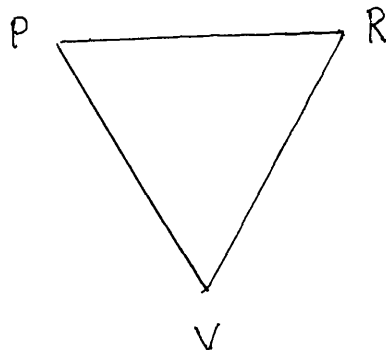
5) Leone (not in game),
"ridendo forte se ne va,"

Silia perseveres with her game of "NIGYSOB" in Fig.7, playing it, as she usually does, with the Leone she carries in her head. We note the escalation.

Il giuoco delle parti Act I, scene 6
Game: "NIGYSOB"
Fig. 7

1) Silia "L'ho qui, ti dico!
per lui!"

2) Guido (,,,atterrito)
"Silia..."
(le s'appressa per toglierle
il biglietto)



3) Leone (in their head,
viewed as Victim by them)

In Fig.8 there is further escalation of Silia's "NIGYSOB" game. She is nearly all the time in Persecutor . In move (7), she puts on the role of Victim to fuel the game and hopefully to force Leone to join in. He has already refused to be the Victim in move (2) although Silia does not realise this and views him as the Victim she seeks, while in move (9) he effectively stops the game with the result that the others are Victims of their own game, experiencing him once more as the Persecutor. The author communicates this to us in the rubric with the word "*finto*" and again I place Leone's words at the bottom of the page and not on the Triangle.

Il giuoco delle parti Act II, scene 3
 Game: "NIGYSOB"
 Fig. 8

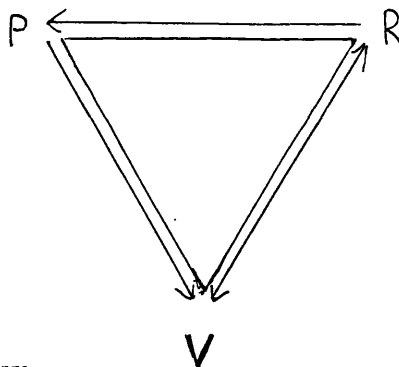
1) Silia, "Tu sei sfidato"

3) Guido, "Ma che sfidato, No!"

4) Silia, "Ah per questo, dunque?"

8) Guido, "Ma se erano brilli!"

6) Silia, "per causa tua..."



7) Silia, "perché sola, senza
 difesa...insultata, oltraggiata..."

5) Guido, (*pallido, vibrante*)
 "Che, per questo? Che
 intendete dire?"

2) Leone, (not in the game but
 viewed as Victim by the others)
 "Come? Io sfidato?"

9) Leone (ironic, not in game,
 stops the others's game and
 is experienced by them as
 Persecutor)
 "Ah...come? Tu c'eri?"
 (...grave di finto stupore)

Fig.9 shows further escalation of Silia's "NIGYSOB" game with the same effort on her part to portray herself as the Victim and succeeding again in Persecuting Guido and not Leone who consistently stays out of the game although in moves (2), (4) and (9), he seems, to both game players, to be in the Rescue role and on the point of becoming the Victim, so willing does he appear to agree with Silvia's request. Leone, in his rational and factual Adult ego state, speaks the truth; the irony in his words is due to the fact that the other two are in a game and he is not.

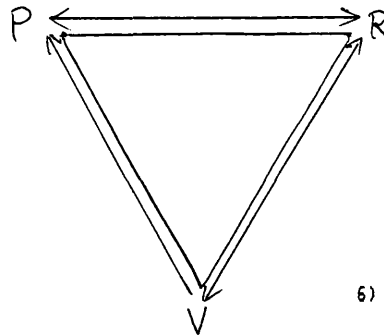
Il giuoco delle parti Act II, scene 3
Game: "NIGYSOB"
Fig. 9

5) Silia (*trionfante*), "È vero?
mi pare!" (*Batte le mani*)

8) Silia, "come se avessero insultato
e oltraggiato lui mentre per
prudenza si teneva discosto!"

3) Guido, "Come! tu accetti?"

7) Guido, "...nel vino, avevano
sbagliato la porta..."



1) Silia, (*quasi infantilmente*)
"- che mi stavano addosso, sai?
tutti, con le mani addosso...
per strapparmi la veste..."

6) Guido (*stordito*), "Come...scusate
come, della mia prudenza?"

10) Guido (*esasperato, notando la perfidia
di Silia*), Ma lasciami stare, Che vuoi
che rifletta!"

2) Leone (out of the game,
is being factual and rational)
"...subito, si son dispostissimo
a fare tutto quel che mi tocca!"

4) Leone, "...la mia accettazione
è una conseguenza diretta e
precisa della tua prudenza."

9) Leone, "scusami, caro; vedo che,
proprio, tu non riesci a rifletter
bene."

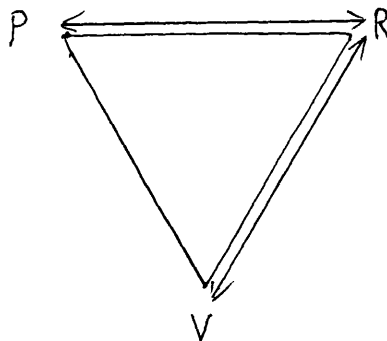
In Fig.10 there is an interesting switch of roles between Silia and Guido when he becomes Persecutor (8 and 11) and she Rescuer (9 and 10). As always there are many more moves than I have indicated . Leone, out of the game, first seen by the other two as the Victim, is now experienced as a Persecutor by Guido but is still the Victim for Silia who rightly views Guido as the Persecutor of Leone (8 and 11), a role she prefers for herself.

Il giuoco delle parti Act II, scene 3
Game: "NIGYSOB"
Fig. 10

3) Silia (*mordace*). "Sarà
per la stessa prudenza..."

8) Guido (*per ingraziarsi Silia*)
"...ti porto pure al macello!"

11) Guido, "Non posso!
Come potrei?"



2) Guido, "Te lo puoi scordare"

6) Guido, "io non accetto"
"per me qui non c'è luogo
a duello!"

9) Silia, "Oh via! Non
esageriamo adesso!"

10) Silia, "Ma sta a voi mitigare..."

4) Guido (*esasperato*), "Ma, Signora!"

7) Leone, (not in game, experienced
as Persecutor by Guido.)
"Questo non devi dirlo tu!"
"...vedi? scandalo pubblico!"

1) Leone (out of the game)
"...e lui naturalmente
sarà il padrino!"

5) Leone [experienced as Rescuer by the others]
(*conciliante*) "amici miei, Ragioniamo."

12) Leone, (experienced as Rescuer)
"Ha ragione!"

Although Silia only appears at the end of the scene, Figure 11 shows the last moves of her game of "NIGYSOB", with Guido as Victim. Leone, still effectively out of the game, is more than ever viewed as a Persecutor by Guido and Silia, though the audience views him as the real persecutor of the two people who had, without being fully aware of it, planned his death.

Silia, now back in Persecutor, ironically labels Leone "il demonio", when in effect, in Act I, it was she who had had the "*diabolica idea*" (MN I: 536) and had started what was to become a third degree game i.e. one that is bound to end in tragedy.

Il giuoco delle parti Act III, scene 3
Game: "NIGYSOB"
Fig. 11

1) Guido, "Come! ancora così?
Ma vai subito a vestirti, perdio!
Non c'è un minuto da perdere, ti dico!"

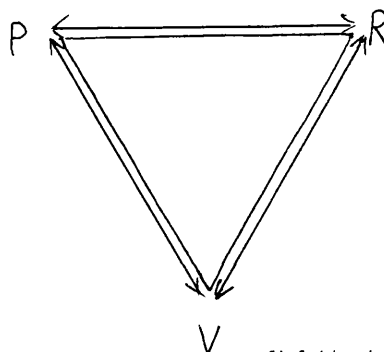
4) Barelli "Ti batti!"

7) Guido, "Ma tu sarai
squalificato!"

8) Guido, "Andiamo! andiamo!"

9) Guido (*facendosi avanti
pallidissimo e stringendole
la mano*),
"Addio Signora!"

14) Silia, "Tu sei il demonio!"



10) Guido (*Poi volgendosi a Leone*)
"Addio!"

3) Guido, (*al colmo dello stupore
quasi atterrito*), "Come!"

6) Guido (*tremante, suda freddo, si
passa le mani convulse sulle
tempie*)

11) Silia, "Che significa?
"...È andato lui?
È andato lui a battersi per te?"

15) Silia, *Con un gran grido*:
"Ah!"
Non credendo a se stessa:
"Morto?"

2) Leone, (not in game, factual Adult)
"vi prego di credere che sono
svegliatissimo",

5) Leone, "Questo non tocca a me,"
(tocca) "A lui,"

12) Leone, "Non per me cara, per te!"

13) Leone, "Io vi ho puniti"

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2) Beatrice in Il berretto a sonagli.

Section A. The personality of Beatrice.

Beatrice, the thirty year old heroine of the play Il berretto a sonagli, is married to a successful business man and lives in a small Sicilian town in the interior of the island. She has wealth but no children and is rather idle and spoilt. This last point is confirmed by both her mother and brother. Our guess is that she will mostly make use of her Adapted Child ego state, and the first sight we catch of her confirms this:

"Al levarsi della tela, la signora Beatrice, seduta sul divano, piange."

and a few lines down:

"sui trent'anni, isterica, tutta furie e abbattimenti subitanei; seguitando a piangere." (MN II: 361)

Rather than sad, she is in fact in a rage, feeling angry and impotent, all Adapted Child feeling and behaviour.

Then we learn the reason for this behaviour, she suspects her husband of infidelity with the wife of one of his employees and is determined to avenge herself for this, before leaving him for good.

In the first scene, two women are giving her advice: her old servant and nurse, Fana, and a dubious character, a large gypsy woman *"(donnone atticciato, terribile, sui quarant'anni; sgargiante, con ampio fazzoletto di seta...), La Saracena."*

(MN II: 361)

Needless to say the the two councillors disagree totally. Fana, offers sympathy but also advises wise and discreet action from her loving Nurturing Parent, wise Critical Parent, and experienced Adult; La Saracena, agrees with Beatrice's Rebellious Child and encourages it in its desire for vengeance, her own Vengeful, malicious Adapted Child gleefully aids and abets and obviously

enjoys the prospect of trouble making. She has no concern (no true Nurturing Parent and a poorly informed Adult) for the consequences of rash action on the part of Beatrice.

LA SARACENA. Oh bella! E non sono stata forse comandata anch'io? - "*Saracena, - parole della signora - ajutatemi! Mio marito, con la tal dei tali, così e così. Sappiatemi dire se è vero. La mia casa è un inferno: voglio uscirmene a ogni costo!*" - M'ha detto così?

BEATRICE. Sì, sì, e voglio uscirmene! subito! una volta per sempre.

FANA. Oh Madre di Dio!

LA SARACENA. Ma che Madre di Dio! Una casa dov'è entrata la gelosia? Ma distrutta è! finita! Terremoto perpetuo, ve lo dice la Saracena! Ci fossero figli di mezzo...

FANA. Questo è il vero guaio qua: che non ce ne sono!

LA SARACENA. E dunque? Perché dovrebbe crepare in corpo, questa povera signora? Se dice che vuole uscirne!

FANA. Dice così, ma piange intanto!

BEATRICE. Di rabbia, piango! Se lo avessi qua, lo squarterei! - Dite, dite, Saracena: posso sorprenderli insieme davvero, domani stesso?

(MN II: 362)

As Fana will say, La Saracena is more "diavolo" than "donna", Her apparently sympathetic Parent is but a thin cover-up. And all Fana's warnings, her: "Badi che vossignora si rovina", or "pensi allo scandalo" uttered by her well-informed Adult, her caring Nurturing Parent and her positive limiting Parent, only get a "Non me n'importa niente" from Beatrice's headstrong and determined Vengeful Child. She does not want to think too much (i.e. use her Adult ego state and her own Critical Parent), the Vengeful Child cannot wait, is impatient for results, thinks (Little Professor) that the moment has come for successful and conclusive action:

"Mi libero! mi libero! mi libero! - Andate Saracena: non perdiamo più tempo!" (MN II:363)

The only kind of authority that Beatrice is able to muster is the one that orders Fana "to shut-up. and get lost", and it comes more from her petulant Adapted Child than from a truly powerful Critical Parent.

The strength of the Saracena's position lies of course in the fact that some of her statements are true; for instance, Ciampa, the husband of the 'other woman' is aware of his wife's infidelity. He will tell us so himself, later in the play, in a covert fashion.

By the end of the first scene the plot is set in motion, Fana is silenced and even made to cooperate and the Saracena eagerly goes to fetch Ciampa.

Beatrice's plan for revenge is gaining momentum and, as we shall see, this momentum will become such that nothing will be able to stop it, so powerful is the blind Vengeful Child when it is determined and absolutely refuses to give way, even for a moment, to the compliant Adapted Child, that might heed the wise advice offered it, not only by the loving old servant, but, in a much more powerful way, by Ciampa himself, in his Nurturing Parent, Critical Parent and well informed and very intelligent Adult.

In the second and last Act we witness the sudden collapse of Beatrice's Vengeful Child when it is dramatically replaced by the meekest and most compliant Adapted Child she can muster. However this does not happen at once. Her husband and Ciampa's wife have just been arrested and the news is brought to her. Her mother and brother have also heard what has happened and arrive deeply shocked and critical of what she has done without consulting them, foreseeing great problems. At first Beatrice's Vengeful Child is still dominant and triumphant:

BEATRICE. Sì, sì, lo scandalo! la vergogna addosso a lui!

FIFÌ. E addosso a te, pazza! Che ti figuri d'aver guadagnato con codesta follia che hai commessa?

BEATRICE. Che? Ma questo! Ecco!

Tira un gran respiro di sollievo.

Ah! - che posso rifiutare...- così! E che gli ho dato la lezione che si meritava! - Sono libera! sono libera!

FIFI. Libera? - Pazza! - Che libera? Libera di venirtene a casa mia, ora, senza poter più cacciare il naso fuori della porta! Libera, dice! Senza più stato...

BEATRICE. Non me n'importa nulla! Purché non me lo veda più davanti! Stavo a prepararmi da jersera. (MN II: 386)

She is sarcastic with the policeman who states that nothing has been proved. She is very excited, hoping for drama, expecting the worse for the other two, never for herself: the very limited view of the Vengeful Child that wills the things it desires to happen. She even suggests to the policeman the kind of scene she wants to hear:

"E lei? com'era lei? com'era?...Nuda? era nuda?". (MN II: 391)

When her mother and brother, both deeply shocked, reproach her for such unbecoming behaviour: 'Sono cose da dire, codeste?', she answers in her outraged Rebellious Child:

"Nascondiamo, nascondiamo! Già, ripariamo! vestiamole queste vergogne! Vergogna è dirle, certe cose. Farle, non è niente!"

(MN II: 391)

Of course she is quite right, but, unfortunately for Beatrice, in a man's world like hers, in the backward society of a small Sicilian town, such a confrontation is more than foolish, it can cost the woman dearly as indeed will be the case for her. She is very much a woman of that world. Her Child ego state, in whatever mood, does not have a chance except of course if totally compliant. And she does change mood very quickly, when she is told that a beautiful prayer book intended as a present for her, together with a box of her favourite sugared almonds were found in her husband's bag. The sarcastic, righteous, vengeful Adapted Child crumples before our eyes giving place to a weeping, contrite, compliant Adapted Child. She wants to say she is sorry and make peace. Let the others think of a way to achieve that! She relinquishes all

power over her own fate and wants to be once more the spoilt, compliant little girl, she has always been.

Drama emerges from the clash of varying pressures created by the encounter of ego states within the individual, as well as between individuals; this energy can vary in quantity and therefore in effectiveness. At the beginning of the play, interfering ego states in Beatrice have been silenced, the result is a great deal of energy in the chosen Vengeful, Rebellious Child which has the support of her Critical Parent and Little Professor.

When facing the Critical Parent of Fana, that of Spanò the policeman and, most formidable of them all, the Critical Parent of Ciampa, Beatrice, because she is their social superior and they are but servants, is able to force them into an Adapted Child position, thereby greatly minimizing the power of their respective Critical Parent ego states. Her Critical Parent is that of a spoilt child, their Adapted Child ego states those of very reluctant grown-ups, yet, in their view, at this stage, they do not feel able to resist her any further, their social position does not permit it; in other words, at this point it seems as if the social Critical Parent is siding with Beatrice's Vengeful Child: 'servants should do as they are told'.

This is only an appearance, as we shall see, and is due to the fact that she has taken care not to get involved with social equals. When this happens and her mother and brother, as well as the husband we never meet, find out what she has done, a dramatic switch happens; their Critical Parent ego states, backed by those of the whole social context which they share, witness the revived and much more powerful Critical Parent ego states of Fana, Spanò and Ciampa, all confront Beatrice's Rebellious Child and the latter cannot hold out. They demand a docile, contrite Adapted Child, and they get it.

The difference between Silia and Beatrice lies, in great part, in the difference between their social backgrounds which includes the different geographical positions they occupy. We feel certain that the contemporary "città qualunque" of the one is very unlike the "cittadina dell'interno della Sicilia" of the other. We expect the latter to be much more repressive and narrow-minded than the

former. This explains the extraordinary stratagem used at the end of this play in order to save the situation, the sending of Beatrice to an asylum for some time.

This last twist in the drama which leads to the conclusion of the play, can also be interpreted in a different way, for through Ciampa's great efforts, Beatrice is at last able to express her Free Child ego state. Its manifestation, by adding a new dimension to her personality and giving her a new channel for self-expression, also frees her of the consequences of the unwise action taken by her Adapted Child.

Both Silia and Beatrice have much in common in their lack of maturity, which is due to their nearly exclusive use of their Adapted Child ego state, and their inability to switch to the other ego states in their personality. This limited way of functioning, inevitably results in their failure to achieve good relationships and therefore, a satisfactory measure of fulfilment in their lives. As we shall see later, their main occupation is to play games, in a Bernian sense, with the men in their lives. When seen in their Pirandellian context, it is important to note again that neither of these married women has a child.

We can draw once more the conclusion that a constant Adapted Child position, whether it is Compliant or Rebellious, constructive or destructive, does not enable the individual to be truly themselves. Psychic energy needs to flow freely in all our ego states in order to achieve that.

Section B. The role of Ciampa, the *raisonneur* in the play and his three train clock - his 'rimedio per salvarsi'.

Beatrice's husband never appears on stage therefore the games we watch her play are being played with the husband she carries in her head, while she uses the people around her as pawns in her games. The most important of these is her husband's clerk Ciampa, an old trusted servant of the family. As the *raisonneur* in the play, he has the key role and in spite of his inferior social position Ciampa can certainly hold his place besides the Leone_s and Baldovino_s of the Pirandellian stage. He is as intelligent, sensitive and aware as they are and possesses and makes full use of as efficient an Adult ego state as they do. His dominant influence on the action is all the more remarkable in view of the fact that although to his face his masters treat him 'as one of the family', usually in order to manipulate him, the same masters, behind his back, ignore him totally, as Signor Fifi points out in Scene 4 of Act II when the door bell rings particularly loudly announcing his arrival at a most dramatic moment: " Uh, già! E chi ci pensava piú, a Ciampa?".

Ciampa is clearly aware of the divisions that exist within the human psyche and he uses this knowledge to control his own behaviour when dealing with other people and to some degree to influence the same people's behaviour when they are relating to him. Referring to our powers of self-control and therefore of conscious choice, he uses the image of a clock with three different mechanisms which are switched on at will by turning a key which winds up a cord.

CIAMPA.....Deve sapere che abbiamo tutti come tre corde d'orologio in testa.

Con la mano destra chiusa, come se tenesse tra l'indice e il pollice una chiavetta, fa l'atto di dare una mandata prima su la tempia destra, poi in mezzo alla fronte, poi sulla tempia sinistra.

La seria, la civile, la pazza. Soprattutto, dovendo vivere in società, ci serve la civile; per cui sta qua, in mezzo alla fronte. - ci mangeremmo tutti, signora mia, l'un l'altro, come tanti cani arrabbiati. - Non si può. (MN II: 370)

In Bernian terms, Ciampa is referring to the Adapted Child ego state, compliant and restrained, under the strict control of a strong Critical Parent. He then frankly states what he would do, should that control be removed:

- Io mi mangerei - per modo d'esempio - il signor Fifi.- Non si può. E che faccio allora? Do una giratina così alla corda civile e gli vado innanzi con cera sorridente, la mano protesa: - *"Oh quanto m'è grato vedervi, caro il mio signor Fifi!"* (MN II: 370)

Ciampa's Critical Parent could easily devour signor Fifi but Ciampa by effecting a change of ego state, i.e. moving into his compliant Adapted Child by applying that Critical Parent to his own Child, hides his true feelings effectively and appears friendly and polite to the young man as he behaves like the dutiful servant of the family that he is. He then goes on to explain to Beatrice how there are times when he loses that self-control: "Ma può venire il momento che le acque s'intorbidano." To know what to do then is vital in order to save the situation.

e allora...allora io cerco, prima, di girare qua la corda seria, per chiarire, rimettere le cose a posto, dare le mie ragioni, dire quattro e quattr'otto, senza tante storie, quello che devo. Che se poi non mi riesce in nessun modo, sferro, signora, la corda pazza, perdo la vista degli occhi e non so più quello che faccio!. (MN II: 371)

This "corda seria" is the rational Adult, free of emotions, well able to explain itself and able to understand the other's point of view. Its role here is to give time and space to the individual thus enabling him to think before he acts. And in fact we can imagine the actor in this role occupying a central stage position with plenty of space around him, as Mary Casey suggests in her director's view of the play. (Il berretto a sonagli, ed. John Barnes, Belfield Italian Library, 1990, p.55) If this ego state is not given a hearing as well as a chance to

influence the situation intelligently then the next switch could well be to unleash the uncontrolled, irrational Child, whose actions are as unpredictable to Ciampa as they are to others, and which, moreover, are likely to be very destructive. In this situation the individual loses the effective use of his Adult and Parent as well as the availability of the compliant AC. Before the irrational Adapted Child is totally let loose, there is still some effort on the part of the individual to put on an appearance of controlled and compliant Adapted Child; because this is only a cover up, the listener or onlooker is unsure of what he sees and hears, for him too "lo strumento è scordato". Ciampa describes further what he sees is happening in Beatrice:

CIAMPA. Lei, signora, in questo momento, mi perdoni, deve aver girato ben bene in sé - per gli affari suoi - (non voglio sapere) - o la corda seria o la corda pazza, che le fanno dentro un brontolio di cento calabroni! Intanto, vorrebbe parlare con me con la corda civile. Che ne segue? Ne segue che le parole che le escono di bocca sono sì della corda civile, ma vengono fuori stonate. Mi spiego?

(MN II: 371)

Then, a little further on a warning, "badi che, chi non giri a tempo la corda seria, può avvenire che gli tocchi poi di girare, o di far girare agli altri la pazza: gliel'avverto!" (MN II: 371)

Ciampa's clear sightedness and his talent at conveying his meaning in the most picturesque language are quite wonderful. We have a further example of this a little further on in the same scene when he describes the kind of relationship that exists between Beatrice and her husband:

La guerra è dei due pupi: il pupo-marito e la pupa-moglie. Dentro, si strappano i capelli, si vanno con le dita negli occhi; appena fuori però, si mettono a braccetto: *corda civile* lei, *corda civile* lui, *corda civile* tutto il pubblico che, come vi vede passare, chi si scosta di qua, chi si

scosta di là, sorrisi, scappellate, riverenze - e i due pupi godono, tronfi d'orgoglio e di soddisfazione!

(MN II: 373)

Even Beatrice is impressed at the truth of what Ciampa is saying as he describes and contrasts the two contradictory behaviour patterns of the AC in both herself and her husband: at home, in private, their Adapted Child is in a Rebellious and Vengeful mood; but when they face the world, of common accord, they switch to a compliant Adapted Child which is in harmony with their inner Critical Parent and of course they expect the same from the people they meet. The Parent triumphs and congratulates the Child, and for the time being all is peace and harmony between the spouses.

For a moment, Beatrice's attention is arrested as she is able to perceive herself in two ways of being and there is no denying that both of them are herself. As Berne says: "one ego state does not keep a very good record of what the other ego states have done."

(E. Berne, What do you say after you say hello?, p. 249) and Ciampa's vivid portrayal of herself and her husband, has made it possible for her to see this duality of self as real. And we, the readers, are showed how Ciampa's "rimedio per salvarsi" works. The readily available, intelligent Adult sees, understands and remembers. It assesses the situation correctly and with the help of these facts, does its best to control it for the good of the individual. This explains why the *raisonneur* in Pirandello's plays fills the role of puppet master and is effectively in charge of the show since, in the end, he always takes over from the game player.

Ciampa's understanding of self and others is based on honesty, there can be no "rimedio" without it. All his efforts in the first Act are aimed at forcing Beatrice to do the same, but they are all in vain. In Scene 6, he even brings her his wife to oblige her to speak out her true reasons and feelings:

BEATRICE. Volete farmi perdere la pazienza voi, oggi? Farmi dire ciò che non voglio e non debbo?

CIAMPA. Ma dica, sì, dica, dica, signora! Magari dicesse!

(MN II: 382)

Unfortunately for her, and for all concerned, Beatrice is quite incapable of doing this, she can only resort to game-playing.

But it is at the end of the play that we best see the efficacy of Ciampa's "rimedio". However desperate or angry Ciampa's Child is, he still manages to retain some access to his Adult. We also see how it is possible for him to do so in the most harrowing circumstances: it is because at all times he is aware of his feelings and is capable of telling others, quite frankly, what they are.

"Ciampa entra per la comune, cadaverico, con l'abito e la faccia imbrattati di terra; la fronte ferita; il colletto sbottonato; la cravatta sciolta, e gli occhiali in mano." (MN II: 394) Yet in the conversation with Fifi he never loses the thread of his reasoning: "E lei dà poi tanto peso alle formalità d'un verbale?" pointing out the inconsistency in the other's way of thinking. His Adult insists on pinning the situation down with facts: "Voglio che sia, anche questa, constatazione legale di un altro fatto..." (MN II: 395) . Further on in the Scene we watch his ability to express his feelings honestly and completely so that they too become fact: "E mi piace, mi piace che ci sia lei, signor Delegato, perché così vede il cuore...Il cuore d'un uomo che piange e che fa sangue...sangue davvero, perché sono stato assassinato..."

Scoppia in improvvisi e irrefrenabili singhiozzi." (MN II:397)

When they call Beatrice in at his request, his method of questioning her is thorough and he is able to control the feelings in his Child to allow the Adult, once more, to obtain the true facts:

CIAMPA. ...Ma voglio ammettere tutto, signora! voglio entrare nella sua coscienza, fino in fondo, e ammetter pure che lei non si sia fatto scrupolo di colpire anche me, perché io - secondo lei - sapevo tutto e mi stavo zitto. È così? Mi risponda. È così?

BEATRICE. Eh...poiché lo dite voi stesso...sì, è proprio così.

.....
.....

CIAMPA.Lei deve provarmi che *uno, uno solo*, signora, in tutto il paese potesse sospettare di me quello che lei ha creduto! che *uno, uno solo* potesse venire a dirmi in faccia: - "Ciampa, tu sei becco, e lo sai!".

FIFÌ. (*subito*). Ma no! Ma chi? Ma nessuno!

SPANÒ. (*contemporaneamente*). Ma a chi poteva venire in mente!

ASSUNTA. (*contemporaneamente*). Ma che dite Ciampa!

FANA. (*contemporaneamente*). Veramente a nessuno, Signore Iddio, in coscienza!

CIAMPA. (*dominando le esclamazioni simultanee*). Ma la signora potrebbe dire: - Se non lo sapevano gli altri, era noto a voi e tanto basta! - È vero? è vero? Non lo neghi! Io ho bisogno della sua coscienza, signora: non del verbale! Dica: è vero?

BEATRICE. È vero, sì. (MN II: 398-99)

Ciampa goes on revealing feelings (C) and facts (A) about himself, he also shows to Beatrice what alternative he had offered her the day before and how much harm she has done him by choosing to act as she did. His Adult ego state is always available to him, in spite of the mounting tension:

CIAMPA. Mi tasti il polso. Dica se ci avverte un battito di più. Io dico qua, con la massima calma, testimonio lei, testimonii tutti, che questa sera stessa, o domani, appena mia moglie ritorna a casa, io con l'accetta le spacco la testa!

Subito:

E non ammazzo soltanto lei, perché forse farei un piacere, così, alla signora! Ammazzo anche lui, il signor cavaliere - per forza, signori miei! per forza! (MN II: 401)

Ciampa's Child (*pallido, stravolto, quasi sorridente*) (MN II: 401) has the full support of his Adult as he goes on giving his reasons and making his intentions absolutely clear: "Con questo sfregio in faccia, davanti al paese - se lo scrivano bene in mente - io non resto!" (MN II: 401) Such coherence and determination implies a league of ego states in agreement with each other. This gives the individual great power, especially when the other people involved are not able to do the same. As they go on repeating the word "pazzia" (the words "pazza", "pazzo", "pazzia", occur 36 times in the second half of the final scene) in order to excuse Beatrice's action, his Little Professor, or Adult in the Child, perceives a way of saving the situation for all concerned. He offers it to all present who quickly realise the wisdom of his suggestion: to put Beatrice in a lunatic asylum for a while. At the end, even she is able to give vent to the true feelings experienced by her Vengeful Child. As Ciampa says: "Niente ci vuole a far la pazza, creda a me! Gliel'insegno io come si fa. Basta che lei si metta a gridare in faccia a tutti la verità. Nessuno ci crede, e tutti la prendono per pazza!".

At last Beatrice accepts Ciampa's permission to shout the truth:

BEATRICE. Comincio a gridare?

CIAMPA. Sì, ecco! Qua! in faccia a suo fratello!

Glielo spinge davanti.

Forza! in faccia al Delegato!

Glielo spinge davanti.

Forza! in faccia a me! E si persuada, signora, che solamente da pazza lei poteva pigliarsi il piacere di gridarmi in faccia: "Bèèè!".

BEATRICE. E allora, sì: Bèèè!...ve lo grido in faccia, sì: bèèè! bèèè!

FIFÌ (*cercando di trattenerla*). Beatrice!

SPANÒ (*cercando di trattenerla*). Signora!

ASSUNTA (*cercando di trattenerla*). Figlia mia!

BEATRICE *con grida furibonde*). No! Sono pazza? E debbo gridarglielo: Bèèè! bèèè! bèèè!

CIAMPA (*mentre tutti fanno per portar via Beatrice, che seguita a gridare come se fosse impazzita davvero*). È pazza! - Ecco la prova: è pazza! Oh che bellezza! - Bisogna chiuderla! bisogna chiuderla!

(MN II: 404)

At the very end we see Ciampa alone, seated in the middle of the stage, "*scoppiando in un'orribile risata, di rabbia, di selvaggio piacere e di disperazione a un tempo.*" (MN II: 405) For a moment, he too, opens "la valvola della pazzia". He has manoeuvred as best he could in a difficult and painful situation, he has been avenged in some measure, but the real cause of his torment remains.

Section C. The games and structure of Il berretto a sonagli,

We shall now look at how the structure of this play is based on the developments in the heroine's game-playing and how each switch that Beatrice makes on the Drama Triangle, has the effect of propelling the action forward and of raising our expectations of drama, while Ciampa's consistent resistance to join in the game, interferes with that progress, hindering it and thereby greatly contributing to the build-up of tension. At the end of the second Act, Ciampa's role is to find an urgently needed solution to their predicament, while at the same time helping Beatrice to escape the vicious circle of game-playing which has always been her chosen way of functioning. What he had failed to achieve in the first Act, he now succeeds in doing, that is the systematic liberation of Beatrice's imprisoned Free Child.

In the first scene of Act One, Beatrice is deeply involved in a game of "If it weren't for him", switching constantly from Victim ("*abbattimenti subitanei; seguitando a piangere*") to Persecutor ("*tutta furie*"), while the other two women are trying to help her. Fana as a genuine rescuer, attempts to use her discerning, well-informed Adult and good supportive Parent for Beatrice's good, warning her of danger and suggesting alternative ways of behaviour. La Saracena, as accomplice game-player in the Rescue role, has only one goal in mind, to make trouble. Under the cover of a sympathetic Nurturing Parent, ready to do anything in order to help, she is in fact in her malicious Adapted Child ego state. In effect she fuels Beatrice's grievances and, as Fana rightly perceives, takes great pleasure in fanning the flames of discord.

It is clear that La Saracena brings a great deal of energy in support of Beatrice's game whereas Fana's efforts to impede this progress add to the drama by slowing down the proceedings. Even though her success in hindering the determined game player is but minimal, she creates tension and adds to the drama with her personal dilemma which is intense since, as a devoted and loving

servant, she is forced, against her better judgement, to contribute to La Saracena's false Rescue activity. At the same time that she warns her mistress, she also informs us, the audience, of the impending danger her mistress is creating for herself, thus feeding our catastrophic expectations and generating suspense. Fana's struggle also prepares the way for the much graver and more dramatic intervention of Ciampa.

It must be pointed out that there are many more switches from Victim to Persecutor and back to Victim that take place in our heroine's head than are actually spoken by her and that even between her spoken statements she fluctuates from the one position to the other, bringing more and more energy to the progress of the drama, each switch being a unit in this progression. This also means that there is less and less likelihood, should she ever want to, of her being able to stop her game-playing for as it gains momentum it also becomes irreversible.

In Scene 3, with her brother Fifi, who like Fana is unwittingly forced to join the Rescue team, Beatrice, after including all men in her game of "If it weren't for him", gives us the first hint of the more important game she is intent on playing from now on, namely a deadly game of "NIGYSOB". This makes Scene 4, the most dramatic one of this first Act. As we have already seen, the covert fight is between Beatrice's determined Adapted Child and Ciampa's very aware Adult. Her Adapted Child is backed by her Critical Parent which says much the same as the Saracena, 'you have my support and permission since you have been sufficiently provoked. You can go all out and Persecute that husband of yours!'. She tries to include Ciampa in her game and Persecutes him too, while pretending not to (the author underlines the fact by using italics for the vital words, "*io...vostra moglie*", "*certe donne*", "*per la devozione e per tutto*").

Ciampa, by repeatedly and insistently speaking out his surprise and his apprehensions, manages to slow down Beatrice's game. He uses every possible device, such as relevant questions (Adult ego state), true anecdotes, personal observation and

experience (A), even exposing quite frankly his inner world of feeling (Child)

Although he has to use his Adult under the cover of an over-compliant Adapted Child, Ciampa tries by every means at his disposal to help Beatrice switch away from her negative, game-playing Adapted Child, in the hope that she might use other options and possibly make a 'straight' request from her positive Adapted Child and Parent, such as "I want the affair between your wife and my husband to stop! What are you going to do about it?". Ciampa's contribution to the drama is like Fana's, it slows down the action, but he manages to do so in a much more spectacular and forceful way than she did, even to the point of stopping Beatrice's game-playing for a few moments with his vivid description of the already quoted scene of the "pupo-marito" and "pupa-moglie". But Ciampa's clever stratagem fails, even though Beatrice does briefly stop playing her game while she becomes the spectator, absorbed in watching the puppets in action.

Ciampa does not give up easily and each one of his efforts in resisting the Rescue role into which Beatrice is forcing him, slows down the momentum of the drama thus increasing the tension. Here are a few such moments at the end of scene 4, Act I:

"Se Vossignoria volesse ancora pensare, riflettere..."

"Signora, le rammento il caso di mio padre che tirava indietro le mani..."

"Signora, vuole che le porti qua mia moglie?"

"E verrò a portare le chiavi qua a lei"

"Se Vossignoria non vuole qua mia moglie, almeno le chiavi bisogna che se
le prenda! Non transigo!"

"S'avvia. Davanti all'uscio torna a voltarsi.

"Mi ha detto a pendagli?" (MN II: 377)

In scene 6, the last scene of Act I, we saw how Ciampa has brought his wife after all, in a last effort to stop Beatrice's dangerous game-playing. The latter understands Ciampa's reasons but refuses to yield, so that he has to leave with his wife, defeated, and has no alternative now but to contribute, like Fana and Spanò, to furthering his mistress's game. For the moment she is the puppet master and the suspense is maintained.

The dramatic structure of the first three scenes of Act II rests on Beatrice's defiant and triumphant statements as she consistently hugs the role of Persecutor, rejoicing in the rich pay-off provided by her game-playing.

"Tutt'e due? Ci ho gusto! Ah, sono contenta! Proprio quello che volevo!"

"Sì, sì, lo scandalo! la vergogna addosso a lui!" (MN II: 386)

When asked by her brother:

"Che ti figuri d'aver guadagnato con codesta follia che hai commessa?"

her answer is:

"Che? Ma questo ! Ecco!

Tira un gran respiro di sollievo

"Ah! - che posso rifiutare...- così! E che gli ho dato la lezione che si meritava! - Sono libera! sono libera!" (MN II: 386)

and when Fifi passes the remark that "con suo marito non potrà più rimanere", she quickly answers back:

"E chi vuole rimanerci?" (MN II 387)

Throughout Scene 3 she maintains this tone adding to it a note of sarcasm to underline her triumph in the responses she makes to Spanò's statements. Here are a few of them:

"(con un grido di trionfo). Ah ecco! Vedete? Dunque era lì nelle stanze del Ciampa! Aveva aperto l'uscio di mezzo."

"E come lo aveva aperto, se Ciampa lo aveva chiuso e mi aveva portato qua la chiave? Ecco la prova! La prova che è vero!"
(MN II: 390)

"(con stridula risata). Le mani...uh, già!...le mani! Figuriamoci!"

"Sì? E lei? com'era lei? com'era?"

"Nuda? era nuda?" (MN II: 391)

"E mi dica un po': non vi hanno trovato per caso una certa collana, a pendagli, che le aveva promesso in dono da Palermo?". (MN II: 392)

As the scene progresses the game player's weakness becomes more and more apparent until she suddenly collapses in tears of repentance and submission on hearing about the presents her husband had brought for her. This round of game-playing is complete but who is going to clear up the mess and how can Beatrice be helped out of this repetitive and dangerous way of behaviour? The task falls to Ciampa, and the last scene of the play showed us how he manages to erode Beatrice's fear of using her Free Child in front of all the Critical Parents present and finally succeeds in making her shout "Bèèè!" to his face.

Il berretto a sonagli, Act I, scene 1.

Game: "If it weren't for him" (Beatrice)

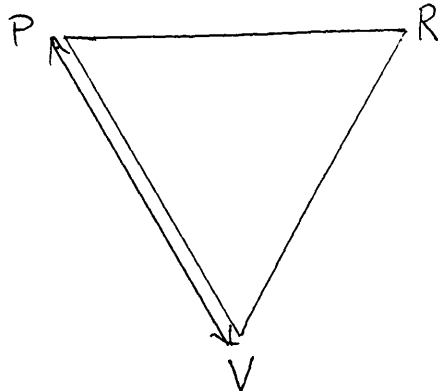
Fig. 1

Il berretto a sonagli, Act I, scene 1.
Game: "If it weren't for him" (Beatrice)
Fig. 1

2) Beatrice, (*tutta furie*)

3) La Saracena, "Perché dovrebbe crepare
in corpo, questa povera signora!"

4) Beatrice, "Di rabbia piango!
Se lo avessi qua, lo squarterei!"



1) Beatrice, (*seduta sul divano piange*)
(*pallida, isterica...abbattimenti
subitanei...*)

Il berretto a sonagli, Act I, scene 1.

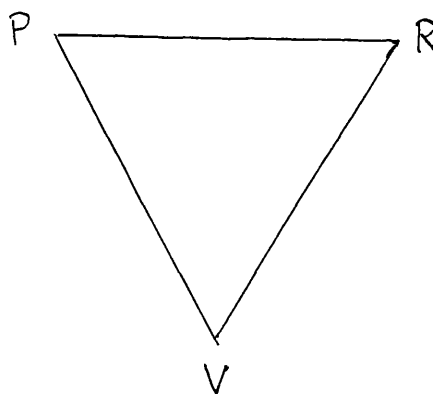
Game: "NIGYSOB" (Beatrice and La Saracena)

Fig. 2

Il berretto a sonagli, Act I, scene 1.
Game: "NIGYSOB" (Beatrice and La Saracena)
Fig. 2

1) Beatrice, "...posso sorprenderli
insieme davvero, domani stesso?"

2) La Saracena, "Come due uccellini
dentro il nido,"
"A tutto il resto penserò io,"



3) Beatrice's husband
and Ciampa's wife
(in their head)

Il berretto a sonagli

Act I, scene 1. *Game* : "NIGYSOB".

Fig. 3

Il berretto a sonagli

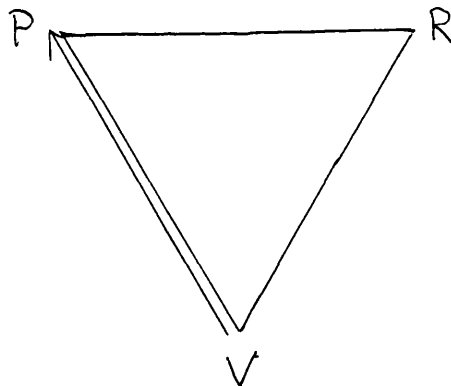
Act I, scene 1

Fig. 3

1) La Saracena, "D'un certo regalo
che le ha promesso..."

4) Beatrice, "oh Dio scoppio...
meglio che faccia venire qua
il Delegato Spanò..."

3) La Saracena, "Scriva, scriva la denuncia,
signora,"



2) Beatrice, "A lei? un regalo?"

Il berretto a sonagli, Act I, scene 4.

Game: "NIGYSOB" (Beatrice, hoping to 'get' both her husband and Ciampa's wife)

Fig. 4

Il berretto a sonagli, Act I, scene 4.

Game: "NIGYSOB" (Beatrice, hoping to 'get' both her husband and Ciampa's wife)

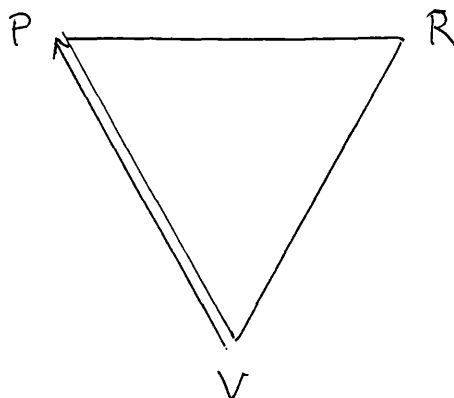
Fig. 4

1) Beatrice, "...voi, FiFi, mio marito,
io,,,vostra moglie, che so! mia madre,
Fana; tutti uguali!"

4) Beatrice, "*certe* donne!"

6) Beatrice, "No; dicevo in generale:
Fana, mia madre, io,,,vostra moglie,..."

8) Beatrice, "...più che di famiglia,...
...per la devozione, e *per tutto*,



2) Beatrice, " E non so si io, anzi
non sia sott'a tutti!"

3) Ciampa, "Per carità! Eresia, signora!"

7) Ciampa, "...mi sembra che mia moglie
c'entri come Pilato nel *Credo*,"

5) Ciampa, "Lei ha nominato
anche mia moglie?"

9) Ciampa, " Lei vuol farmi intendere
sotto le parole qualche cosa che
la parola non dice,"

Il berretto a sonagli, Act II, scene 2.

Game: "NIGYSOB" (Beatrice with the husband in her head)

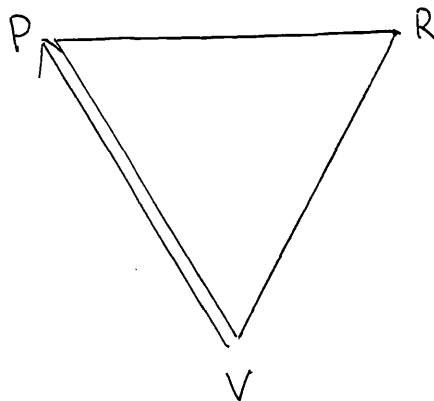
Fig. 5

Il berretto a sonagli, Act II, scene 2.

Game: "NIGYSOB" (Beatrice with the husband in her head)

Fig. 5

- 2) Beatrice, "Tutt'e due? Ci ho gusto!
Ah, sono contenta! Proprio quello
che volevo!
...lo scandalo! la vergogna addosso a lui!"



- 1) Beatrice, (...buttandosi tra le braccia
della madre), Mamma! Mamma!
Scoppia in singhiozzi.

Il berretto a sonagli, Act II, scene 2.

Game: "NIGYSOB" (Beatrice with the husband in her head)

Fig. 6

Il berretto a sonagli, Act II, scene 2.

Game: "NIGYSOB" (Beatrice with the husband in her head)

Fig. 6

1) Beatrice, "Fui io, fui io, sissignori,"
...*(con un grido di trionfo)*...

2) Spanò, "*(sconcertato)*, Sissignora..."

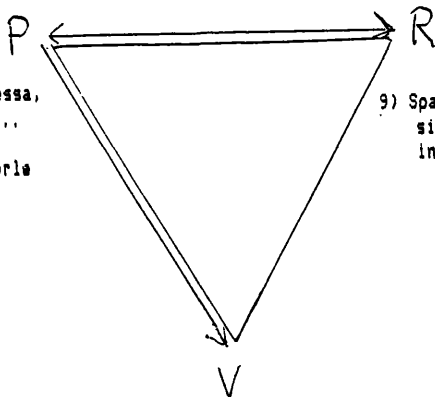
3) Beatrice, "Nuda? era nuda?"

"*(ripigliandosi)*, Nossignora non è prova, aspetti..."

6) Assunta, "Vedi, figlia? per te!"

4) Spanò, "No che pensa, signora?..."

7) Fifi, "Bestaccia ingrata!"



5) Spanò, "...Un libriccino da messa,
s'è trovato, piccolo piccolo...
così, un amore le dico!..."
"e anche una scatola di mandorle
candite."

9) Spanò, "sarebbe prudente che la
signora non gli si facesse trovare
in casa."

8) Beatrice, "*(s'abatte piangendo, pentita
e commossa sul seno della madre,)*"

3) La Figliastra in Sei personaggi in cerca d'autore.

Section A. The personality of La Figliastra.

The third of the young women that we shall be looking at in this first category, is the Stepdaughter in the play Sei personaggi in cerca d'autore. Here is how Pirandello first introduces her, before she makes her appearance:

La Figliastra, di diciotto anni, sarà spavalda, quasi impudente. Bellissima, vestirà a lutto anche lei, ma con vistosa eleganza.

(MN I: 55)

Defiance, arrogance, insolence and seductiveness, all are characteristics of a teenager's Rebellious Child and the incongruity of her appearance confirms this ego state. Yet she is a more complex character than either Silia or Beatrice. This is probably due to the fact that she has already suffered much in her short life. Illegitimate, orphaned of her father, the eldest of three children and with a helpless, penniless mother, little able to earn enough to feed them all, she has been reduced to prostitution by family circumstances. In the course of her activities at Madama Pace's establishment, she is approached by her stepfather. Neither recognises the other, but at that very moment, her Mother comes in and exposes the deeply shocking situation.

La Figliastra's chief purpose in the play, is to accuse and punish her stepfather, in order to avenge herself on him. She is the very embodiment of anger, hatred and contempt, as she scathingly and gleefully torments him by evoking and reliving the famous scene at Madama Pace's. Her main tools are seduction and mockery and her Little Professor is very clever at sensing her victim's weak spot.

We have just seen the equivocal nature of her appearance and here she is in action, full of energy, quick in movement and using rapid, cut-up speech to match:

(con gaja vivacità, salendo di furia la scaletta)

Tanto meglio, tanto meglio, allora signore! Potremmo esser noi la lora commedia nuova. (MN I: 56)

The matching of movement and speech is repeated in the next 'battuta', addressed again to the Capocomico, when she shows herself definitely seductive:

facendosi avanti al Capocomico, sorridente, lusingatrice.

Creda che siamo veramente sei personaggi, signore, interessantissimi! Quantunque sperduti. (MN I: 58)

And again in the following short scene where we see the same bold, vivacious and seductive Adapted Child in action:

LA FIGLIASTRA (schernevole, con perfida grazia di caricata impudenza). La passione mia, se lei sapesse, signore! La passione mia...per lui! Indicherà il Padre e farà quasi per abbracciarlo; ma scoppierà poi in una stridula risata.

IL PADRE (con scatto iroso). Tu statti a posto, per ora! E ti prego di non ridere così!

LA FIGLIASTRA. No? E allora mi permettano: benché orfana da appena due mesi, stiano a vedere lor signori come canto e come danzo!

Accennerà con malizia il "Prends garde à Tchou-Thin-Tchou" di Dave Stamper ridotto a Fox-trot o One-Step lento da Francis Salabert: la prima strofa, accompagnandola con passo di danza.

Les chinois sont un peuple malin,

De Shangaï à Pékin,

Ils ont mis des écritaux partout:

Prenez garde à Tchou-Thin-Tchou!

Gli Attori, segnatamente i giovani, mentre ella canterà e ballerà, come attratti da un fascino strano, si moveranno verso lei e leveranno appena le mani quasi a ghermirla. Ella sfuggirà; e, quando gli Attori scoppieranno in applausi,

resterà, alla riprensione del Capocomico, come astratta e lontana. (MN I: 59-60)

Having been interrupted by the Capocomico and the Father she bursts in again: "*subito accorrendo*" and here too her speech matches her movements:

Peggio! peggio! Eh altro, signore! Peggio! Senta, per favore: ce lo faccia rappresentar subito, questo dramma,... (MN I: 60)

and she proceeds in the same broken, fast rhythm, with repetitions of phrases to mark her impatience as she briefly introduces the others, showing her love, anger or contempt, accordingly, with allusions to what will happen if the Capocomico agrees to let them present their show:

- allora vedrà che io prenderò il volo! Sissignore! prenderò il volo! il volo! E non mi par l'ora, creda, non mi par l'ora! Perché, dopo quello che è avvenuto di molto intimo tra me e lui

indicherà il Padre con un orribile ammiccamento

non posso più vedermi in questa compagnia, ad assistere allo strazio di quella madre per quel tomo là

indicherà il Figlio

-lo guardi! lo guardi! - indifferente, gelido lui, perché è il figlio legittimo, lui! pieno di disprezzo per me, per quello là,

indicherà il Giovinetto

per quella creaturina; ché siamo bastardi - ha capito? bastardi.

Si avvicinerà alla Madre e l'abbraccerà.

E questa povera madre - lui - che è la madre comune di noi tutti - non la vuol riconoscere per madre anche sua - e la considera dall'alto in basso, lui, come madre soltanto di noi tre bastardi - vile! (MN I: 61)

The extreme changes of mood reveal the complexity of her personality. Pirandello uses switches of ego states in this character to very dramatic effect, as when, for example, she shows herself loving and protective and therefore endowed with a good Nurturing Parent.

Still, it is the vengeful Child which dominates the scene and which is most often seen in the present moment. A good example of the way she uses treacherous insinuations and seductiveness against the Father is when she recalls the scene of herself, a little school girl, "con le treccine sulle spalle" "e le mutandine fuori della gonna!" (she insists twice on the last point), being met by a smiling stranger, who offers her a beautiful straw hat. (MN I: 68-69)

At this stage the great amount of energy displayed by the Stepdaughter in rapid movement, hurried and cut-up speech, exclamations and confiding parentheses, violent gestures of condemnation and mocking laughter, all convey to us the character's favourite role of Persecutor. Her very successful effort at attracting attention is part of her program of revenge and aims at expressing her hatred and anger and also at throwing blame on both Father and Son.

But there is more to the angry accusations and the sarcastic irony showered on Father and Son by the Stepdaughter. The heavy Critical Parent that she turns on them is first and foremost her own tormentor; the contempt and overpowering condemnation contained in her utterance of words like "volgare", "marciapiedi" (MN I: 73), "bastardi" (MN I: 61), are sufficient to indicate that her disgust and hatred are primarily aimed at herself.

She tells us about it when she says to the Capocomico:

...Della mia nausea, di tutte le ragioni, una più crudele e più vile dell'altra, per cui io sono "questa", "così"... (MN I: 96)

and a little later in the same scene the Stepdaughter describes the process whereby she turns her feeling of disgust for the man and the act she was about to submit to at Madama Pace's into disgust for her own body:

con la testa appoggiata così, e le braccia così al suo collo, mi vedevo pulsare qui, nel braccio qui, una vena; e allora, come se soltanto quella vena viva mi facesse ribrezzo, strizzai gli occhi, così, così, ed affondai la testa nel suo petto!

(MN I: 100)

This disgust for her own body is further spelt out in the last Act when she tells the Capocomico about their old life, before moving to the Father's house:

...un'orribile camera dove dormivamo tutti - e io con lei - io, pensi! con l'orrore del mio corpo contaminato, accanto a lei che mi stringeva forte forte coi suoi braccini amorosi e innocenti.

(MN I: 107)

At the memory of her little sister, the Stepdaughter collapses, crushed with grief.

We have no doubt that the Stepdaughter's hell is created by self-blame, self-disgust, even self-hatred, all of which she tries repeatedly to project on the males around her. Pirandello gives us all the clues that enable us to recognise this process of blame-shifting which she calls her vendetta:

Non arrossisco più, perché arrossisce lui adesso! (MN I: 65)

and again at the beginning of the second Act, in this scene with the Mother:

LA FIGLIASTRA. Purchè appaja chiaro il dispetto!

LA MADRE (*dal suo canto tentennando il capo*). Per tutto il bene che ce n'è venuto...

LA FIGLIASTRA (*voltandosi a lei di scatto*). Non importa! Quanto più danno a noi, tanto più rimorso per lui! (MN I: 101)

The nature of the pay-off is clear, as is her keenness to obtain it at any price. She will relinquish any hope of escape, in order to get it. The contradiction is blatant between her wish to take flight and her need to repeatedly 'punish' the men, but above all herself. These are the elements of the script, in Bernian terms, on which her existence is based. She may appear all-powerful, while displaying her game-playing activities, but the fact is that, because of her very low self-esteem, she is helpless and as we have seen, is filled with self-disgust and self-hatred. She reaches this point by totally denying her own feelings in such moments as the one described in the following scenes at Madama Pace's:

LA FIGLIASTRA (*facendosi forza e pigliando ardire anche per vincere lo sdegno e la nausea*). Basta, basta, signore! Tocca a me di ringraziarla; e non a lei di mortificarsi o d'affliggersi. Non badi più, la prego, a quel che ho detto. Anche per me capirà...

Si sforzerà di sorridere e aggiungerà:

Bisogna proprio ch'io non pensi, che sono vestita così.

(MN I: 91)

and a moment later, after the Father has told her to hurry and take off her dress:

E io, con tutto il mio lutto nel cuore, di appena due mesi, me ne sono andata là, vede? là, dietro quel paravento, e con queste dita che mi ballano dall'ontà, dal ribrezzo. mi sono sganciato il busto, la veste...

(MN I: 97)

Although this angry, vengeful Adapted Child is the dominant ego state in the Figliastra, Pirandello uses some switches of ego states in the character to very dramatic effect when he shows her, for instance, in a caring, loving mood (Nurturing Parent) towards her little brother and sister as well as towards her mother and even more effectively when he portrays the switch to very compliant Adapted Child while she is talking to Madama Pace and again later to the Father at the beginning of their encounter.

Here she is when the Madama suddenly appears:

La Figliastra, invece, accorrerà a Madama Pace, umile, come davanti a una padrona. (MN I: 85)

and a little further:

... (gli Attori) vedranno Madama Pace che avrà già messo una mano sotto il mento alla Figliastra per farle sollevare il capo...

(MN I: 86)

and now with the Father who is offering to buy her one of Madama Pace's elegant hats:

LA FIGLIASTRA (facendosi forza e pigliando ardire anche per vincere lo sdegno e la nausea). Basta, basta, signore! Tocca a me di ringraziarla; non a lei di mortificarsi o d'affliggersi. Non badi più, la prego, a quel che le ho detto. Anche per me, capirà...

Si sforzerà di sorridere e aggiungerà:

Bisogna proprio ch'io non pensi, che sono vestita così.

(MN I: 91)

She shows great courage in her self-sacrifice, in other words, her Parent ego state is just managing to control the Child ego state and force her to do what she does not want to do. Her love for her family is as true and powerful as is her hatred for the Stepfather and his Son. She is deeply grieved at the death of the two little ones, but strongest of all her emotional needs is her

desire for vengeance.

The Stepdaughter demonstrates without a doubt that she possesses a richer and more complex personality than either Silia or Beatrice and we feel that she could indeed achieve her dream and take flight from her painful past, were she a fully conceived character.

But it is only a potential quality in her, for, like many human beings, to use Berne's terminology, she is locked in a script, which forces her to go through the same act of shame and revenge, again and again. This self-destructive behaviour is irresistible to her and to the others around her, and they will go on repeating it even at the cost of condemning themselves to live in their self-made hell for eternity.

Section B. Il Padre.

We can have no hesitation in placing Il Padre from the play Sei personaggi in cerca d'autore, in the category of *raisonneurs*. Everybody in the play will agree with us. We only need think of the sarcastic remarks meted out to him by the ironic Son or Stepdaughter or the Mother's reproaches, or again the Capocomico's impatient interventions. He is without any doubt well endowed with a good rational Adult, aware, experienced and outspoken. And yet, his exceptional Adult does not enable him to do any better than the other 'personaggi' in the play. He is neither able to resolve his problem of relationship or his problem of identity, nor is he ever able to achieve the detachment or control exemplified by the other *raisonneurs*.

In an effort to justify himself and the actions he took which decided the fate of all those around him, as well as his own, he explains to the Capocomico, how he feels misunderstood:

E come possiamo intenderci, signore, se nelle parole ch'io dico metto il senso e il valore delle cose come sono dentro di me; mentre chi le ascolta, inevitabilmente le assume col senso e col valore che hanno per sé, del mondo com'egli l'ha dentro? Crediamo d'interderci; non c'intendiamo mai! (MN I: 65)

He then tells him how and why he sent his wife away to live with one of his employees, to whom she seemed deeply attached and also why he had previously sent their baby son to a nurse in the country in order to spare its mother, as well as give him a healthier start in life. From her comments we realise that La Madre experienced him when he did this, as a dictator, who had no respect or concern for her feelings. He never consulted her over decisions which deeply affected her life. In his defence he accuses her of never having understood him:

...il tuo torto, di non aver mai indovinato nessuno dei miei sentimenti... (MN I: 70)

And whether it is his son, or his stepdaughter, addressing him, the recriminations never cease. The breakdown in communication is total. The son accuses his father pointedly of being responsible for his lack of identity:

...e che ne sai tu, come sono? quando mai ti sei curato di me?...

(MN I: 74)

It is not that Il Padre does not have interesting views on this question of identity. As he exposes them, he shows that he does not escape that problem, even though he can understand and explain it better than anybody else, as we can see, in the following statement addressed to the Capocomico:

Il dramma per me è tutto qui, signore: nella coscienza che ho, che ciascuno di noi - veda - si crede "uno" ma non è vero: è "tanti", signore, "tanti", secondo tutte le possibilità d'essere che sono in noi: "uno" con questo, "uno" con quello - diversissimi! E con l'illusione, intanto, d'esser sempre "uno per tutti", e sempre "quest'uno" che ci crediamo, in ogni nostro atto. (MN I: 72)

We all are like actors who recite their part:

...ciascuno recita nella parte che si è assegnata, o che gli altri gli hanno assegnato nella vita. (MN I: 75)

Why then, is someone as perceptive and rational as Il Padre, unable to taste of the freedom gained by a Leone or a Baldovino and instead is reduced to sharing the fate of such helpless people as any of the game players we have already met?

Pirandello makes it clear that characters that have not been

given life by their creator are like souls in hell, alive without life; unlike real characters, they cannot change their 'realtà'. They are condemned to playing their part in the 'show' they have set up for themselves. As La Madre says:

...avviene ora, avviene sempre! Il mio strazio non è finito, signore! Io sono viva e presente, sempre, in ogni momento del mio strazio, che si rinnova, vivo e presente sempre. (MN I: 99)

This is clearly eternal torture and Il Padre confirms the fact that he can no more resist game-playing than the others, when he refers to La Figliastra in these words:

...è qui per cogliermi, fissarmi, tenermi agganciato e sospeso in eterno, alla gogna, in quel solo momento fuggevole e vergognoso della mia vita. Non può rinunziarvi, e lei, signore, non può veramente risparmiarmelo. (MN I: 99)

An interesting point to note is that the Critical Parent that haunts both the Father and the Stepdaughter is the same one: it is the one embodied by the Mother, whether it is the Mother deprived of her baby son or the one who stops the little girl from going to school, when she sees the gift of a splendid straw hat and lastly, and most powerful of all, she is the Critical Parent of the mother and wife who suddenly appears on the scene at Madama Pace's:

IL PADRE. Ecco, sì. Perché è la mia condanna, signore: tutta la nostra passione, che deve culminare nel grido finale di lei!

Indicherà anche lui la Madre.

LA FIGLIASTRA. L'ho ancora qui negli orecchi! M'ha reso folle quel grido! (MN I: 99)

From our point of view, Pirandello, is giving us again a remarkably vivid representation of what Berne calls 'scripty living'. The Six Characters are locked together in a situation of

their own creating, they move as one body and their need of each other is imperative if they are to put on, again and again, their self-destructive performance, a combination of game-playing activity, which ensures that each one of them maintains the script of his or her choice.

Once given 'real life', a character has the option of learning from experience and of growing out of the repetitive activity of game-playing by becoming self-aware and choosing to reject detrimental Parental and social injunctions, hypocrisies and prejudices. He is then in a position to create for himself the 'rimedio' that will best suit his particular need.

The difference therefore, between the Six Characters and people like Silia, Guido and Beatrice, is that although, at the moment, they are all leading the same sort of pointless and destructive lives at the moment, the latter, when they survive, can still change, whereas the former never can.

Even such a brief study of the characters' ego states, as revealed by the words of either rubric or dialogue, shows how the structure of a scene is dictated by which ego state of any of the characters present is active at any given moment.

As we have seen, the vengeful Adapted Child of the Stepdaughter makes use of short, cut-up, biting remarks and insinuating words calculated to shock or hurt; the character is also always in movement as she speaks, seeking the maximum attention and causing the maximum disruption. Tension mounts whenever she dominates the action.

The Father also wants attention, but of a different kind: he seeks to ingratiate the Critical Parents of his interlocutors in order to get the intelligent attention of their Adult, as well as the sympathy of their Nurturing Parent. For this he needs calm and quiet and above all time: hence the patient, persistent and repeated efforts that aim at imposing his well thought-out and intelligent arguments. They have the double effect of silencing the Critical Parent within himself, as well as the ones in other people. The result is a slowing down of the dramatic action.

Just as the skeleton of a scene is based on which ego states are being portrayed in body language or in words spoken by the

characters that are taking part, so can the shape of the whole play be traced to the games (in a Bernian sense) that are being played by these same characters. They provide the texture and the structure as well as the energy for the unfolding of the drama.

Section C. The Games in Sei personaggi in cerca d' autore.

We note that game-playing is always initiated by the women, by the Stepdaughter and her Mother. The three main players, the Stepdaughter, the Mother and the Father, are always trying to involve the Son in their games. The Son resists this consistently until, at the end, he is proved to be indeed the 'pernio' of their show; the word was applied to him by his father at the end of the first Act:

Dice che non c'entra, mentre è lui quasi il pernio dell'azione!

(MN I: 75)

Inexorably they turn him into the Victim they need in order to escape, at least momentarily, from that position on the Drama Triangle, in other words, as long as it can be *his* fault, they are able to play another role. .

The Stepdaughter's favourite games are: "Rapo" and "NIGYSOB". They complement each other in her search for vengeance over the Father, while the latter responds with a "Kick me" game. She also plays "If it weren't for him" with the Son, although he does all he can to resist it by insisting that he does not belong with them.

The Mother's games with the Father are "Look what you have done to me" and "Look what you have made me do". He responds with "Look how hard I've tried" and "Kick me".

All these games are destructive and are played from ego states functioning negatively, mostly from negative Adapted Child or negative Critical Parent.

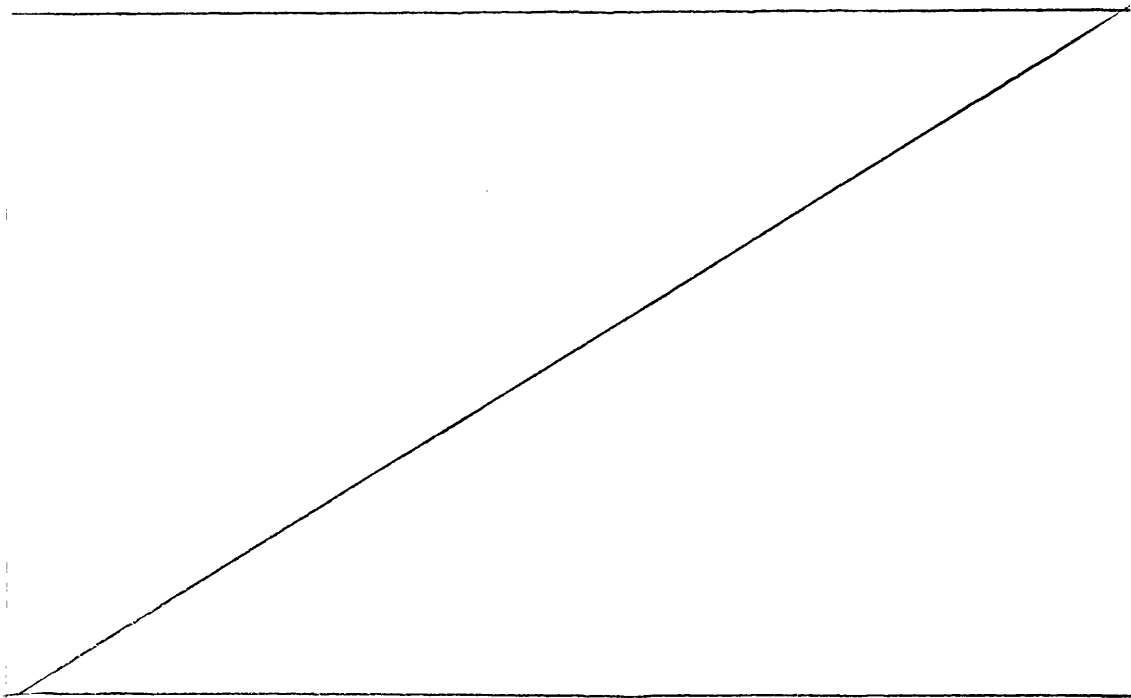
In the following pages I shall use the Drama Triangle with a few captions to illustrate the mechanism of game-playing in Sei personaggi in cerca d'autore. This approach only applies to the first part of the play, since in the following two parts, the characters mostly relive the events, which they use to feed their game-playing in the present. Like all game players they are prisoners of the past, which they must needs relive again and again. Pirandello is acutely aware of this phenomenon when he shows how the characters' distant 'antefatto' leads directly to the

more recent one. The out-of-school episode which even includes the gift of a beautiful hat, directly leads the Stepdaughter to the up to date episode at Madama Pace's. For the Mother, the early 'loss' of her first baby is updated in the garden episode, where she experiences the real loss of her 'true' children. Pirandello underlines the uncanny continuity in their neurotic patterns with this repetitive pattern in their lives. It is understandable that the characters want to pour out their feelings in reenacting the more recent past. The nature and origin of the scripty, neurotic patterns which, initially, led them to live these scenes is not our concern here, since they are outside the scope of the play. We note that this already applied to the 'antefatto' in the first part of the play. Only the game-playing in the here and now is made explicit by the author and provides the dynamics of the play which is the reason why it is the main concern of this study.

I want to underline the fact that a switch in position on the Triangle is not necessarily accompanied by words, but we know that it has occurred from what happens, or is said, next. In Fig. 1, for instance, the Father's angry put down of the Stepdaughter was certainly preceded by his occupying the role of Victim, when she pointed at him and laughed. In the same way, when he shouts angrily at her, she will put herself, however briefly, in the role of Victim. The actor or actress who is in that Victim position will show it to the audience, even if the author has chosen not to use words to express it. Pirandello indicates such 'silent' switches by underlining the quick movement and or the speed and tone of voice with which words are then uttered. We see clearly how the characters in a game vie for their favourite role on the Triangle. The Stepdaughter and her Mother see themselves as Victims and aim at being Persecutors. The Father is continuously put into the Victim role by the others and his mode of escape is to go into Persecutor by using a loud but ineffective Critical Parent or to make use of his Adult ego state and rationalise, in order to distance himself from his feelings and momentarily stop the others' games.

In the following pages I shall use the Drama Triangle with a few captions to illustrate the mechanism of game-playing in Sei personaggi in cerca d'autore. This approach only applies to the first part of the play. In parts II and III the characters are mostly engaged in reliving past events in order to sustain and reinforce their script. I would like to point out again here that, as the Father clearly states, the main difference between a character and a real person lies there: the latter cannot actually relive the past as it was, but can only project roles on the people they choose to associate with, while a character that has been given life by its author, relives the real thing, for ever. Game playing for us, is a covert way of reliving the past in order to confirm our existential position.

Again we note that a switch in position on the Triangle is not necessarily accompanied by words, but we know that it has occurred from what happens or is said next.



The games played by our characters show particularly well how social victims (Mother and Stepdaughter) can become psychological Persecutors while social persecutors become psychological Victims (Father).

In the silent moves (4) and (5) my purpose is to indicate that the Father and Stepdaughter are momentarily in the Victim role after the put- downs in (3) and (5), even if the author does not choose to tell us about it or put words in their mouths. The actors will no doubt show the audience that momentary reaction to the attack of the Persecutor, before changing place again on the Drama Triangle with their next lines. The same applies to moves (5) and (10) in Fig. 2, to move (5) in Fig. 4 as well as to move (8) in Fig. 6. In Fig. 3, 6, 7 and 8, the characters are involved in several games at once, a not uncommon human practice.

Sei personaggi in cerca d'autore, Part I, Game: "Rapo"
(La Figliastra)

Fig. 1

Sei personaggi in cerca d'autore, Part I, Game: "Rapo"
(La Figliastra)

Fig. 2

1) La Figliastro, *schernevole con perfida
grazia di caricata impudenza,*
"La passione mia, se lei sapesse..."
Indicherà il Padre...

3) ...*ma scoppiierà poi in una stridula
risata,*

2) La Figliastro, *farà quasi per abbracciarlo;...*

5) Il Padre, *con scatto iroso,*
"Tu statti a posto, per ora!
E ti prego di non ridere così!"

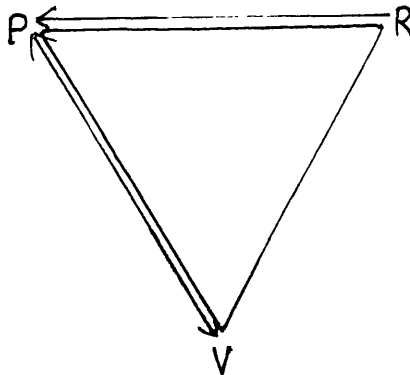


Fig. 1

4) Il Padre, (silent switch)
6) La Figliastro, (silent switch)

2) La Figliastro, "...stiano a vedere..
come canto e come danzo!"

4) La Figliastro, *Ella sfuggirà,*

7) La Figliastro, *astratta e lontana,*

8) Il Padre, "No che pazza! È peggio!"

9) La Figliastro, *subito accorrendo al*
Capocomico, "Peggio! Peggio! Eh altro,,"

3) Gli Attori, *...come attratti da un fascino*
strano leveranno appena le mani quasi
per ghermirla,

6) Gli Attori, *ridendo e applaudendo*

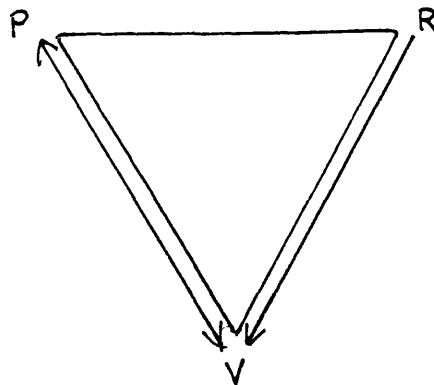


Fig. 2

1) La Figliastro, "...benché orfana da appena due mesi,,"

5) Gli Attori, (silent switch)

10) Il Padre, (silent switch)

Sei personaggi in cerca d'autore, Part I, Games:

"If it weren't for you"
and "Look what you made me do"
(La Madre)

Fig. 3

2) La Madre, "Io, li ebbi? Hai il coraggio di dire che fui io ad averli, come se li avessi voluti? Fu lui, signore! Me lo diede lui, quell'altro, per forza! Mi costrinse, mi costrinse ad andar via con quello!"

1) Il Padre, "Non è una donna; è una madre!"

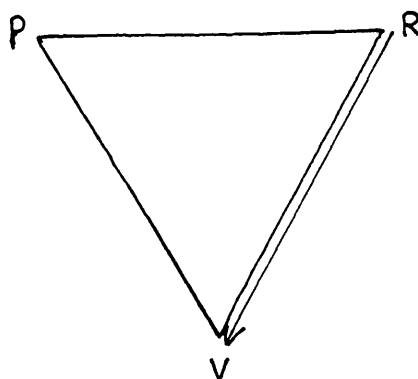


Fig. 3

3) Il Padre, "È vero, signore, Fui io,"

Sei personaggi in cerca d'autore, Part I, Game: "NIGYSOB"
(La Figliastra)

Fig. 4

2) La Figliastro, "Anche il rimorso, già! sopra tutto,"

1) Il Padre, "...trovare una parola che non dice nulla, e in cui ci si acquieta!"

4) La Figliastro, "Anche con un po' di danaro, sì, sì, anche con un po' di danaro! Con le cento lire che stava per offrirmi in pagamento, signori!"

3) Il Padre, "Il rimorso? Non è vero; non l'ho acquietato soltanto con la parola."

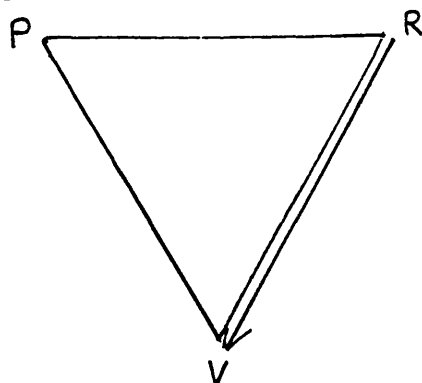


Fig. 4

5) Il Padre, (silent switch)

Sei personaggi in cerca d'autore, Part I,

Game: "Look what you did to me"

(La Madre)

Fig. 5

1) La Madre, "Ma se m'hai scacciata!"

3) La Madre, "Tu sai parlare; io non so ...
(ero una povera, umile donna,...)"

2) Il Padre, "Le è parso ch'io l'abbia scacciata!"

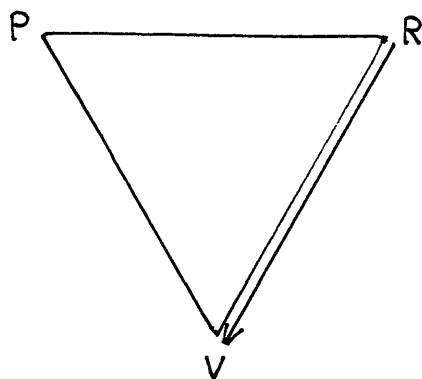


Fig. 5

4) Il Padre, ...*aprirà la baccia, in atto disperato...*

Sei personaggi in cerca d'autore, Part I

Games: "Look what he did to me" (La Madre)

"NIGYSOB" (La Figliastrà)

"Look how hard I tried" (Il Padre)

Fig 6

1) La Madre, "Mi aveva tolto prima dal
petto il figlio, signore!"

3) La Figliastro, (*additandolo, ironica*)
"E si vede!"

5) La Figliastro, ...*scoppierà di nuovo*
a ridere fragorosamente.

2) Il Padre, "...Per farlo crescere sano e robusto..."

7) Il Capocomico, "La smetta!..."

4) Il Padre, "...Ho sempre avuto di
queste maledette aspirazioni a
una certa solida sanità morale!"

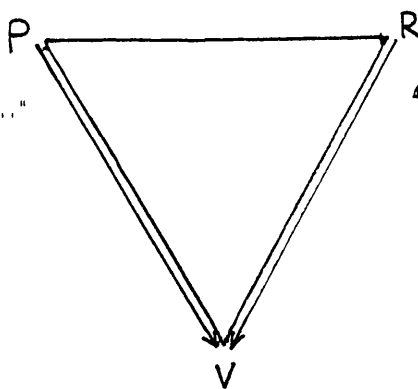


Fig. 6

6) Il Padre, "Ma la faccia smettere! È insopportabile!"

8) La Figliastro, (silent switch)

Sei personaggi in cerca d'autore, Part I,
Games: "Look what he did to me" (La Madre)
"Look how hard I tried" (Il Padre)

Fig. 7

1) La Madre, "E mi mandò via!"

3) La Madre, "E liberarsi lui!"

2) Il Padre, "Ben provvista di tutto
...per liberarla di me!"

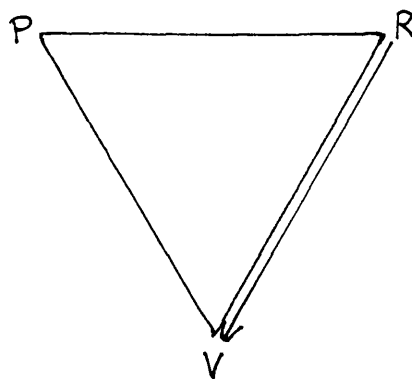


Fig. 7

4) Il Padre, "Sissignore, anch'io - lo ammetto!"

Sei personaggi in cerca d'autore, Part I,

Games: "Look What He Did to Me" with undertones of "Rapo" and
"NIGYSOB" (La Figliastra)

Fig. 8

It is clear how the Father in Rescuer invites the Stepdaughter's Persecutor to play all three games. She first tells the spectators what he did to her when she was little with hints of seduction ("Rapo") on her part: piccina, treccine, mutandine, plus his gift of a beautiful straw hat to deliberately turn the scene into a rehearsal of the one at Madama Pace's the suggestion being that what he has done to her now he was capable of doing to her then. The final result of all these revelations is to shame the man completely before the audience, she has truly got him the SOB.

2) La Figliastro, "Eh, altro!

Piccina piccina, sa?

con le treccine sulle spalle e
le mutandine più lunghe della
gonna,,veniva a vedermi come
crescevo,,."

1) Il Padre, "...M'interessai con una
incredibile tenerezza della nuova
famigliuola che le cresceva,
Glielo può attestare anche lei!"

4) La Figliastro, "...Mi seguiva.
..mi carezzò; e trasse da quell'
involto una bella paglia di
di Firenze,,per me!"

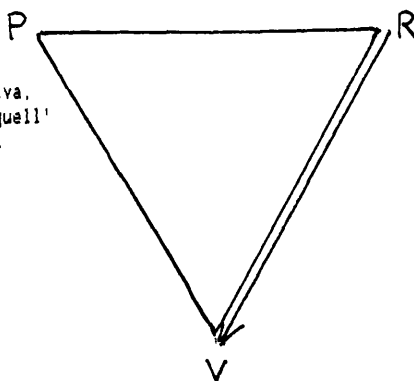


Fig. 8

3) Il Padre, "Questo è perfido! Infame!"

Sei personaggi in cerca d'autore, Part I Game:

"If it weren't for him"

(Il Padre and La Figliastra)

Fig. 9

For once the Father and Stepdaughter are together in Persecutor in their effort to bring the Son into their game-playing. The latter resists successfully, having explained his position to the Capocomico and justifiably reproached his Father for the way he has treated him:

Il Figlio. (*con esasperazione violenta*). - e che ne sai tu, come sono?
quando mai ti sei curato di me?

We see the Son as a true victim and understand what Pirandello means when the Son says "sono un personaggio non 'realizzato' drammaticamente" and "sto male, malissimo, in loro compagnia!". In other words he is not interested in playing the games this family specialises in, their drama is not his drama and the author has not chosen to tell us about it.

The Stepdaughter chooses to project her own inner severe Critical Parent on him. We have already heard the latter's loud and contemptuous voice when she shouted "bastardi" earlier, now its words are no less scathing with her "Gente volgare, noi!" and "marciapiedi".

2) Il Padre, "Come non c'entri?"

3) La Figliastro, "Gente volgare noi! Lui fino!...
lo guardo per inchiodarlo col mio disprezzo,..."

5) La Figliastro, "Tu! Tu! Lo devo a te, caro,
il marciapiedi, a te!"

6) Il Padre, "Ma come? Scusa!
Se proprio perché tu sei così..."

8) Il Padre, "Dice che non c'entra, mentre
è lui quasi il perno dell'azione,"

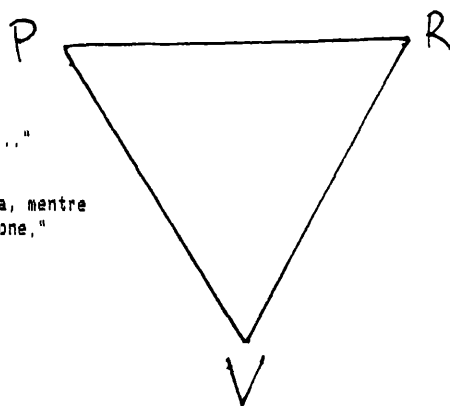


Fig.9

1) Il Figlio, "Non c'entro," 4) Il Figlio, (*guardandola appena*) "Io?"

7) Il Figlio, (*con esasperazione violenta*)
" - e che ne sai tu, come sono? quando mai
ti sei curato di me?"

4) Delia Morello in Ciascuno a suo modo

Delia, while having great similarities with the three female characters we have studied so far, shows a profoundly important new characteristic, the valuable capacity for self-awareness, a quality we shall find from now on in the Pirandellian heroines I have chosen to examine.

In Ciascuno a suo Modo, Pirandello makes use of the same striking device that we saw in Sei Personaggi in cerca d'Autore and will see again in Questa sera si recita a soggetto, the theatre within the theatre. In the *premessa* to these three plays he refers to them as "una trilogia del teatro nel teatro" (MN I: 29) and tells us that he used them to explore the conflicts that could arise between characters and actors, author and director, critics and spectators, whether they feel involved in the play or not. This trick of theatrical perspective requires great dexterity on the part of the dramatist, it also enables him, if he so chooses, to take much further his exploration of human psychology; obviously the latter aspect is the one which is of particular interest to us and it is one which Pirandello develops as convincingly in Ciascuno a suo Modo as he had done in Sei Personaggi in cerca d'Autore.

At the beginning of the play, Doro's mother, Donna Livia, is giving a party and one of the guests, her son's friend Diego, the *raisonneur* in the play, is explaining to the others what he understands by conscience. I have already used these quotations in my Introduction to TA but will repeat them here because of their importance in understanding this play:

"E non vuoi capire che la tua coscienza significa appunto 'gli altri dentro di te' ?" (MN I: 130)

With this very Bernian statement, Pirandello sets the tone of the play. A little later in the scene, he describes the phenomenon of conscience further in terms which again are clear to the TA analyst, as they describe vividly the way human beings sometimes use their ego states:

...E allora a che ti basta la tua coscienza, me lo dici? A sentirti solo? No, perdio. La solitudine ti spaventa. E che fai allora? T'immagini tante teste, tutte come la tua: tante teste che sono anzi la tua stessa; le quali, a un dato caso, tirate per un filo, ti dicono sì e no, e no e sì, come vuoi tu. E questo ti conforta e ti fa sicuro...

(MN I: 131)

In this long discussion, Diego uses another very good image to describe our conscience and what happens when it loses control:

- la coscienza di cui si parlava poc'anzi. Una rete elastica, che s'allenta un poco, addio! scappa fuori la pazzia che cova dentro ciascuno di noi. (MN I: 139)

The net is made of all the prohibitive messages given by the many internalised Critical Parents as well as of the permission-giving ones which could be instilled by some of these same Parents, as well as by other internalised Parents. In a situation where Parental messages are switched off, the long suppressed Free Child might emerge and behave in an unexpected way, which could easily be called madness by the onlookers's Critical Parents.

When Diego describes the scene at his dying mother's bedside, he again uses clear description of ego states to explain his behaviour: his Adapted Child is so deprived of sleep that it can no longer comply and behave as expected by both his Critical and his Nurturing Parent ego states, and continue watching patiently over the dying woman; instead, the Rebellious Child expresses its wish clearly as it says the following words:

"..ah Dio, poteva finalmente finire di rantolare!" (MN I: 139)

He then looks up at his own face in the mirror as he is hopefully listening for his mother's last gasp for breath and sees

"l'espressione con cui stava sospesa a spiare, in un quasi allegro spavento, la liberazione." (MN I: 140).

This expression betrays the same Child's eager expectation of relief.

Another switch occurs soon after, when his Adapted Child feels

guilty and then expresses its need to be comforted:

La ripresa del rantolo m'incusse in quel punto un tale raccapriccio di me, che mi nascosi quella faccia come se avessi commesso un delitto; e mi misi a piangere - come il bambino ch'ero stato per la mia mamma, di cui - sì, sì - volevo ancora la pietà per la stanchezza che sentivo, che mi faceva cascare a pezzi; pur avendo finito or ora di desiderare la sua morte;

(MN I: 140)

In another moment of the same scene at his mother's death bed, Diego represents vividly yet another facet of his Child when he describes this little scene to Doro's mother, in an effort to help her to switch ego state and thereby stop worrying about her son:

Signora, sa come mi sono trovato io, vegliando di notte mia madre che moriva? Con un insetto sotto gli occhi, dalle ali piatte, a sei piedi, caduto in un bicchier d'acqua sul tavolino. E non m'accorsi del trapasso di mia madre, tanto ero assorto ad ammirare la fiducia che quell'insetto serbava nell'agilità dei suoi due ultimi piedi più lunghi, atti a springare. Nuotava disperatamente, ostinato a credere che quei due piedi fossero capaci di springare anche sul liquido e che intanto qualcosina attaccata all'estremità di essi li impacciasse nel salto. Riuscendo vano ogni sforzo, se li nettava vivacemente con quelli davanti e ritentava il salto. Stetti più di mezz'ora a osservarlo. Vidi morir lui e non vidi morire mia madre.

(MN I: 134-35)

We see an intent and curious Child, fascinated by this macabre scene, one moment and the next, a very active Adult ego state observing every detail. Both these ego states are being used by Doro to block the manifestation of the compliant Adapted Child who can no longer cope with the more important and far more tragic happening, his mother's death.

Diego is very aware of what goes on in himself and others and he is also able to explain it clearly to whoever is interested.

The main topic of conversation of the evening is Delia Morello,

a beautiful young woman of doubtful reputation, a one-time actress whose attractions and erratic behaviour have already caused the death of two men. And it looks as if Doro, the son of the house, is going to fight a duel with his best friend on account of her. She makes her entrance at the end of Act I, and in a long tête à tête with Doro reveals to him how very unsure she is about the reasons for her actions. She has come to thank him for defending her at a social gathering the previous evening. She is grateful to him for throwing new light on her behaviour, which eventually led to the suicide of her fiancé, the painter Giorgio Salvi, and at the same time for giving her a satisfactory explanation for the way she acted.

Delia's long talk with Doro enables us to delve into her character. For instance, we soon learn, when she describes the kind of relationship that existed between herself and the painter Giorgio Salvi, that, like many other attractive Pirandellian women, her favourite game is "Rapo":

Ero una gioia - pura - soltanto per i suoi occhi - ma che mi dimostrava che anche lui, in fondo, non pregiava e non voleva da me altro che il corpo; non come gli altri, per un basso intento, oh! (MN I: 148)

Like Silia, she hates her body, that proves so attractive to men, and she also enjoys taking her revenge by seducing these same men. With Giorgio, Delia has to deal with an idealist, for whom art is everything, and who is not interested in her body in the way other men are. This proves even more of a challenge for the "Rapo" player and she agrees with Doro that "Un angelo, per una donna, è sempre più irritante d'una bestia" (MN I: 148)

The consequence is that her need to avenge herself on him is even greater and so, by using all her charm, she succeeds in seducing him :

...per potermi vendicare, io feci in modo che il mio corpo a mano a mano davanti a lui cominciasse a vivere, non più per la delizia degli occhi soltanto - (MN I: 148)

We note how the Critical Parent who uttered the words: "un basso intento, oh!", has now given way to the seductive, vengeful Child in Delia.

She leads Giorgio on, to such an extent that he offers marriage to her and they become engaged; she then does everything she can to discourage him, even going to the extreme of becoming the lover of Giorgio's sister's fiancé in order to put him off. At this point x she claims that she did all this for his own good, for she knew that their marriage could not work. In all this rationalising we have lost track of the game but soon come back to it when we hear the other version of her story, that told by Doro's friend Francesco, who explains her behaviour in this way:

DORO. ...quell'imbecille che diceva... che tanto le repulse, quanto la lotta, la minaccia, il tentativo di sparire, furono tutte perfide arti -

DELIA (*impressionata*). - diceva questo? -

DORO. - già! ben meditate ed attuate per ridurre alla disperazione il Salvi, dopo averlo sedotto -[first game:"Rapo"]

DELIA (*c,s,*). - ah - io - sedotto? -

DORO. - sicuro! - e che più voi vi negavate, per ottenere tante e tante cose, ch'egli altrimenti non vi avrebbe mai accordate -

DELIA (*sempre più impressionata e man mano smarrendosi*). - che cosa? -

DORO. - ma prima di tutto, quella presentazione alla madre e alla sorellina e al fidanzato di lei -

DELIA. - ah, non perché io sperassi di trovare un pretesto nell'opposizione di lui per mandare a monte la promessa di matrimonio? -

DORO. - no! no! per un'altra perfidia - sosteneva! -

DELIA (*del tutto smarrita*). - e quale? -

DORO. - per il gusto di comparire vittoriosa, davanti a tutti in società, accanto alla purezza di quella sorellina - voi - la disprezzata, la contaminata -

DELIA (*trafitta*). - ah, così ha detto? -

e resterà con gli occhi invagati, accasciata.

DORO. - così! così! - e che quando sapeste che ragione del prolungato ritardo di quella presentazione da voi posta per patto, era invece l'opposizione fierissima del Rocca, fidanzato della sorella -

DELIA. - ancora per vendicarmi, è vero? -

[second game: "NIGYSOB"]

DORO. - sì! perfidamente! -

DELIA - di quest'opposizione? -

DORO. - sì, attraeste e travolgeste il Rocca come un fucellino di paglia in un gorgo, ["Rapo"] senza pensare più al Salvi, solo per il gusto di dimostrare a quella sorella che cos'è la fierezza e l'onestà di codesti illibati paladini della morale! ["NIGYSOB"]

Delia resterà per un lungo tratto in silenzio, fissa a guardare innanzi a sé, come insensata, poi si coprirà di scatto il volto con le mani, e resterà così.

DORO (dopo averla mirata un tratto, perplesso, sorpreso). Che cos'è?

DELIA (resterà ancora un poco col volto coperto; poi lo scoprirà e guarderà un poco ancora innanzi a sé; infine dirà aprendo desolatamente le braccia): E chi sa, amico mio, ch'io non l'abbia fatto veramente per questo? (MN I: 150)

In this scene we discover that in addition to "Rapo", Delia also enjoys a game of "NIGYSOB", when the opportunity presents itself. She is obviously very manipulative, hence the game-playing, but she can be honest too and intelligently aware. (good Adult ego state)

By giving these two versions of the possible reasons for Delia's actions, Pirandello underlines one basic truth about games, the fact that they are always played without our being aware of what is going on, unless, that is, we train ourselves to recognise them. Generally speaking, we do not know when we are playing a game nor do we know why. It is always easy for the game player to find a rational explanation that will justify his or her actions. Delia possesses the great quality of being able to listen to other

people's interpretations of her behaviour, but this does not give her, nor us, the answer yet.

At the end of Act I, her change of mind is echoed in the switch of sides effected by Doro and Francesco, who continue their preparations for their duel. How can outsiders know her motives if she, the game player, does not?

The suspense we are left in at the end of this first Act, is transferred to the audience and especially to certain of its members who, in the first Intermezzo Corale, are showed to be living the same dilemma that the actors have just represented on the stage. We learn that the play is 'a chiave' and that it is based on the story of a recent 'real' event in the life of la Moreno and the barone Nuti. She is both shocked and outraged at the fact that her own life story is being used as the basis for a play, but she is also so fascinated by what she sees, that nothing will tear her away from the theatre.

Here Pirandello is pointing out that the theatre, by drawing inspiration from real-life events, is able to help those spectators who want to know, to discover the truth about themselves; once equipped with this knowledge, they are in a position where they can choose to be true to themselves. The theatre and its characters are fixed. Many human beings live in the same rigid and repetitive way as long as they keep playing games and suppress the spontaneity and creativity of their positive Free Child.

At the beginning of Act II, we return to the stage and find ourselves in Francesco's home. The latter has been preparing himself for his duel with Doro. Diego is also present and continues with his task as *raisonneur*. We note, at this point, how Francesco and Doro, like Delia and La Moreno, have radically changed opinion as to what the truth behind the action might have been.

Diego, early in the Act also says something very important when he describes what in TA would be considered the collapse of a scripty way of life and the giving up of game-playing, as he comments on what happened to Delia the day before:

...è una gioia - una bella gioia spaventosa - quando, investiti dal flusso in un momento di tempesta, assistiamo al crollo di tutte quelle forme fittizie in cui s'era rappresa la nostra sciocca vita quotidiana; e sotto gli argini, oltre i limiti che ci eran serviti per comporci comunque una coscienza, per costruirci una personalità qualsiasi, vediamo anche quel tanto del flusso che non ci scorreva dentro ignoto, che ci si scopriva distinto perché lo avevamo incanalato con cura nei nostri affetti, nei doveri che ci eravamo imposti, nelle abitudini che ci eravamo tracciate, straripare in una magnifica piena vorticoso e sconvolgere e travolgere tutto. - Ah, finalmente! - L'uragano, l'eruzione, il terremoto! (MN I: 173)

Pirandello gives us here a powerful, spectacular description of the switch from Adapted Child to Free Child, when the latter has been very badly repressed and ignored for a long time.

In contrast Diego also describes the game of Rapo as experienced by the male partner and gives a vivid rendering of what it feels like to have been turned into a puppet as an effect of the game, ending up a broken, pitiful "pagliaccetto", as a result of having been a "giocattolo sciocco in mano a una donna". He clearly implies that women cannot resist that game :

Fu donna! lascia andare! Egli le andò incontro con l'aria di giocarsela, e lei allora si giocò lui! (MN I: 175)

Diego then gives the following advice to a friend who has been very upset by his revelations:

Staccalo da te il pagliaccetto [the Adapted Child under strict control of a harsh Critical Parent] che ti fabbrichi con l'interpretazione fittizia dei tuoi atti e dei tuoi sentimenti, e t'accorgerai subito che non ha nulla da vedere con ciò che sei e puoi essere veramente, con ciò che è in te e che tu non sai, e che è un dio terribile [the Free Child], bada, se ti opponi a esso, ma che diventa invece subito pietoso d'ogni tua colpa se t'abbandoni e non ti vuoi scusare. [the Nurturing Parent present

when the Child is allowed to own its feelings and its needs] - Eh, ma quest'abbandono ci sembra un "negarci", cosa indegna di un uomo; e sarà sempre così, finché crediamo che l'umanità consista nella così detta coscienza [the Adapted Child led by an authoritarian Critical Parent to do things that often are against its own interest, like fighting a duel for example] - o nel coraggio che abbiamo dimostrato una volta, invece che nella paura che ci ha consigliato tante volte d'esser prudenti. [the loving Nurturing Parent showing concern for the Child]

(MN I: 176)

This description of the liberation of the Child from the oppression of a negative and often destructive Critical Parent could just as well have been spoken by Leone Gala in Il Giuoco delle Parti.

Just as Delia and Rocca, at the end of the second Act, will free themselves of past game-playing and fall into each other's arms, so will, in the audience, La Moreno and Barone Nuti during the second Intermezzo Corale. A third Act is quite unnecessary, the dramatist, by shining the powerful light of truth through his life-like artistic creation, has enabled the 'real-life' spectators to reach the right solution to their dilemma. His vision gives new meaning to their actions; they see through each layer of game-playing and reach the reality it was trying to hide.

As a postscript to the four women just studied, I want to mention briefly the heroine of Questa sera si recita a soggetto for two reasons: firstly, the play is the third of the trilogy of the so-called "teatro nel teatro" plays and secondly, and more important to us, due to the fact that the heroine, Mommina, chooses to take a step back, rather than forward, psychologically speaking, and her mistake is thought to be so serious by the author, that it results in her premature death.

In this play Pirandello shows the dangers that can befall the Free Child when the individual is not equipped to take care of it. It is fascinating to see how the fate and role, or in Bernian terms, the script of Mommina, the main character, is dictated by the kind of family, as well as by the social milieu, she belongs to. There is ample proof of this when, having sacrificed her Free Child to propriety by marrying the pathologically jealous Verri, her totally compliant Adapted Child is being defined in minute detail by her mother and sisters who make her up, dress her, even shape her body in order to achieve the desired result i.e. to turn her as thoroughly as possible into a Victim. The very repressive script she has chosen is tangibly represented by the four walls of the prison-like room she is forced to inhabit as they only become visible when she touches them.

Her mother and sisters, in agreement with her, set out with gusto to punish her for having married Verri:

LA PRIMA ATTRICE. Io dicevo, farmi la faccia...

L'ATTRICE CARATTERISTA. Sì, qua, qua! e sentirai che strazio! Corri, Nenè, va' a prendere la scatola del trucco, una tovaglietta...- Oh, badate! Con le camicine lunghe da notte, le bimbe!

LA PRIMA ATTRICE. Ma che volete fare? come?

L'ATTRICE CARATTERISTA. Lascia che ci pensiamo noi, io tua madre, e le tue sorelle: te la faremo noi la faccia! - Va', Nenè.

TOTINA. Prendi anche uno specchio!

LA PRIMA ATTRICE. Ma anche l'abito, allora!

DORINA (*a Nenè che già corre verso i camerini*). Anche l'abito!
anche l'abito!

LA PRIMA ATTRICE. La gonna e la casacca; nel mio camerino!

Nenè fa cenno di sì col capo, e via per la sinistra.

L'ATTRICE CARATTERISTA. Dev'essere strazio nostro, capisci?
mio, di tua madre che sa che cos'è la vecchiaja - prima del
tempo, figlia, invecchiarti -

TOTINA.- e di noi che t'abbiamo ajutato a farti bella - ora,
farti brutta -

DORINA. - sciuparti -

LA PRIMA ATTRICE. - darmi la condanna d'aver voluto quell'uomo?

L'ATTRICE CARATTERISTA. - sì, ma con strazio, con strazio, la
condanna -

TOTINA. - d'esserti staccata da noi -

LA PRIMA ATTRICE. - ma non crediate per paura della miseria che
ci attendeva, morto nostro padre - no! -

DORINA. - e perché, allora? per amore? ma davvero t'eri potuta
innamorare d'un mostro come quello?

LA PRIMA ATTRICE. - no; per gratitudine -

TOTINA. - di che? -

LA PRIMA ATTRICE.-_d'aver creduto - lui solo - con tutto lo
scandalo che s'era seminato -

TOTINA. - che una di noi si potesse ancora sposare?

DORINA. - sì, gran guadagno sposarlo! -

L'ATTRICE CARATTERISTA. - che te n'è venuto? - Ora _ ora lo
vedrai!

(MN I: 273-74)

When the transformation is completed she is abandoned by mother
and sisters and we watch her totally trapped in her script:

LA PRIMA ATTRICE (*con lugubre cadenza, crescente di profonda
intensità, picchiando alle tre pareti la fronte, come in una*

gabbia una bestia impazzita). Questo è muro! - Questo è muro! - Questo è muro!

E andrà a sedere su la sedia con l'aria e l'atteggiamento di un'insensata... (MN I: 275)

She is paying dearly for choosing to revert to an over-compliant Adapted Child behaviour in a hostile social structure and in the company of an individual who has no sympathy for her and who functions from either a heavily prejudiced Critical Parent ego state or from a violent, angry, vengeful Child position. In her effort to rejoin the security of 'proper' society, she deprives herself of every kind of Nurturing Parent, her self-discount and self-punishment (inflicted by inner Critical Parent) is total, since she can never escape her chosen role of Victim, in her own game of "Kick me" except, for a few moments, in fantasy, as she sets up yet another play within a play and sings Il Trovatore for the benefit of her two little girls. But the effort needed to reconnect with her Free Child is such, that she falls dead in the attempt. Mommina has had to pay a very heavy price for the pleasure of conforming (Adapted Child) in the hope of being rewarded (by Critical Parent) with the reassuring feeling of belonging to and of being approved of, by the majority.

In this play too, Pirandello shows the power that drama, based on a deep understanding of human nature, can have over 'real' people: when the character Mommina dies, the 'prima attrice' playing this role, is so involved in her part that, overcome by her emotions, she faints. On seeing this the other actors protest vehemently and demand their customary written script. This makes very good TA sense: by involving their Adult ego state in order to learn their part, they are also in control of their feelings and of their emotions and can provide some protection for their Child. There is no need for the actor to identify with the character he or she is representing to the extent that the 'prima attrice' has done here.

Chapter V

Young mothers in Pirandello.

Part I. Two mothers with a serious problem of identity.

1) Fulvia in Come prima meglio di prima

The next category of women that we shall consider is by far the most important in Pirandello's works: it consists of women who are not just lovers, or wives, but also mothers. Pirandello saw motherhood as a great advantage for women, for it enabled them to become psychologically independent of men, while, at the same time, providing them with a means to greater fulfilment in their lives, thus making it possible for them to achieve greater maturity.

The mothers I have chosen have something else in common other than their motherhood: they and their children never belong to a nuclear family, in the strictest sense of the word. Either the man these women live with is not the father of their child or, if he is, as in the case of Evelina, they are not legally married. The case of Livia is again different, the child is her husband's by another woman.

In other words, all these women are living in difficult circumstances, especially when we consider the cultural and social backgrounds to which they belong. Pirandello wants to underline this fact in order to show the constants in this variety of cases: firstly, the great problems men and women have in relating to one another and secondly, the way mothers find a way of coping exceptionally well with all these problems.

We shall look first at the second of these two constants, using TA to analyse the structure of the remarkable personalities of these mothers which enable them to discover the best possible way to bring up their children and thus fulfil their motherhood.

I have grouped together Fulvia Gelli, the heroine of Come prima, meglio di prima and Evelina from the play La signora Morli, una e due because, although their circumstances and temperaments are very different, they have things in common, especially a severe problem of identity. My plan is to study first these two women characters then to examine in depth this specific problem which they share.

Starting with Fulvia, we are faced with a young woman whose personality is extremely complex. She has gone through a wealth of experience in her thirty-four years of life, having started as a very young wife and mother, she has been reduced to prostitution through despair and difficult circumstances and will, in the play, rise again to the status of wife and above all, of mother. During the first Act she belongs far more to the previous category of highly neurotic young women we have just studied than to that of the mothers. This is well indicated already in the rubric by the incongruity that exists between her appearance and her present situation. This incongruity is further underlined by her behaviour and what we learn of her feelings and how deeply torn she is. All this being quite consistent with her wish to kill herself.

At the start of the play, Fulvia is staying at a small guest-house in the country, recovering from an attempt at suicide. We learn from the local people that she was miraculously saved by her husband, a well-known surgeon. Fulvia had left him and their 3 year old daughter 13 years earlier, to lead a miserable life as a prostitute. We first see her when both her lover and her husband come to the guest-house to visit her. Mauri, her lover, is the first to arrive; he is thought to be mad by the others. Pirandello says of him that he has 'lucidi occhi sfuggenti, da matto'; he forces his way into the house, in a state of great excitement, to tell Fulvia, whom he calls Flora, that he has left his wife and family in order to be free for her. Silvio, her husband, arrives soon after; he too has some plan in mind that he wants to discuss with Fulvia. The acts in this play are not divided into scenes and each of the three acts presents a different Fulvia to the spectator. In the lengthy stage direction Pirandello describes Fulvia when she first comes into the room as 'incerta, sgomenta, pallidissima';

in her eyes, he adds, there is 'un che di fosco' and the expression on her face is hardened by despair; she is wearing

il suo abito di viandante perduta, che stride, in contrasto con quella disperazione del volto. Stridono ancor più i voluminosi magnifici capelli in disordine sfacciatamente ritinti d'un color fulvo acceso, che le avvolgono come una fiamma lingueggiante il volto disperato. Non ha avuto forza d'agganciarsi il busto sul seno, che è quasi scoperto, e provoca.... (MN I: 762)

We know straight away that the woman who is about to appear is in a Child ego state: distraught, physically helpless, lost, resentful and, significantly, seductive, though she is unaware of it and is certainly not using her power of attraction in a calculating way.

ella ha un evidente sdegno e un vero intimo odio per la sua bella persona, come se da un pezzo non le appartenesse più, e non sapesse più neppure com'esso è, non avendo mai, se non con feroce ribrezzo, condiviso la gioia che gli altri ne han preso. (MN I: 762)

Pirandello tells us more about Fulvia's Adapted Child, describing the schizoid situation in which she finds herself and how she can only feel contempt and hatred for that object, her body, which, it seems to her, has been the cause of all her unhappiness, due to the fact that men find it irresistible..

The contradiction is in herself; whilst the Free Child is capable of experiencing pleasure, it is quickly put down by a powerful inner Critical Parent ego state, this results in the feeling of 'feroce ribrezzo' experienced in the Adapted Child, an overwhelming disgust for self and others, a horror of sex and a consequent rejection of her own body in order to satisfy the demands of the very severe and puritanical Critical Parent.

In the Introduction to the scene between Fulvia, her husband, Silvio, and her lover, Mauri, Pirandello describes her as moving '*felinamente*' and tells us that she has been planning a way of exploiting the

situation while both men are present. The woman he describes is in her Adapted Child; she is seductive and secretive; her Little Professor is hard at work, scheming how best to manipulate the situation to serve her own purposes. During this scene we watch her using her Adapted Child in a variety of ways. Hesitant at first, she gains authority as she becomes more and more desperate, as well as more angry: her Vengeful Child (AC) is looking for revenge as we see her being provocative and aggressive; she accuses, humiliates and taunts one man (Silvio) while putting down the other (Mauri) with scorn and even cruelty. This Vengeful Child has no pity for herself or for others and by using her Little Professor as an ally, it makes those carefully graduated revelations in order to gain its own ends. The Vengeful Child, informed and backed by the Critical Parent, show up Silvio for what they think he is, exposing and condemning him as well as herself, thus accusing him twice, first, for being the corrupt man they judge him to be and second, for having corrupted her, a young and innocent victim. In so doing they test and provoke his Adapted Child and Critical Parent to the limit of endurance. She wants total rejection for herself, while another part of her vulnerable Adapted Child, urged by her Nurturing Parent, is secretly longing to hear news of her daughter.

The revenge on Silvio, as well as his condemnation of her as unworthy to be a mother, are obtained through self-abasement "una donna come me" i.e. a prostitute, "arrestata", a criminal, who associates with the lowest of men, the last one was "un miserabile applicatore mosaicista...un mascalzone che s'ubriacava tutti i giorni"; he used to beat her and was one day found murdered in the street. The harsh Critical Parent in Fulvia is out to trample her Adapted Child in disgust at herself. She achieves this by referring to her 'vitaccia' and laughs mockingly when she evokes the kind of life she and Mauri will lead together, he playing the piano to her singing.

At the same time, Fulvia points an accusing finger at Silvio "*con uno strano, orribile ammiccamento di donna perduta*"; isn't he her accomplice, the very man who corrupted her, "quand'ero come una bambina, e m'insegnavi cose che mi parevano orribili!". Without any doubt, the villain is Silvio and the game she is playing is "If it weren't for you".

The mocking laughter, the tears, the accusations, all show Fulvia's

Adapted Child becoming more and more hysterical and desperate as it is being whipped by the inner Critical Parent: "Che schifo! Che schifo! Che schifo!".

Segue come un nitrito, e in un brivido lungo di ribrezzo, restringendosi tutta in sé con le mani afferrate ai capelli e il volto nascosto dalle braccia, aggiunge: "Ah Dio, che schifo!"

(MN I: 778)

For God, read all the generations of Critical Parents in her family as well as in her social and cultural backgrounds, who are all in agreement in putting the pitiful Child down. As she sits there crushed, full of shame, on the verge of tearing her hair out in self-punishment, we are moved to pity and so are the Nurturing Parents of both men.

A moment later the scheming Little Professor in Fulvia is back at work as she tells Silvio that her mind is made up, she will go with Mauri.

The climax of this first Act is reached when Fulvia 'con voce nuova, di disperata sincerità, quasi avvilita, come se fosse arrivata al punto di non poter più sostenere la sua parte' admits that all she had wanted during the last few weeks was to hear Silvio speak to her of their daughter. Fulvia, at last, asks directly for what she wants. How well Pirandello is aware of the complex and ever changing Adapted Child ego state in Fulvia; this time it is excited and hopeful as is also her Nurturing Parent.

con tutto il cuore sospeso - il mio cuore d'un tempo - là, nella mia casa - il mio cuore di madre..." with the support of her own Nurturing Parent whom we hear speaking the following reassuring words to her Child: "stai così... stai così...egli ora è buono!...è venuto...ora te ne parla, ora te ne parla.... (MN I: 780-81)

There follows a reappearance of Fulvia's Rebellious, Vengeful Child:

Ora non voglio più saperlo! - Sono ragioni per te! (MN I: 781)

Then as she agrees that the situation is impossible, that there is no solution to it, she makes the final revelation, the one she has

carefully kept for the end, the coup de grâce for the proud and correct Silvio; from the Adapted Child, who accepts defeat, she switches to a Vengeful Child and Little Professor in alliance and attacks:

"Tu non sai ancora, caro mio, tutto intero il miracolo che hai operato!" i.e. the fact that Silvio has made her pregnant again. Her game this time is "NIGYSOE".

But Silvio is not in game-playing at the moment and refuses the role of Victim offered him; he uses the information to come to a decision, he definitely wants her back home as his wife, whatever the problems this step poses.

At the end, Fulvia's Adapted Child is easily convinced and even allies itself with Silvio's to get rid of Mauri.

This is a very eventful and dramatic act, yet there is remarkably little action. All happenings are at ego state level as we watch Fulvia's inner 'stage' thickly peopled with the many variations of which her Adapted Child is capable when reacting to the Critical Parents, past and present, which she carries in her head or which she perceives or imagines she sees in Silvio and others. As we have seen, her Adapted Child reacts very strongly to its counterpart in both Mauri and Silvio. The result is a display of a great variety of powerful emotions with the possibility of several courses of action remaining open until the very end of the act.

In the second Act, the totally compliant Fulvia, by accepting Silvio's conditions, has acquired a new identity; she has become Francesca Gelli, Silvio's second wife and her own daughter Livia's "stepmother", her hair is still dyed red though she would much rather wear it in its natural colour. Here is the way she is presented to us by Pirandello at the beginning of the act:

Fulvia è in una ricca e gaja vestaglia estiva. Ha ancora i suoi capelli di fuoco, ma composti in una placida pettinatura. Non ha più il fosco pallore del primo atto: pare rasserenata.

(MN I: 787)

The incongruity of the first Act is gone. The '*ricca vestaglia...*' does not jar with the rest of the person, nor does the carefully arranged flaming red hair. We know that Fulvia is in charge of her whole self. There is harmony between words like: '*composti*', '*placida*', '*rasserenata*', indicative of a contented Adapted Child, and the happy hint of Free Child in the '*ricca e gaja vestaglia*' she is wearing.

There follows the moment when, alone with Silvio, she explains to him the painful nature of her existence as Livia's stepmother. She is reclining in a chaise-longue, relaxed and at ease as she tells Silvio of a thought she had in the night:

- Questa notte mi sono svegliata. Mi son messa a pensare, calmissima. Sì, questo dolore c'è, questa cosa orribile nella mia vita. Ma pure...- eh, si dorme! E se mi sveglio, posso mettermi a guardarmi le mani al lume del lampadino rosa...

Silvio, tentato, a questo punto le si fa presso, e la contempla lì distesa.

- Che?... Niente...così...le mani...il letto...i mobili nuovi

della camera...- La vita è uguale;. e ha tante cose a cui posso pensare, oltre questo mio dolore...

Scotendosi un po':

Bisogna dire che non è vero che quando uno ha un dolore, non pensa più ad altro. Pensa a tante altre cose. Io pensavo questa notte...- indovina? Ah come vorrei essere, come vorrei essere allegra! E questo è segno, sai? che non sono una canaglia." (MN I: 797)

How aware Fulvia is of experiencing a change of ego state and how well she describes what happens and how it feels. She observes herself hurt, sad, angry, in the alternating ego states of Nurturing Parent and Adapted Child, in the relationship with her daughter Livia, but at the same time she feels in herself the exciting potential of her Free Child; "come vorrei essere allegra", using her Nurturing Parent towards her own self, a Nurturing Parent that is kind and wise, well supported by an Adult ego state that is well-informed and intelligent. The repetition of 'pensa' (twice) and 'pensavo', underlines that fact. She has control over herself, is free, can experience 'being in the moment'. Fulvia in this state is extremely attractive and Silvio responds by coming close and taking her hand; she senses (Little Professor) that he is sexually excited by her and, in her turn, responds with indignation: "Ma io non voglio mica essere allegra così!" The "non voglio" is definitely Free Child and we sense also a strong, authoritative Critical Parent in the background. We have a clear indication of what happens between them and how the relationship goes wrong.

The same Free Child says to her aunt who asks her how things are now with her husband, "Mi stomaca.". The brief statement is significantly Free Child just as the rhythm of the earlier quotation with its hesitation and dream quality, its confidential tone: "come vorrei essere, come vorrei essere allegra!" is very

close to a Free Child saying "voglio essere" and "sono allegra", hence Silvio's excited response.

The recognition scene between Fulvia and her aunt Ernestina, who does not know her at first and treats her as if she were indeed Silvio's second wife, is an occasion for further manifestations of Fulvia's Free Child, whether she teases the old lady or whether, having made herself known to her as her niece, she tells her about the new baby:

Con scatto di gioja quasi frenetica: Sono madre di nuovo io, sai?...Madre, madre - come prima! quella di prima!Ah, zia Ernestina - credi, credi - è una vera rinascita per me!

(MN I: 805-806)

The punctuation, the repetitions, the tone of voice, joyful and triumphant, all indicate a Free Child.

Her capacity for fun is well conveyed in the scene with the aunt and Livia's piano teacher and his wife, where Fulvia is obviously enjoying forcing her aunt to play the part of the aunt of the first wife whose death is being remembered to-day with mourning clothes and three masses said in memory of her.

The Fulvia of the first Act is now showing the complexity and richness of her personality; unfortunately for her, the circumstances she has chosen, and most of the people that surround her, make it very difficult for her Free Child to manifest itself. Her Nurturing Parent also is having a very difficult time. She uses it in several ways. First and foremost it is directed towards her daughter Livia; we also see it in her relationship with her aunt, and in her dealing with relative strangers, like the piano teacher and his wife; but perhaps the most interesting aspect of this ego state is when she uses it towards herself: the old Fulvia, the innocent young wife and mother, of thirteen years ago, as well as the present Fulvia, in her difficult role as Francesca Gelli, soon to be a mother again. She plans to make all the baby clothes herself, just as she had done for her first child, and chooses the material with great care. She tells Silvio:

FULVIA. ...Lo feci io, con le mie mani, quel corredino per lei(Livia) prima che nacesse!

SILVIO. Sì, Sì!

FULVIA. Ricordi che non volevi? Me lo strappavi dalle mani! Ritrovarlo insieme con gli abiti miei di allora, fu per me...ah Dio, non lo so dire! Vi affondai la faccia; vi respirai la mia purezza di allora; la risentii viva in me, qua, nella gola - come un sapore - vi piansi dentro, e ne lavai tutta l'anima... (MN I: 792)

The tears are wept out of compassion for the young mother she once was, as well as for the dissolute woman she became after leaving Silvio. The Nurturing Parent in Fulvia is now stronger than her Critical Parent, she is thus able to forgive herself and to give herself absolution; in consequence, she is now much better equipped than she was all those years ago. In a scene with Livia, at the end of the act, Pirandello underlines this Nurturing Parent used on her own behalf. Fulvia has just told Livia that she dyes her hair red for her sake, her natural colour being exactly the same as the girl's. Livia knows of course that she has inherited her mother's hair.

Con un desiderio angoscioso, improvviso che la intenerisce, al ricordo di se stessa giovine come è ora la figlia.

FULVIA. Ti guardo codesti ricciolini teneri sulla nuca...Mi verrebbe voglia di prenderli con due dita a allungarteli piano.. senza farti male...

Livia ha un moto istintivo di ribrezzo.

FULVIA (lo nota, ma quasi per pietà di se stessa dice con un sorriso indefinibile).

Tu provi il solletico solo a sentirtelo dire.

LIVIA (c. s. con uno scatto irrefrenabile). No!

FULVIA. È ribrezzo delle mie dita? - Hai ragione. Anch'io

penso che così forse, quand'eri piccina, te li carezzava tua madre...

Livia si nasconde la faccia e scoppia in pianto. Sopraggiunge dal primo uscio a destra Silvio che, evidentemente, stava alle vedette.

SILVIO. Livia, che cos'è?

FULVIA. *(subito)*. Niente! niente! Piange per la partenza della zia. Bisogna assolutamente che tu la faccia restare.

SILVIO. Ma sì, sì vedrà...

FULVIA. No, deve, deve restare, deve restare!

SILVIO. Va bene; resterà. Ma Livia sa bene

le si accosta per abbracciarla

che non merita questo suo pianto...

LIVIA *(aggrappandosi al padre, in una convulsione d'odio e di ribrezzo)*.

Non piango per questo! non piango per questo!

SILVIO *(con Livia sul petto, guardando severamente Fulvia)*.

E allora?

FULVIA *(apre desolatamente le braccia, guardando come da lontano)*.

Io non so... (MN I: 815-16)

This brief scene shows Fulvia using her Nurturing Parent to protect herself: the aunt will not be going away through any fault of hers, which is what Livia is thinking. She has also made a brave attempt at getting some reward for the Nurturing Parent who is always being repulsed by the girl. It gives us a clear idea of how this ego state does not have a chance with either Livia or her father and how the Vengeful Child in the one, as well as the Critical Parent in the other, ensure that, for the moment at least, she returns into her compliant Adapted Child. This same process is being forced on Fulvia throughout the second act. It is only when Livia is absent that she can give full expression of her Nurturing

Parent in relation to her daughter, although she always addresses her when they are together, '*affettuosamente*' or '*con accorata e più intensa dolcezza*' as Pirandello points out. Even when pushed to the limit of endurance by the girl's constant coldness, scorn and hatred she is always able to call upon her Nurturing Parent to protect her daughter. In a scene with Silvio where she tells him of the painful situation she finds herself in, she says:

...Vorrei prenderla per le braccia

allude a Livia

scuoterla, guardarla fissa negli occhi e dirle: No! no!
Credi a me cara: perché è morta...Non possono più far male, i morti, e perciò, dopo molto tempo, si pensa di essi solo il bene. Anche la morte, cara, può essere una menzogna!

Staccando, vibrante, con un'espressione quasi da folle:

Sai quante volte mi viene questa tentazione?

SILVIO. Per carità, Fulvia!

FULVIA. Non temere, ché ci penso, io più di te! (MN I: 795)

When she tells her aunt about the same problem she says:

questi quattro mesi qua con lei(Livia)...- ah, che cosa, se sapessi! - Dio Dio, che cosa! che cosa!

ZIA ERNESTINA. Me l'immagino, me l'immagino...Ma te l'ha dato senza saperlo, quella poverina...

FULVIA. Senza saperlo, ma con che ferocia! Fredda, sai? oh, mansa! Il vero livore!

All'improvviso, si turba profondamente; si alza, stringendosi forte una mano sugli occhi.

Oh Dio, basta che non mi fissi!

ZIA ERNESTINA (*sorpresa da questo moto improvviso*). Che cosa?

FULVIA. Niente. Una cosa che ho detto poco fa a suo padre...
Bisogna che me la scacci dalla mente!

forzandosi a rientrare nella coscienza abituale

Credi che ho fatto di tutto, zia, non per farmi amare...non per me, ma perché lei...non so, sentisse - ecco - sentisse che io, - non te lo so dire! - Anche i suoi dispetti, certe volte, mi son parsi carini...mi han fatto sorridere entro di me. Ma se n'è accorta. E a vederla cangiare in viso, allora! Un martirio. sì. L'ho potuto sopportare, perché sono di nuovo, credi, com'ero per lei, a diciott'anni. (MN I: 806)

How clearly Fulvia sees what is happening. She consistently chooses to give priority to the Nurturing Parent which is protecting Livia, although the latter does every thing in her power to destroy it. In order to follow the dictates of this Nurturing Parent, Fulvia needs to remain in her submissive Adapted Child; she also needs to apply her own Critical Parent to keep her Rebellious, Vengeful Child under control and this, by the end of the act, is becoming more and more difficult to do. Hence the mounting tension.

In the third Act, the tension in Fulvia has dropped with the birth of the new baby. She returns home completely absorbed in her Nurturing Parent for the baby girl. On the other hand, the tension in the home has grown during her absence of several weeks and is only waiting for her return to explode. Livia, with the help and encouragement of Betta, the housekeeper, and that of the parish priest, has discovered that there is no evidence of a marriage contract between her father and Francesca; she is waiting for the return of the latter to tell of her discovery and of her intention to leave home as soon as the (in her eyes) illegal wife returns with her "bastard" daughter. Aunt Ernestina suspects a plot but does not know what it is about; meanwhile, Mauri has reappeared

and is also waiting for Fulvia's arrival.

As soon as Fulvia comes in with her new daughter we are aware of the fact that her Nurturing Parent is no longer at the service of a compliant, self-sacrificing Adapted Child; instead, it is allied to a joyful, willing, Adapted Child and is entirely focused on the baby and its welfare: at the same time it is able to serve the need of the mother too, because now, those needs no longer clash with each other; Fulvia, no longer feels divided, and when challenged, finds that compromise is no longer possible, her Nurturing Parent can only serve one person: her baby. But, even so, this does not happen without Fulvia making every possible effort to unite both her daughters under the shield of her loving Nurturing Parent. When Livia, who now addresses Fulvia as 'voi', says that she will not stay under the same roof with her, Fulvia hopes for a moment that Livia is simply jealous of the new baby and tells her thus of her hope:

FULVIA (*con un baleno di speranza, che la decisione di Livia sia per gelosia della sorella*). Ah, per questo? - No, Livia! Tu non puoi sapere, figliuola mia, com'io, venendo, abbia desiderato di metterti accanto, nel mio cuore, a quella bambina che è di là....

E fa per abbracciarla.

LIVIA. (*con subitaneo, fierissimo moto di repulsione*). Ah no - lasciatemi - grazie! Accanto a quella, io non ci sto!

FULVIA (*con uno sforzo sovrumano per dominarsi, ferendo se stessa, pur di salvare da quella repulsione la bambina*). Tu dici per me, è vero, Livia? - Non dici per la bambina!

LIVIA. Ma se lo dico per voi - è anche per lei! (MN I: 835-36)

Fulvia's Nurturing Parent resists heroically under Livia's pressing accusations:

FULVIA....- Ebbene, non voglio nulla. Seguita pure a sdegnarmi.
- Ma sono la moglie legittima di tuo padre. E non te lo dico per me. Te lo dico per la bambina di là - che tu perciò devi amare; anche se non ami me, perchè è tua sorella! Una figlia, tal quale come te, senza nessuna differenza! - Non potrei ammettere, che tu ne pensassi per lei una sola!

LIVIA. Tranne quella della madre, mi concederete.

FULVIA (*perdendo a questo punto, alla sferzante ironia, ogni dominio di sè*). No, nemmeno questa! (MN I: 837)

Livia's Critical Parent and Vengeful Child are too much for Fulvia's Nurturing Parent. Pushed to the limit, the latter switches into her Vengeful Child, it is war with no revelations barred, the enemy (her elder daughter) is pitilessly destroyed.

LIVIA (*fredda, più che mai ironica*). Come, nemmeno questa? Non siamo mica figlie della stessa madre!

FULVIA. Ma che credi che sia io? Che pensi tu di me?

LIVIA. Le stesse cose, che proprio voi stimate da nascondere.

FULVIA. E vorresti farle pesare su mia figlia? - Ah, no, sai!

LIVIA. Mia madre...

FULVIA. Ma che tua madre! - finiscila! - Tu non l'hai conosciuta!

LIVIA. Se non l'ho conosciuta - so chi era; e so chi siete voi!

FULVIA. Chi sono io?

La afferra; la scrolla, al colmo del furore.

Che puoi saperne tu? - Ah, sì? - Ne sei certa? - E non te lo leverai dalla testa? E crederai che mia figlia abbia per madre una donnaccia? Sì? sì? E io ti dico allora che anche tu sei figlia d'una tale donnaccia!

LIVIA (*atterrita, inorridita*). No, no!

FULVIA. Sì! sì! Tal quale! Figlie della stessa madre! - E sono io tua madre! - sono io! sono io! Capisci ora? T'hanno fatto credere ch'io fossi morta? Non è vero! Eccomi qua! Sono tua madre! E quello che sono per lei, sono per te! -

Senza differenza! senza differenza! - Ah, ora mi sono liberata!
Ora sono viva! MN I: 837-38)

Fulvia leaves the house with her baby and follows Mauri; this time she is no longer torn and divided, the Nurturing Parent that takes care of the baby also sees to its mother's needs, i.e. to hold on to her child this time, hence the "meglio di prima" of the title. All our heroine's ego states are in harmony, she feels alive, real and whole. She knows that the life of pretence which she has been leading for the past nine months can never work, that, in fact, it is not life. However much she tried to please Silvio, Livia, Betta and others, she could never get it right. In the end, she was imprisoned in their view of her, whether it was the wife Silvio wanted, very like the one he had married all those years ago, or the adventuress and intruder whom Livia and Betta saw in her.

There is another interesting aspect to this play in that it shows well how drama does not always need action. Here, as so often in Pirandello, the drama lies in the switches of ego states, especially in those of the main character; in other words these switches do not have to be externalised into actions.

We heard how Fulvia, before the play starts, had made sudden and drastic changes in her life, in response to changes in ego states. In contrast the first two acts of the play are relatively static. The drama lies in the switches of ego states made by Fulvia in an effort to adjust to the very difficult relationships with the people that surround her. Significantly, it is a time of passive and patient waiting for her which lasts the nine months of her pregnancy.

Come the third Act and she is physically mobile again; her flexibility of mind to fit in with others' expectations is no longer essential; now a change of ego state can result in a dramatic action which no longer needs to be self-destructive. She is capable of making quick and drastic decisions in order to take care of herself and her baby, the new priority in her life. She tells Livia the truth and leaves with her new daughter, in the company of her ex-lover Mauri.

Game-playing in Come prima meglio di prima

In the long rubric with which Pirandello introduces Fulvia in the first Act, he reveals, as he often does when he gives indications to his actors of the costume, make-up and body-language they should adopt, the game that Fulvia plays so powerfully and doggedly, instead of relating in an unneurotic way with herself and then with the people she is in contact with. He shows her to the audience, despite her present unfortunate circumstances as still a powerful "Rapo" player: "*i voluminosi magnifici capelli in disordine, sfacciatamente ritinti d'un color fulvo acceso*", "*sul seno che è quasi scoperto, e provoca*" describe the seductive and provocative Victim in the game. In contrast the "*frigidamente*", the "*evidente sdegno e un vero intimo odio per la sua bella persona*" and the "*feroce ribrezzo*", (MN I: 762) all point to the Persecutor of whoever has taken any pleasure in her body.

But this is all in the past, and the Fulvia, whom we meet at the beginning of this Act, is deeply involved in trying to entice Silvio into playing two other games with her: "Look what you did to me" and "NIGYSOB". But Silvio, who is concentrating on the present situation and its problems, does not cooperate, which means that she fails to get the intended Victim for her games. There is an interesting moment when he even succeeds in stopping her game altogether by telling her the truth about what she is doing in order to increase his remorse: " *'imbrattandoti di fango' per accrescermelo*" (MN I: 780). And here she is, out of her game :

"con voce nuova, di disperata sincerità, quasi avvilita, come se fosse arrivata al punto di non poter più sostenere la sua parte"

(MN I: 780)

Even when she deals the final blow as the "NIGYSOB" Persecutor by coming out with the revelation of her new pregnancy, Silvio, resolutely refuses the role of Victim: "*con animo fermissimamente risoluto*" he insists that she come back home as his wife.

(MN I: 782)

In Act II it is Livia who initiates the games; she forces Fulvia into a game of "Look how hard I've tried" with Silvio and, with her father, she plays "Look what you've done to me".

There are also some fairly lighthearted rounds of "NIGYSOB" between Fulvia and Silvio and also between Fulvia and the housekeeper, when she teases the latter, asking her about the first wife:

Voi dovrete ricordarvi, perché siete stata sempre qua, voi! Vi è morta tra le braccia, la padrona! (MN I: 790)

When Silvio, at this point, calls her Fulvia in front of the maid, she gets another pay off, (MN I: 791) just as he will get his when, in her turn, she, on hearing that her old aunt has arrived, says, without thinking of Betta:

FULVIA (*con lieta meraviglia*). O senti! - La Zia Ernestina! È ancora viva?

SILVIO (*per richiamarla alla sua finzione di seconda moglie*). Francesca! (MN I: 798)

In the last act, Livia's game of "NIGYSOB" becomes all too apparent when she and Betta triumphantly share the result of their inquiries: they have the proof that Silvio and Francesca are not married. (MN I: 824-25) A little later, she is the triumphant Persecutor as, ready to leave the house, she faces Fulvia who returns with the new baby. She is sure that 'she's got her' this time. She has also 'got' her father, by refusing to live under the same roof with Fulvia and the baby. But the game-playing turns against her as Fulvia, no longer able to resist the role of Persecutor, unveils to Livia her true identity.

LIVIA (*fredda, più che mai ironica*). Come, nemmeno questa? Non siamo mica figlie della stessa madre!

FULVIA. Ma che credi che sia io? Che pensi tu di me?

LIVIA. Le stesse cose, che proprio voi stimate da nascondere.

FULVIA. E vorresti farle pesare su mia figlia? - Ah, no, sai!

LIVIA. Mia madre...

FULVIA. Ma che tua madre! - Finiscila! - Tu non l'hai conosciuta!

LIVIA. Se non l'ho conosciuta - so chi era; e so chi siete voi!

FULVIA. Chi sono io?

La afferra, la scrolla, al colmo del furore.

Che puoi saperne tu? - Ah si? - Ne sei certa? - E non te lo leverai dalla testa? E crederai che mia figlia abbia per madre una donnaccia? Si? si? E io ti dico allora che anche tu sei figlia d'una tal donnaccia!

LIVIA (*atterrita, inorridita*). No, no!

FULVIA. Si! si! Tal quale! Figlie della stessa madre! - E sono io tua madre! - sono io! sono io!... (MN I: 837-38)

The switches of roles between the Victim and the Persecutor are clearly depicted.

Fulvia has not only triumphed over Livia, she now is also, Silvio's Persecutor; after having consented to be the Victim in his game of pretence by accepting to be his 'second' wife, she has now shaken off that role of Victim too. As she leaves him for the second time, she ensures that she does it "meglio di prima", by refusing to go on being the Victim in his games, which is why, this time, she takes her baby with her.

2) Evelina in La signora Morli, una e due.

Evelina, the heroine of the play La signora Morli, una e due, has elements in her life which are alike to those in Fulvia's life. In some measure she experiences a similar situation in reverse, since it was her husband who left her, to disappear without trace for many years. But the whole tone of the play is different, being much more light-hearted and often comic. Evelina also is a very different person, one totally unlike Fulvia, except for the fact that she too is first and foremost a mother. Evelina does not seek drama and tragic outcomes, quite the opposite, she has total control over herself, as well as a deep understanding of others and she looks for the most sensible solution to any problem. She is in charge of her life and her main purpose is to take the best possible care of her children.

Evelina's husband abandoned her and their young son, fourteen years earlier, after he had lost all his considerable fortune through carelessness and misjudgement *and* through being too trusting towards rather unscrupulous friends. The young lawyer who helps Evelina sort out her affairs, falls in love with her and offers to treat her as his wife, although they cannot marry. After three years' hesitation, she gratefully accepts and has a daughter by him. He has always treated her son as his own. To this man, Lello, she is Lina. The play begins at the point when, after all these years, her lawful husband, Ferrante, reappears unexpectedly. To him she is Eva. Lello and Ferrante, as we can imagine, are very different men; hence the title which underlines the fact that the Signora Morli is one person, Eva, with the one man and another, Lina, with the other. There lies her drama and we watch her, in the play, becoming fully aware of this split in her personality, and we see how, by coming to terms with it, she reaches, in the end, a satisfactory solution for herself.

This is how Pirandello describes Evelina on her first appearance in Act I:

"La signora Morli ha circa trentasette anni. È quale i casi della vita e la compagnia d'un uomo malinconico, posato e scrupoloso come Lello Carpani l'hanno ridotta: vale a dire seria, contegnosa, compresa del rispetto che una donna e una madre cosciente dei suoi doveri verso la società e la famiglia, deve ispirare con la sua dignità inappuntabile, temperata però da un misurato languore nello sguardo, nella voce, nei sorrisi, di nobile compatimento, ispirato da non si sa quale soave rimpianto lontano. Tutto questo, si badi, senza la minima ombra di affettazione, come una necessità naturale della sua convivenza col Carpani, la quale, senza concorso di volontà o di studio, abbia determinato istintivamente in lei questo suo modo d'essere, quasi che, volendo piacere all'uomo con cui convive, ella non abbia mai pensato di poter essere altrimenti. Penerà molto, però, in questo momento, a serbare questo suo naturale contegno, agitata com'è dalla notizia del ritorno del marito, ch'ella del resto riconosce subito nella persona di quel sedicente amico." (MN II: 199-200)

Every adjective used here to describe Evelina reflects either a Critical Parent ego state or that of an Adapted Child. It would perhaps be more accurate to say that she is mostly in her Adapted Child, whether she adapts to her role as Lello's wife or to that of being the mother to her two children, although, no doubt, she also has a very effective Nurturing Parent where they are concerned, as, indeed, we shall see later in the play.

Seria, contegnosa, cosciente dei suoi doveri, deve ispirare, misurato languore, volendo piacere, penerà molto, agitata,...

(MN II: 199)

all these are aspects of an Adapted Child ego state which is responding to the Critical Parent in Lello, in society as a whole, or in Evelina herself.

The "soave rimpianto" of the disdascalia is also her Adapted Child, regretting something of her old life. The seriousness, the "dignità inappuntabile", and the "naturale contegno" are

manifestations of the Critical Parent and of the Adapted Child in Evelina.

Her so-called natural self-control breaks down suddenly when she recognises her husband in the man who has called at her house under the pretext of being a friend of Ferrante's, and we witness her very embarrassed and frightened Adapted Child trying to cope with the unexpected and painful situation:

EVELINA. (*quasi per venir meno; tra sè, guardando e non volendo guardare Ferrante, dice convulsa*): Ma...la voce...gli occhi...

Foi, risolutamente, arrossendo, impallidendo, quasi con un grido:

Ferrante?

FERRANTE (*in un sussulto*). Eva!" (MN II: 200)

The struggle is between the Free Child and the Adapted Child: *guardando e non volendo guardare*. Taken by surprise, Evelina loses her accustomed self-control, her Adapted Child is very embarrassed and shocked, while, in turn, her Free Child is very excited. Soon the Critical Parent regains the upperhand as she becomes indignant and, in anger, she demands an explanation for this sudden intrusion in her life after 14 years of complete silence. She is outraged at his thoughtlessness (Critical Parent) and concerned at seeing Lello so upset (Nurturing Parent). The latter ego state saw to it that her daughter left the room before she asked Ferrante to explain his visit.

We notice at once that she is Lina for Lello and Eva for Ferrante and that these two 'persons' are very different people, who find it difficult to 'cohabit' in the same body. The first one is, as we saw, self-controlled, subdued and docile; the second is emotional, even passionate and out-spoken. Both are strong: the strength of Lina lies in controlling herself, that of Eva, in an ability to control others and the situations that arise out of their interactions with her, as will become obvious as we proceed in our study of this woman.

A little further on, when Aldo, her eighteen year old son by Ferrante, appears on the scene, and her Nurturing Parent (in its most protective and possessive aspect) and Adapted Child (it requires a great deal of Adapted Child to be a good mother) are threatened, she becomes both very aggressive and very frightened:

EVELINA. *(subito, intuendo, con uno scatto quasi ferino)*. Aldo, tu dici?

FERRANTE. Mio figlio!

EVELINA *(c.s. tutta vibrante d'ira e di sdegno)*. Ma che tuo figlio! Tuo figlio? Tu l'abbandonasti, lo lasciasti a me bambino, senza più curarti di lui...

.....
.....

Entrano dall'uscio a sinistra Aldo e Decio....Subito Evelina si lancia incontro al figlio, come per ripararlo.

EVELINA *(frenetica)*. No, no, Aldo! no! mio! mio soltanto!

Volgendosi come una belva a Ferrante:

Se sei ritornato per questo, puoi andartene, perchè non hai, non hai più nessun diritto su lui!

ALDO *(sbalordito)*. Mamma, ma che cos'è? che dici?

EVELINA *(seguitando, con foga crescente)*. No! Nessuno! nessuno! perchè tu sei rimasto a me; t'ho cresciuto io, Aldo; io soltanto ho sofferto per te, e soltanto la tua mamma tu ti sei trovata accanto!

ALDO *(comprendendo e guardando l'estraneo)*. Ma che...che forse...lui?

EVELINA *(abbracciandolo, riparandolo)*. No!...Tu non devi neanche guardarlo! (MN II: 202-203)

.....
.....

EVELINA. E intanto mi porti via il figlio, senz'aver mai fatto nulla per lui!

Voltandosi verso Aldo e abbracciandolo e stringendolo a sé con furia di disperazione:(possessive NP and threatened and scared AC)

Non è possibile! Non è possibile!, Aldo! Io non ti lascio andar via! Io non potrei più vivere; non potrei più vivere senza di te, figlio mio! Come puoi pensare d'abbandonarmi, d'abbandonar la tua mamma?

ALDO. Ma no...vedi...

EVELINA. Che vedo? Non capisci che viene a essere una condanna per me, se tu te ne vai con lui, se mi lasci qua senza di te? E ti pare ch'io me la meriti, se lui stesso ti dice di no?

ALDO. Ma perchè condanna, mamma?

EVELINA..Condanna! condanna!" (MN II: 206)

Evelina's Adapted Child is frantic with fear of abandonment, she is nearly hysterical and does not want to hear any other reasons but her own. She even resorts to blackmail in order to get what she wants. How quickly all that composure and self-control have vanished!

Then the manipulative part of her Adapted Child goes on with using threats:

"EVELINA (*ad Aldo*). Dunque, tu vuoi andartene con tuo padre? Bada che io non so...non so come farò...quello che farò, se tu te ne vai..."

(MN II: 208)

On the other hand it is obvious that she is acutely aware (Little Professor) of what is going on between Lello and Ferrante and that her fears are not completely unfounded. Ferrante's approach as well as his presence are making Lello jealous and the tension is mounting. Ferrante is repeatedly reminding his wife of the Eva that she used to be when she lived with him:

"Povera piccola Eva, sei diventata accanto a lui una brava saggia mammina feroce. Ti ricordi? Iviù!

Farà questo grido, che evidentemente era il modo con cui un tempo la chiamava, con una strana luce negli occhi e alzando tutte e due le braccia.

E tu mi saltavi al collo. (Free Child)

Evelina, che durante tutta la scena ha cercato di nascondere il vivo e profondo turbamento (Free Child) richiamandosi (Critical Parent) di continuo alla sua malinconica e austera dignità (compliant Adapted Child), tanto più soffusa d'una cert'aria di comicità, quanto più in lei vuol essere sincera, e che nella difesa del figlio ha messo tanta aggressività (frightened and angry Adapted Child) contro la sorridente remissione del marito, perchè in questa aggressività trovava anche una difesa contro il suo proprio turbamento (we can only be in one ego state or part of an ego state at one time) ora a quel grido di lui, per nascondere ancora una volta questo turbamento, ricorre a un fiero atto di sdegno." (MN II: 210)

Pirandello helps us understand what is going on in Evelina by describing very accurately the frequent switches of ego states in the character when in that particularly stressful situation. Split in two, she tries all she can to hang on to her present self, Lina, the composed and serious Adapted Child and the severe Critical Parent that we saw earlier,

...ha cercato di nascondere il vivo e profondo turbamento richiamandosi di continuo alla sua malinconica e austera dignità...e. (MN II: 220)

but Ferrante is repeatedly teasing her into becoming the Eva she used to be with him, a much lighter-hearted Child: a Free Child to his own Free Child and a compliant Adapted Child in a much brighter, happier, fun-loving mood, willing to join in with his own

rather irresponsible and rebellious Child, as we shall see later. The *tanta aggressività* and the *fiero atto di sdegno* are partly used to cover up her powerful feeling of excitement, in other words, her Critical Parent is not only aimed at Ferrante's Free Child but at her own too.

In the second Act we see a lot more of this new aspect of her Child ego state, the 'piccola Eva folle' as Ferrante calls her. She has gone to stay with him and Aldo in Rome, having been tricked by them to pay them a visit on the pretext that Aldo was seriously ill. Here is how all three of them are heard, then seen:

Vengono dal fondo a sinistra le voci e le risate di Ferrante Morli, d'Evelina e di Aldo che ritornano dalla passeggiata a cavallo, e sono entrati nel giardino dalla parte della rimessa.

.....
Ferrante Morli e Aldo, che hanno intrecciato le mani a seggiolino per sorreggervi su Evelina, entrano rumorosamente dal fondo a sinistra, tutti e tre in costume da cavalcare. A Evelina, da tanti anni non più abituata a montare a cavallo, s'è intorpidita una gamba. Ella ha una amazzone nuova, con redingote di panno marrone molto sciallata a un sol bottone, alta fin sopra il ginocchio, calzoncini aderenti di stoffa scozzese, abbottonati da un lato e gambali...

EVELINA (*sorretta a sedere sulle mani di Ferrante e di Aldo, tenendosi con le braccia appoggiata a entrambi*). Ma no! Giù! Che fate! Giù! giù!

ALDO. No! così, così!

FERRANTE. In trionfo! in trionfo!

EVELINA. Qua! qua! basta! giù! Fatemi scendere!

(MN II: 221)

The noise, the laughter, the extremely elegant, brand new, riding habit for Evelina, all speak of Free Child activity as does their riding together and the way the two men are carrying the helpless Evelina who has pins and needles in one leg because - the fact is significant - she has not been on a horse for so many

years. There exists a child-like entente and intimacy between them in spite of her protests and demands to be let down.

Ferrante again and again refers to the past while Evelina tries to hang on to the present.

FERRANTE (*ad Aldo*). L'avessi vista sul suo "jumper". Tutt'una con esso!

Che salti!

EVELINA. Basta, basta! Per carità, basta, Dio mio! Sono come ubriaca...Basta, di pazzie, ora!

ALDO. Ma che basta!

EVELINA. No, no, basta! basta!

FERRANTE. Lasciamola dire! Diceva così anche prima! E sai in che modo buffo, venendomi avanti con certi occhi da bambina spaventata e scotendo il dito...Come dicevi?

EVELINA (*ripetendo con grazia fuggevole l'antico modo, quasi bambinesco, ma con aria di volerne subito profittare richiamandosi a un proposito serio*). "Non ci faccio più!" - Ah, ma davvero, sai, Ora basta, ora basta: "non ci faccio più" davvero! - E prima di tutto, via con quest'abito!

Accenna d'avviarsi. (MN II: 222)

We watch Evelina recaptured by the past, being again, for a moment, Eva's amusing Free Child or her happy Adapted Child.

Aldo too is fascinated by this new side of his mother:

ALDO (*subito, trattenendola*). No, no! Resta così, mamma!

EVELINA (*cercando di svincolarsi*). Ma no - via - lasciami!

ALDO (*c.s.*). No, così...come un maschietto in mezzo a noi...

EVELINA (*impostandosi severamente*). Aldo! Impertinente!

(MN II: 222)

Once more Ferrante, as he watches the little scene between mother and son, laughingly recalls how she used to behave with him.

Tu non sai come sei tutta, sempre, la stessa!

EVELINA. Sfido!

FERRANTE (*subito, rifacendole anche il modo con cui ha detto "Sfido!"*).

Ecco: "Sfido!" - E l'ha ripetuto già due volte!

Ad Aldo:

- Non sapeva far altro che dirmi "Sfido!".

EVELINA (*involontariamente, tirata dal discorso, ripete*):
Sfido!

ma subito l'avverte e s'arresta; basta questo, per far prorompere naturalmente quei due in una gran risata; e allora subito ella, per ripigliarsi:

Sì, sì, perchè prima era lui a farmi commettere tutte le pazzie, e poi aveva il coraggio di farmele notare, sissignori: che erano pazzie! Io allora, mortificata, gli dicevo: - Non lo faremo più! - E lui: - Che? Queste sono niente! Vedrai quelle che faremo domani! -

Abbassa gli occhi e aggiunge:

E le facevamo davvero. (MN II: 222-23)

Aldo is truly fascinated by his 'new' mother:

ALDO (*dopo averla contemplata un pezzo, beato*). Ma sai che per me sei tutta, tutta nuova, mamma? Io ti sto conoscendo adesso! Non t'ho mai veduta così! (MN II: 223)

Evelina's way of escape is to resort to her guilty, apologetic Adapted Child that is put down by her Critical Parent.

EVELINA (*con comico dispetto, facendo gli occhiacci*). Me l'immagino bene, conciata poi in questo modo...- No, via,

lasciate che vada a levarmi di così... Peccato! Per una volta sola, una spesa così forte..." (MN II: 223)

Ferrante might say later: "L'ho ritrovata lei stessa, subito, tutta, qua - lei, lei - quella che era prima!", (MN II:225) talking about Evelina to their son Aldo, yet, to the couple, Evelina, Ferrante, all this is but a repeat performance during which, the Adult ego states of both are monitoring the situation, comparing present facts and feelings to the ones remembered from the past. This is particularly obvious with Evelina who is constantly watching herself or even playing at being herself as she was those many years ago (the Adult and the Critical Parent are watching the performance of the self-conscious Adapted Child). But it is true that her Free Child is apparent as it never is at home in Florence in the company of Lello. We also see the semi-compliant Adapted Child who is enjoying the permission to have fun and a mild Critical Parent making occasional comments:

..."basta! giù! Fatemi scendere!" "Basta di pazzie, ora!" "E prima di tutto, via con questo abito!" (MN II: 222)

and then, coming down hard on Aldo at one point, "Aldo! Impertinente!". (MN II: 222) However, the severity of the Critical Parent is not maintained and she very soon only pretends to be vexed: "Sì, bravo, ridi..." (MN II: 222) which comes more from an amused Adapted Child than from a strict Critical Parent.

There is a feeling that Evelina is watching herself most of the time, observing and recording not only what she is doing, but how she feels while doing it. The monitoring is evidence of a well-developed Adult ego state; Evelina might appear to be the Eva of old, but the presence of this Adult as well as that of the Critical Parent make her much more self-aware and therefore a more mature person and one who is in control of the situation which she is constantly assessing as she moves in different ego states, using that information to make her own decisions.

It also makes her much more subtle than the men. There is a good example of this in her last dialogue with Ferrante before she

leaves him and Aldo to return to Florence, in spite of all their efforts to keep her a little while longer.

EVELINA....Tu non puoi intenderlo, non puoi intenderlo, perché soltanto una donna - questo lo può intendere. - Io sento che ci sei tu, in Aldo, nel mio amore per Aldo; mentre mia figlia, là, la sento sola! Ecco.

FERRANTE. E perché è così, vuoi ora ritornare da quell'altro?

EVELINA. Ma non che voglia! debbo! - È una necessità, che non è dipesa solo da me. L'hai riconosciuta tu stesso, santo Dio, ritornando; e anche accettata

.....
....

FERRANTE. ...Non capisco però, come avendo tanta...tante vita, quanta in questi giorni hai saputo ritrovarne in te - ti sii potuta acconciare a vivere là...con quello...

EVELINA. Ma no, che c'entra! - Là, una vita tranquilla...Non ho mai neppur pensato di poterne avere un'altra. Ho tanto da fare, da badare...Qua dà tu, tutto. Là do io; e ho la soddisfazione di farla io, agli altri, la vita..." (MN II: 234-35)

Here we see her with a very understandable need to feel powerful too, not only in her attractive and fun-loving Child, which Ferrante and Aldo find so captivating, but, this time, in her Adult and Parent ego states. If she must choose between the two, she prefers the second option, where she is able to experience her own maturity through exercising her authority and her capacity for giving generously.

FERRANTE. ...a chi la darò più, io, la vita, se tu te ne vai?

EVELINA (*con slancio, posandogli le mani sulle spalle*). Ma a me, a me, come l'hai data sempre anche quando non c'eri! - Sì...Tutta la vita - tutta la vita, che mi veniva da Aldo, perché era tuo - la tua vita! - Seguita a darla a lui, qua, e sarà come se la

dessi anche a me!"

(MN II: 235)

She is able to appeal to Ferrante's unselfish love (Nurturing Parent) and in conclusion, he says:

Qua, Eva non deve pensare. E quando tu sarai stanca là, d'essere mamma Lina: voglio, voglio, intendi, che ritorni ad essere qua la mia piccola, la mia piccola Eva folle. - Non per me, per te sola...

(MN II: 236)

Back in Florence, with Lello, her situation is even more difficult. She has to deal with Lello's sense of insecurity, due to his fear of losing her and to his fear of other people's opinion. On her return he welcomes her with a violent scene of jealousy. She remains true to herself as well as perfectly honest with him; the point being that she is capable of being Eva in Florence and Lina in Rome and she will never deny this fundamental truth about herself. She wants to dwell on it, to understand it in order better to accept it and she wants to share this knowledge with the man she lives with. We watch her Adult hard at work assessing facts and feelings most intelligently. The feelings come from all her other ego states, whether she remembers the excitement of being Eva, in her Free Child and Adapted Child ego states, or is moved alternately by Lello from her compliant Adapted Child to her Critical Parent with moments of Nurturing Parent when she sees him so distressed; she also uses this Nurturing Parent for herself, defending herself, fighting for her rights and her needs.

In these scenes, Evelina gives a very impressive demonstration of how rich and flexible her personality is; it is such qualities that give her the upper hand in the discussion. Her courage and strength are based on awareness, complete honesty with herself and others and an absence of fear. In fact, without the fearlessness, she could not be so honest, also she could not express appropriate anger as she often does. This characteristic is all the more interesting because it is relatively unusual in women. Due to a very protective and benevolent inner Parent ego state, Evelina is

not afraid to expose to a menacing Lello, the truth about herself. That same Parent ego state had seen to it that she did not fall to the temptation of becoming Ferrante's lover while staying in his house, thus insuring that she would be in a strong position when facing Lello.

EVELINA...Che vuoi che ti dica, così? Dico che m'hai fatto sentire, con la crudezza delle tue parole...non so, vedere che là...

Resta sospesa: vorrebbe aggiungere: "che là ho pure una mia vita, a cui tu hai il torto di richiamarmi così crudelmente, mentre già a me par quasi un sogno, trovandomi adesso qua, in quest'altra vita, da cui mi frastorni e m'allontani, con questa scena che m'offende".

LELLO (*rimasto in attesa angosciata, premendola a dire, con sgarbo*).

Che là? Che cosa?

EVELINA. No ...niente...niente di male,,,Sono stata con Aldo e con lui, ma sempre, ogni giorno, col pensiero di dovere ritornare a casa mia.

LELLO. Vivendo. intanto, e sollazzandoti là?

EVELINA (*non sopportando più la naturale, scusabilissima volgarità dei sospetti di lui*). Per carità, taci! Non finire di rompere ora così, il sogno che mi teneva là, di questa casa, di te, di mia figlia, e che sentii subito - subito, appena vi ho rimesso il piede - come la mia vera vita! - Sì, qua...te...tutto... - E un sogno adesso, là...quella che fui là, quello che feci... (MN II: 255-56)

We see her, in spite of the pressure Lello puts on her, being always in touch with her own feelings, her own self, trying to understand better what that self is (a combination of protective Nurturing Parent and good Adult always aware of what is happening in the Child).

Con la meravigliosa ingenuità di una che non può fare a meno di dire, quasi senza pensare che cosa dice e a chi la dice:

è così strano, è così strano quello che sento, che... - tu forse avrai ragione - ma sono ora qua così tranquilla, che non capisco più - ti giuro - di che cosa ti lamenti ancora... (MN II: 258)

Here we have the sensitive and intuitive Child in Evelina, and now an intelligent and clear thinking Adult together with a powerful Critical Parent:

....Io forse non capisco ancora bene: scusa, ti lamenti per gli altri o per te?

LELLO. Per me e per gli altri mi lamento!

EVELINA. E allora hai torto doppiamente. (MN II: 260)

Thanks to this variety of strong ego states readily available to her, Evelina is in a position of authority and power; one of her main assets being that her Adapted Child is not internally undermined by a negative and destructive Critical Parent, as would be the case if her decisions were taken solely out of fear of what Lello and their friends might say and do and therefore in order to meet their expectations of her (i.e. those of her own Critical Parent which she projects on them) and so 'Please them'.

LELLO (*accecato dall'ira*). Ma che vuoi che m'importi, in questo caso, di mia figlia!

EVELINA (*ironica e con forza*). Ah, ecco! Benissimo! Anche lui là mi disse: - "Che vuoi che m'importi di mio figlio, se vieni qua per lui?".

LELLO (*impressionato*). Ti disse così?

EVELINA (*con foga appassionata*). Così! così! Ed è tempo che la finiate tutti e due! Perché importa a me, se non importa a voi! - Oh, insomma! Tu hai qua la Titti; lui s'è preso Aldo là. Ciascuno di voi può stare per sé, con tutta la sua vita. Ma io no, perché Aldo là è mio e suo; la Titti qua è mia e tua. Lui mi vuole per sé; tu mi vuoi per te! Non posso mica dividermi, io, metà là e metà qua. Sono là e qua! Una e una!"

.....
.....

...M'impongo di non preferire niente, perché non voglio perderlo il diritto di rivedere i miei figli. Se pretendi che non veda più Aldo, rompo con te. (MN II: 261-62)

She thinks clearly and answers to the point. We know that this is no vain threat from a manipulative and weak Adapted Child but a categorical statement from a combination of ego states that are in full agreement. The main element in this combination of ego states is her controlling Critical Parent, which is well informed by her very aware and intelligent Adult. Her Adapted Child is not allowed on the scene and this gives her the advantage over Lello who is in Adapted Child. Now that she has taken care of the mother in herself, she turns to the problem of her dual identity. She has a very powerful and supportive inner Nurturing Parent which explains her strength and authority in the pursuit of what is most important to her. Her outstandingly able Adult continues to reason in a very impressive way with Lello's, but his is at a disadvantage because of interference from his Adapted Child and Critical Parent.

....Non soffro, non soffro, ti giuro, Lello, d'essere qua, questa, come per tanti anni sono stata! Non mi costa nulla volermi anche per me, come tu mi vuoi, placida, sennata, ordinata; tutt'al contrario di come...io non so perché...divento subito per quell'altro. appena...appena mi guarda dentro gli occhi.

LELLO. E ti grida: "Jviù!"

EVELINA. Già, così...Vedi, m'è corso un brivido per tutte le

carni.

LELLO (*furioso, sprezzante*). E vai dunque là. vai dunque là, dove c'è chi ti fa correre di codesti brividi per le carni!...

EVELINA (*forte, gridando, quasi piangendo dalla rabbia di non esser compresa*). Ma no! Sei sciocco! Non farmi impazzire, ora! Sento che impazzisco, io così! E non voglio impazzire! Non son mica impazzita, io, là. ti prego di credere! Ho tenuto a posto me e lui! Mi è parso piuttosto d'impazzire durante il viaggio, pensando...pensando...

Parandoglisi davanti improvvisamente:

Tu non sei mica lo stesso, scusa, con me e con un'altra donna!

(MN II: 262)

There is no need to go mad, the problem is a common human one after all. But, in her case, because of the peculiar circumstances of her life, it has become particularly acute. Lello's Adapted Child is angry and jealous and expects her Adapted Child to feel guilty and apologetic, instead of which her Adapted Child and Critical Parent are furious and demand to be heard and understood. Evelina sees clearly that resolving her problem of identity is far more vital to their future life together than reassuring Lello over his doubts and feelings of insecurity.

...L'ho provato io, con tutto l'orrore di vedere in me *un'altra* - quell'altra - oltre questa che sono qua per te e per me stessa: - *due*, in una persona sola! In un solo corpo, ma che potrebbe essere di "questa" e di "quella", se non dovesse parere mostruoso e assurdo che allora, per se stesso, questo corpo, non sarebbe più nulla, fuori di quel sentimento che lo fa essere ora di "questa" e ora di "quella"; e con la memoria intanto dell'una e dell'altra - vedi? questo è il terribile - terribile perché rompe quell'illusione che ciascuno si fa, ricordando, di essere "uno", sempre lo stesso. Non è vero! L'ho veduto, l'ho provato io! Se tu m'avessi vista là, a cavallo...

LELLO. Sei andata a cavallo?

EVELINA. Sì; come prima! una cavallerizza! e Giorgio Armelli m'ha sorpresa sull'altalena...Se mi avesse visto la Titti! Dio, Dio...Non m'avrebbe più riconosciuta;.....

.....Vedersi un'altra? è la pazzia. Sono anche quell'altra, sai? È certo! Ma non debbo più vedermi, così, qua e là, questa e quella. Basta! basta! (MN II: 263-64)

She is indeed that other one too. How admirable her uttering such a statement at this point. This is her great achievement, a high degree of integration of her personality in spite of all the difficulties in her way. Without Eva's spontaneous Free Child, Lina could not give the pertinent answers we have heard. Being aware of her Free Child, even if she has to deny it what it wants (she does grieve and weep at having to give up the offer of a love relationship with Ferrante), provides the energy we see her capable of in her own defence. How else could she be so daring; there is a feeling of adventure in her efforts at self-exploration as well as in the ones she makes in order to convince each man in turn that she has a right to be who she is and to live the life she feels to be closest to her needs and therefore the one most likely to bring her fulfilment. The sacrifice she makes in being Lina is a calculated one and the capacity to make it is in Eva too. Having looked openly at the problem in depth, as far as she is able, she comes to a wise decision and is free to go on living the life of her choice. Lello understands, for they are both intelligent and loving enough to carry on living happily together. She has demanded acceptance for both sides of her personality, even though she can only live one of them with him. But as she says herself, she is above all, a mother and she knows that Titti needs her most. We regret, of course, that Lello cannot accept Eva more graciously and encourage the manifestation of that side of Evelina's personality with him too, in some measure at least. Pirandello seems to sense that men are more rigid and women more adaptable. Anyway, the situation as he describes it, is certainly more dramatic than the one in which Evelina could be totally herself with one man. She has gained in stature for having acknowledged her right to a Free Child and for having made Lello acknowledge it too. She ends up knowing

who she is and what she wants and is able to choose, in full awareness, what to keep and what to give up. Because of this she emerges at the end of the play, a mature and powerful human being.

3) The problem of identity of Fulvia and Evelina.

As already stated, both Fulvia and Evelina have a problem of identity, both are acutely aware of it and are very articulate about the fact. Analysis of these two characters shows how Pirandello makes dramatic capital out of the crisis of identity which besets both women. For this reason I want to go back and study further these two mothers, bringing them even closer to one another. Some of the material, we shall have already examined but it will be used now for the sole purpose of discussing the problem of identity shared by Fulvia and Evelina.

One method the author uses to underline their problem is by giving several names to his two heroines. Fulvia, Silvio's first wife and mother of their daughter Livia, is Flora for her lover Mauri and becomes Francesca, in her role as Silvio's second wife and Livia's stepmother. However, while being officially Francesca Gelli, she still retains the identity of Fulvia when she and Silvio are alone together, while Livia and Betta the housekeeper, choose to see her as yet another person. She is also Fulvia for her old aunt Ernestina, but only when they are alone together; when others are present, the old lady has to remember to call her niece, signora, while Fulvia must refer to her as, signorina Galiffi.

Evelina, la Signora Morli, as the title of the play indicates is two women, Lina to her lover Lello and Eva, or more intimately, Jviú, to her husband Ferrante.

In both women, the change of names indicates not only a change of relationship but also a change of personality. In other words it is their relationships which dictate who they are at any given time. As we shall see, when considering each of these two women separately, they describe the process very well and show that they are just as capable as any male 'raisonneur', of using their Adult ego state.

As we already know, Fulvia ran away from her husband and daughter because his sexual practices shocked and disgusted her. She would rather be openly a prostitute than be forced to be one secretly behind the façade of propriety and matrimony. As Flora she

is publicly what Silvio made her be privately. When, as Francesca, she returns to him to be his 'second wife', she copes better with the relationship although she finds him just as repulsive.

The problem of her identity is not only Fulvia's, as is shown in this amusing little scene at the beginning of Act II. Fulvia is discussing with the housekeeper the question of the three masses that are said each year on the anniversary of the death of Livia's mother:

FULVIA (*ridendo*). Come va, come va quest'affare? Voi dovrete ricordarvi, perché siete stata sempre qua, voi! Vi è morta tra le braccia, la padrona!

Silvio Gelli, che è stato di là a parlare con Livia, entrando a questo punto per il primo uscio a destra, ode le ultime parole di Fulvia, e costernatissimo, temendo ch'ella stia quasi per svelare il segreto, la richiama.

SILVIO. Fulvia! *ma subito resta come interdetto, tradito dal primo impeto che gli ha fatto venire sulle labbra il vero nome di lei.*

FULVIA (*subito voltandosi, rimediando con gioja maligna*). Chi chiami?

Fulvia? Oh Dio benedetto! Capisco che oggi è l'anniversario; ma che tu debba pensarci fino al punto di chiamarmi col "suo nome", via, mi sembra un po' troppo!

SILVIO. Scusami... sì, hai ragione...

FULVIA. Di niente, caro! È naturale. Nomi sopramessi, sfuggono! Mi chiamavo Flora, sapete, Betta? Brutto nome, veramente: di cagna. Mi ha chiamata Francesca, col mio secondo nome.

Al marito:

Bisogna che te ne ricordi, caro! (MN I: 790-91)

A little later in the same scene Fulvia makes a similar gaffe when Betta announces the unexpected arrival of the old aunt Ernestina and she exclaims, "*con lieta meraviglia*" "O senti! - La zia Ernestina! È ancora viva?". We catch a glimpse of Fulvia's excited Free Child, but not for long, Silvio's Critical Parent, disapprovingly calls out, "Francesca", and we watch Fulvia, compliantly slipping back into that role as she remarks: "Ah già! Io non la conosco!". (MN I: 798)

Just as Livia has become for her "la figlia di quell'altra", she is seen by her daughter as a kind of Flora. Without any doubt this is the relationship that is most difficult to handle for Fulvia and the one which hurts her most. Talking to Silvio about Livia's hostile attitude towards her, she becomes angry and threatening as she says:

- Bada - ah, bada! Moglie - sta bene - rappresento qua un'altra - pensi di me ciò che vuole! Ma madre no, sai? bada! come madre mi deve rispettare!

SILVIO. Ma ti rispetta...

FULVIA. Non dico madre di lei! dico di quella che verrà! Badi! badi! Me la difendo, perché non mi resta più altro qua per sentirmi ancora viva. (MN I: 792)

It is quite clear to her that the only area in her life where she can hope to experience herself as real, is as the mother of the new baby. In all the other roles imposed upon her she is 'dead'.

SILVIO (*forte, con convⁿizione*). Ma ho inteso di rispettarti sempre, io, qua!

FULVIA (*pronta*). Me? Ah, no, caro! La tua impostura!

SILVIO (*fermo e serio*). Io ti prego di credere alla mia sincerità.

FULVIA. Ci credo, ah, ci credo! E ciò che è orribile in te è questo, difatti: la sincerità della tua impostura: codesta...oh, via! non mi far parlare! (MN I: 794)

She is desperately looking for a solution that will reduce Livia's hostility towards her by imagining herself as Flora in the role of second wife.

SILVIO. No, di', di', parla!

FULVIA (*ancora una volta staccando, con altra voce*). Vuoi farmi del bene davvero?

SILVIO (*stordito da questa che gli pare un'improvvisa diversione*). Come? Certo!

FULVIA (*subito, fredda*). Non avere nessun riguardo per me!

SILVIO. Ma che dici?

FULVIA. Dico questo: trattami come una...una di quelle cagnacce di strada, che per caso ti si sia messo dietro, attaccata alle calcagna.

SILVIO. Ah sì! Bello, così!

FULVIA (*c. s. quasi che parlasse d'un'altra*). Così, così. Non potendo più levartela dai piedi, per forza, rassegnato, hai dovuto portartela in casa. Se lei potesse credere questo, forse, vedendomi trattata così, disprezzata, avvilita, e nello stesso tempo, me, umile, docile...

SILVIO. Ma non è possibile!

FULVIA. Ah, ora, grazie, lo so! Hai fatto il contrario! C'è un odore di santità, qui, che viene da quella morta... (MN I: 794)

In this part she could hope to gain a little of Livia's sympathy instead of feeling as one who has died every time she faces her:

...L'ho toccato! L'ho sentito! Sono morta! morta veramente! Le sto davanti, e sono morta! Non sono io, questa qua, viva; è un'altra, sua madre...di là, morta!... (MN I: 795)

And because she is dead for Livia also, the latter too, changes identity:

questa menzogna s'è fatta realtà qua, per tutti: l'unica l'unica, in cui viva tua figlia! Dico t u a, vedi? Non la sento, non la sento piú realmente come mia! Non la sento! E non ti pare una cosa disumana?

Bisogna ucciderla, ucciderla, questa menzogna, perché io sono viva, viva, viva! (MN I: 796)

Fulvia's problem of identity is indeed an extreme one, Silvio may have saved her life after she tried to commit suicide, but, having already 'killed' her as wife and mother, there is nothing he can do to bring her back to life in the context of their marriage.

We watch Fulvia's compliant Adapted Child struggle for existence, rebel at times, but mostly being cooperative and submissive in her role as Francesca.

As the new baby's mother as well as Livia's and as Mauri's companion she emerges with a much more satisfactory identity. This time, it is she who dictates who she is to be.

Because they are two very different people and because their circumstances are also very different, Fulvia and Evelina handle the problem in totally different ways. On the whole, fate is kinder to Evelina than it is to Fulvia, hence the tragic tone of Come prima, meglio di prima, and the much lighter, even comic tone at times, of La signora Morli, una e due.

Evelina's situation is less complicated than Fulvia's and the choices she has to make are less painful. Yet her identity problem is as acute. The two men in her life dictate her identity and Lina and Eva are as different to each other as are Lello and Ferrante, but she retains throughout a clear vision of her situation, as well as the power to choose, in the end, which of those two selves she is going to be. We feel her in charge of her destiny and this is due to the fact that she does not have to hide and pretend in the way Fulvia is forced to do in her role as Francesca. There is also the fact that the contrast between Eva and Lina is such that she does not experience an overlap of identity, the difference being so clear cut. It also means that the change of personality is so great that she feels it a threat to her sanity.

Evidence of how difficult it was for her to give up Eva and to

become Lina, is well described by Lello, to Ferrante, at the beginning of the play. Here is how he describes her during the first eight years of their acquaintance:

... - Questo non lo sa, caro signore, e che io mi dibattei nella disperazione per più di tre anni, a vedermela morire per un altro, che - spassi, estri, follie; uh! cinque anni di vita in comune, tutt'un giuoco d'artificio: pim! pam! - Si fa presto così a prendersi tutta l'anima d'una donna! (MN II: 195)

Da undici anni la signora convive con me!

FERRANTE. Sì sì, va bene.

LELLO. No aspettii! Trattata, considerata, rispettata da tutti come una legittima moglie! (MN II: 195)

In these two statements, we witness the pathetic and extremely dramatic struggle that goes on between Eva and Lina and which ends with Eva finally giving way after years of resistance. We also realise that Lina's triumph is even more Lello's. A little further on in the scene, Lello comes back to Lina's position, as his wife, in their social circle:

...la stima ch'ella, grazie a Dio, gode intera, accanto a me, presso tutti. (MN II: 197)

instead of God, read, Me, Lello Carpani! and again:

...la situazione della signora qua con me era divenuta agli occhi di tutti quasi normale. (MN II: 197)

We have no doubt that Lina was shaped by Lello's strong Critical Parent and modelled on his very compliant Adapted Child, always concerned with preserving the good opinion of others. This is further confirmed by the following statement:

Sa! avrei saputo farle anch'io, le follie, quelle che forse a lei un tempo piacevano, nel marito! - Nossignori: frenarla, comporla, questa passione, per guadagnarle con la correttezza di tutte le forme, il rispetto della società. - Ora viene lui, e addio! - Io divento l'amante. - Questa donna, ha il marito, e convive con l'amante! (MN II: 198)

Lello here is acutely aware of the question of social identity and of the problem of labelling by others, so much so that he (his scared Adapted Child) is able to hear and repeat their very words, conclusive evidence that his Critical Parent is in accord with them. The irony of this situation is that in Lello, Pirandello describes the sort of man we can easily imagine in the role of husband, just as Ferrante fits better our idea of a lover. Yet, in this story, legally and therefore socially speaking, these two roles are reversed. We suspect however, that Evelina feels just as we do, and looks on Lello more as a husband than a lover. And so, as we discover Lina's identity, we, inevitably, also discover that of the two men she is relating to. What is more, their identity is as precarious as hers.

In his presentation of the two 'Signore Morli', Pirandello conveys exactly what la Signora Morli feels, the fact that Eva totally excludes Lina and vice-versa.

Before Evelina decides, like Fulvia, that motherhood is the most important experience for her, she manages to achieve a satisfactory recognition, by both the men in her life, of the two selves that she has just experienced so vividly.

She tells Ferrante that she is quite certain that she wants to return to Florence and be Lina: "Ho tanto da fare, da badare... Qua dài tu tutto. Là do io; e ho la soddisfazione di farla io, agli altri, la vita...".

(MN II: 235)

This is a clear statement of how much it means to her to be in charge as Lina, and to be expected to use her Nurturing Parent to the full. Clearly, Lina has powers that Eva does not possess. This enables her to resist life as Eva, even if that means sacrificing a

great deal of Free Child activity.

Once back home, she has to explain herself to Lello and we have already seen how she does it in a masterly way, ensuring that he too recognises the reality of Eva as well as that of Lina. She will not let Lello discount the truth and validity of her experience of knowing herself to be '*due, in una persona sola!*' and points out to him that the same happens to him and that when he is in the company of another woman, he becomes a different man.

But, having made her point, she also aims at reassuring him, and she insists that she wants to be the '*placida, sennata, ordinata*' Lina that he knows, and that she wants it not only for him but for herself too.

She also makes sure that her relationship with her son Aldo will not be broken, something Fulvia could not have with Livia.

Both women are ready to sacrifice themselves and to be the women the men they live with want. They are willing to do this for the same reason, they are both mothers and it is the relationships with their children which in fact dictates what their fate and identity will be.

Pirandello is well aware of the fact that all relationships are as journeys of discovery of our identity and that they also enable us to affirm that identity as they mould our personality, thus enabling us better to become our unique, mature selves.

In the case of Fulvia and Evelina, and this is true of many of his heroines, Pirandello sees motherhood as their best chance of achieving this maturity. They do not reach this point without some considerable sacrifice since they inevitably have to accept also, a more or less satisfactory relationship with the man they choose to live with.

Part II. Agata and Livia.

1) Agata in Il piacere dell'onestà.

I have chosen to include Agata, the heroine of Il piacere dell'onestà, as one of the mothers we are studying, because I see her as a very interesting relation, in a psychological sense, of Marta and Silvia, whom we shall study last, and also of Fulvia and Evelina, treated in the last chapters. I have also included Livia (La ragione degli altri) in this study because of her unique situation.

Agata, like these other heroines, with the exception of Livia, is caught, once she has been married off to save her reputation, between two men, a lover and a husband; in each case there is a child who, in great part is responsible for the decisions its mother makes. She is guilty of the same serious mistake made by Marta and Silvia, with the additional problem of having, at the beginning of the play, no husband to cover up the damage. Like Fulvia and Evelina she has to learn how to take her own decisions and not always be at the mercy of the very repressive Critical Parent of her social background.

The relevant points of the story are these, Agata Renni, a girl of good family, finds herself pregnant after a brief and passionate affair with the marchese Fabio Colli, a married man estranged from his wife. The main problem for both Agata and her mother, with whom she lives, is how to preserve appearances with their friends and acquaintances in view of their social position in the community. The situation is urgent, a husband has to be found for Agata. One is in fact found with the help of Fabio's cousin. Baldovino is a man with a past, he is also remarkably intelligent and cultured. A bargain is struck and he agrees to marry Agata. His insistence that they should all respect appearances (*la forma*) at all times turns him into a tyrant, a situation he had clearly foreseen and had warned Fabio against. Agata is caught up, with the others, in this nightmare with apparently no choice or hope of ever finding a way out of an unbearable situation. After the baby is born, Fabio plans to trick Baldovino into appropriating certain moneys in order to

expose him as a thief and thus get rid of him. Baldovino, however, has seen through the ruse. He has the choice to be or not to be a thief. He too has reached breaking point and finds the role of mock husband intolerable and he is very tempted to leave with the money. Meanwhile Agata has made up her mind. On hearing of the trap set for Baldovino, she insists that, whether he chooses to go as a thief, or as an honest man, she and the child will go with him. He is overwhelmed at the courage of her decision and having returned the money, they go off together as husband and wife, no longer only in the eyes of the world.

Agata is introduced by Pirandello in the first rubric at the beginning of the play, in these words:

Agata Renni: ventisette anni; altera, quasi dura per lo sforzo di resistere al crollo della sua onestà. Disperata e ribelle nel primo atto; va poi fieramente diritta e ossequente alla sua sorte. (MNI:584)

All the words used here describe Agata's Adapted Child, in either the rebellious mood (*altera, dura, resistere, ribelle, fieramente*), or in the compliant mood (*sforzo, disperata, ossequente*).

In the two short scenes (5 and 6) of Act one, the only ones in which she appears in this Act, Agata is again accurately described by Pirandello as being entirely in her Adapted Child, mostly in a rebellious mood:

AGATA. (*scarmigliata, forsennata, divincolandosi da Fabio*). Lasciami, no: lasciami! Lasciami andare! Via...via...

MADDALENA. Figliuola mia, dove vuoi andare?

AGATA. Non lo so! Via!

FABIO..Agata! Agata! per carità!

MADDALENA. Ma sono pazzie!

AGATA. Lasciatemi! Impazzire o morire! Non c'è più scampo per me! Non reggo più!

Casca a sedere

MADDALENA. Ma aspetta prima che Fabio almeno lo veda! gli parli! che lo veda anche tu!

AGATA. No! Io? no! Ma non capite che mi fa orrore? Non capite che è mostruoso quello che volete fare di me?

MADDALENA. Ma come! Ma se tu stessa, figliuola mia...

AGATA. No! Non voglio! Non voglio!

FABIO (*disperato, risolutamente*). Ebbene, no! Se tu non vuoi, no! Non lo voglio neanch'io! È mostruoso, sì! e fa orrore anche a me! Ma hai il coraggio, allora, d'affrontare con me la situazione?

MADDALENA. Per carità, che dite, Fabio? Voi siete uomo e potete ridervi dello scandalo, voi! Noi siamo due povere donne sole e l'onta si rovescerebbe su noi! Qua si tratta, tra due mali, di scegliere il minore! Tra l'onta innanzi a tutti -

AGATA (*subito*). - e quella innanzi a uno solo, è vero? mia soltanto! Ma dovrò starci io, con quest'uomo! vedermelo davanti, quest'uomo che dev'esser vile, vile, se si presta a questo!

Balza in piedi e s'avvia, trattenuta, verso l'uscio in fondo.

No, no, non voglio! non voglio vederlo! Lasciatemene andare, lasciatemene andare! (MN I: 597-98)

In the above scene, because Fabio and her mother expect her to be consistent in her behaviour and still be the compliant Adapted Child of the day before, Agata now feels desperate one minute (compliant A.C.) and angry the next, threatening to go completely out of control (rebellious A.C.). Interestingly it is because of the presence of the Parent ego states displayed by the other two characters that Agata can experience so violently her own Adapted Child's moods without real risk to herself, whether she threatens to go mad, to run away, or to commit suicide. Both the mother and the lover, although they have a strong limiting and conforming Critical Parent, are shown here to be able to offer the victim of

their Critical Parent's beliefs some genuinely compassionate understanding and support from their Nurturing Parent. We even see Fabio siding with Agata in his Rebellious Child:

Ebbene, no! Se tu non lo vuoi, no! Non lo voglio neanch'io!
(MN 1:597)

Only Maddalena remains consistent, her Adapted Child complying to the dictates of her own Critical Parent and the Critical Parent of her social group. Whereas Fabio feels strong enough, for a moment at least, to face the world's criticism, she knows, in her Adult ego state, that personally she is quite incapable of doing so and that the burden of shame and ostracism would destroy her daughter's life.

The trapped and powerless Child in Agata rebels at the injustice of her situation. After all, she reflects, Fabio was very badly treated by the wife who left him and they are both very much in love; her passionate Free Child and her logical Adult cannot see the reason for the sacrifice that is demanded of them both and especially of her. Her Rebellious Child (a part of the Adapted Child) is very angry at being forced to marry a complete stranger and, although the compliant Adapted Child had previously agreed to this plan, she now turns on the others accusing them of forcing her into this marriage.

Her dilemma and her pain are shared by her mother and Fabio, but Agata feels, justifiably, that principally it is she who is the real victim to be sacrificed on the altar of propriety. The brevity of her appearance at this point in the play enables the author to show most effectively the violent conflict between these various ego states in his heroine. The tensions created by the powerful and contradictory emotions felt by Agata as she shifts from compliant Adapted Child ("I agree, there is no other way") to Rebellious Child ("How can you ask that of me? I won't do it. I'd rather die"), are both constrained by the inner voice of her own Critical Parent ("You have what you deserve, do as they tell you, if you don't, the whole world will reject you and they will be right in doing so"); moreover there is Agata's Adult ego state which is well able to handle facts and knowledge gained from experience and which has little choice but to agree with the others' plan to

save the situation. Her Free Child is not visible at this point, but it is obvious that its feelings and its actions in the recent past are responsible for the terrible trouble she and her mother find themselves in now.

Fabio has also other thoughts in mind as the following dialogue reveals clearly:

AGATA. Ma sarà qui, te l'immagini? qui, sempre, tra noi, Fabio, uno che sa ciò che nascondiamo agli altri!

FABIO. Ma avrà anche lui interesse di nascondere - per sé, e anche a se stesso - e starà ai patti! Se non ci starà, tanto meglio per noi! - Appena accennerà di non volerci più stare, avrò io il mezzo di farlo andar via. Tanto, non c'importerà più di lui!

MADDALENA. Capisci! Già! Perché, sempre? Può essere per poco.

FABIO. Per poco! per poco! Starà anche a noi, che sia per poco!

(MN I: 598)

Especially in these last words Fabio shows himself to be reasoning from his Little Professor, the cunning and intuitive Adult in the Child. It tries to reassure both women, who are also in Child: Agata, apprehensive and scared; Maddalena, excited by Fabio's offer of hope (both are in Adapted Child). The fact that Fabio is mostly in Child will prove very important for the way Agata's future will develop. Of course it is his Child that is already, if in part, responsible for the dilemma they now have to face.

Before leaving the first Act I want to look at evidence of Agata's strong Free Child. If we go back to Scene one of Act one, in a dialogue with Fabio's cousin Maurizio, Maddalena describes vividly the events that have led to the present crisis.

MADDALENA. ...E credete, quando una donna, una povera giovine ha atteso per tanti anni, onestamente, un compagno per la vita, e non lo trova, e alla fine vede un uomo che meriterebbe tutto

l'amore, se sa che quest'uomo è stato maltrattato, amareggiato, offeso iniquamente da un'altra donna - credete, non può resistere all'impulso spontaneo di dimostrargli che non tutte le donne sono come quella: che ce n'è pure qualcuna che sa rispondere all'amore con l'amore e apprezzare la fortuna che quell'altra ha calpestato.La ragione dice: - "No, tu non puoi, tu non devi" - non solo nel cuore di lei, ma anche nel cuore di quell'uomo, se è onesto, e in quello della madre che guarda l'uno e l'altra e si strugge. Si tace un pezzo; si ascolta la ragione, si soffoca lo strazio.-

MAURIZIO. - e alla fine viene il momento -

MADDALENA. _ viene! ah, viene insidiosamente! - È una serata deliziosa di maggio. La mamma s'affaccia alla finestra. Fiori e stelle, fuori. Dentro, l'angoscia, la tenerezza più accorata. E quella mamma grida dentro di sé: - "Ma siano anche per la mia figliuola, una volta sola almeno, tutte le stelle e tutti i fiori!" - E resta lì, nell'ombra, a guardia d'un delitto, che tutta la natura intorno consiglia, che domani gli uomini e la nostra stessa coscienza condanneranno; ma che in quel punto si è felici di lasciar compiere, con una strana soddisfazione anche dei nostri sensi, e un orgoglio che sfida la condanna, anche a costo dello strazio con cui domani la sconteremo!..

. (MN I: 590-91)

This is a clear description of how it happened. The Critical Parent (what Maddalena calls "la ragione" or "la coscienza") is switched off in both women; the Nurturing Parent, out of compassion, gives permission to the Free Child to have fun while the going is good, interpreting the natural scene as being acquiescent too and thus partly responsible ("..siano anche per la mia figliuola, una volta sola almeno, tutte le stelle..") while striking a kind of bargain with the Critical Parent: "ha atteso per tanti anni, onestamente", "un uomo che meriterebbe", "maltrattato, amareggiato, offeso iniquamente da un'altra donna". (MN I:590)

At the same time the facts provided by the Adult about the merits and deserts of both parties are incomplete, in other words the Nurturing Parent and the Adult are deliberately weakened to

allow more energy to flow in the mother's own Free Child ("una strana soddisfazione anche dei nostri sensi") and her Rebellious Child ("un orgoglio che sfida la condanna"). (MN I: 591)

The pattern of ego states Maddalena describes so accurately is also present in Agata; it enables the latter's Free Child to enjoy a moment of passionate love, with her mother's permission, whatever the cost.

Ten months later, in the second Act, Agata is the mother of a baby son. We know, through her own mother, that she is totally absorbed by the child and, as Baldovino will remark, the lover in her has given way to the mother, an evolution of the personality often seen in Pirandello's women characters, where the Free Child in the lover in search of sexual fulfilment, is largely replaced by a dominant Nurturing Parent in the mother. In fact the change in these women is more than a shift of psychic energy from Free Child to Nurturing Parent. It is obvious that all ego states are involved in the totally new situation the young mother finds herself in. There is much excitement for her Free Child in the fact of having a baby of her own, as well as deep satisfaction for the compliant Adapted Child that feels wanted and even essential in view of the constant demands made upon it by the baby. The Critical Parent cooperates, offering advice, criticism and approval. The end result of all this activity, as Pirandello sees it, is the blossoming of the young woman. She gains in self-assurance and authority with greater self-awareness and greater understanding of others. In other words, she is a more mature person. The switch in the drama is due to these changes in Agata's personality which cause her to detach herself from both mother and ex-lover: when she first appears in this Act, she demonstrates little feeling in her relationship to either of them.

During the following brief encounter (Act two, Scene ten) we see Fabio in a Child ego state, impetuous, rebellious, impatient and demanding as he tries to embrace Agata, whom he accuses of siding with Baldovino, her legal husband. She makes powerful affirmations about her own feelings at the same time condemning Fabio's view of the situation. "Io tengo a me!", "Io non posso tollerare...", "Tu la vorresti per lui. Io non la voglio per me!". (MN I: 626) Agata's Critical Parent and logical Adult form a strong alliance which gives full support to her Adapted Child in its decision to obey Baldovino in everything, respecting the pact between them to the letter. It is this behaviour which so irks Fabio who then treacherously insinuates that Baldovino has fallen in a trap and stolen a large sum of money. For a brief moment the alliance

between Agata's ego states is broken and her Adapted Child is full of doubt and uncertainty while her Critical Parent suspects Baldovino's integrity: "stupita, senza più forza di resistere". But her suspicions soon turn on Fabio and then we watch and hear both her Critical Parent and Adult, after the initial surprise, quickly regaining control over the momentarily confused Child: "Ne sei certo?". Here is the very dramatic scene in which these switches of ego states occur:

AGATA (*subito, fiera*). - che sa?

FABIO. Vedi? vedi? Tu tieni a lui! che egli sappia che tra noi non c'è più nulla da allora!

AGATA. Io tengo a me!

FABIO. No! a lui! a lui!

AGATA. Io non posso tollerare per me stessa ch'egli supponga altrimenti!

FABIO. Ma sì, per stima di lui, che desideri! Come se egli non si fosse prestato a questo patto tra noi!

AGATA. Dire così, per me, non significa altro - se mai - che la vergogna sua dovrebbe essere anche la nostra. - Tu la vorresti per lui. Io non la voglio per me!

FABIO. Ma io voglio quello. che è mio! quello che dovrebbe esser mio ancora, Agata! - Te...te...te...

La afferrerà, freneticamente, per stringerla a sè.

AGATA (*reluttando, senza cedere minimamente*). No..no...via! lasciarmi andare! Te l'ho detto: - non sarà mai, non sarà più, se tu prima non riuscirai a cacciarlo...

FABIO. (*senza lasciarla, con foga crescente*). Ma sarà oggi stesso! Lo catterò via come un ladro, oggi, oggi stesso!

AGATA. (*stupita, senza più forza di resistere*). Come un ladro?

FABIO (*stringendola a sè*). Sì...sì...come un ladro! come un ladro! C'è cascato! Ha rubato!

AGATA. Ne sei certo?

FABIO. Ma sì! Ha già più di trecentomila lire in tasca! - Lo

cacceremo via oggi stesso! - E tu tornerai mia, mia, mia...

(MN I: 626)

In the next and final scene of Act II, Agata challenges both Baldovino and Fabio in order to learn the truth. Her intelligence and self-control make her the dominant figure, it is she who is in charge of the situation and who will remain so to the end. This is particularly true in the last three scenes of the final act. In Scene four Agata, who came in "*pallida e decisa*" at the end of the previous scene, asks for what she wants with insistence and authority; all her ego states are working in harmony, a fact which accounts for her strength and her ability to act decisively^e. Here is what she says:

AGATA (*alla madre, a Fabio, a Maurizio*). Lasciatemi parlare con lui, da sola.

BALDOVINO (*quasi balbettando, con gli occhi bassi*). No...no, signora...guardi, io...

AGATA. Ho da parlarvi.

BALDOVINO. È...è inutile, signora...Ho detto loro...tutto ciò che avevo da dire...

AGATA. E sentirete ora ciò che ho da dirvi io.

BALDOVINO. No, No...per carità...È inutile, le assicuro...basta...basta

AGATA. Lo voglio.

Agli altri:

Vi prego di lasciarci soli.

La signora Maddalena, Fabio, Maurizio usciranno per l'uscio a destra.

SCENA QUINTA

Agata, Baldovino.

AGATA. Non vengo a dirvi di non andarvene. - Vengo a dirvi che verrò con voi. (MN I: 642-43)

Agata is now a mature and wise woman, she has grown in stature, is independent and quite capable of making her own decisions and of acting upon them. She has reached this point in her development by using her Adult ego state in every circumstance that presented itself to her and by exercising the necessary control from her own well-informed Parent. Her Nurturing Parent must now be all at the service of her baby son; in Baldovino's words, "con la maternità, l'amante doveva morire". The fact of becoming a mother provides her own Child with a great many valuable 'strokes', Berne's term for units of recognition. No longer dependent on a man for these, she is in a much stronger position to choose the right husband for herself and the right father for her son. Her Child is no longer at the mercy of irrational passion and uncontrollable desires or fears; she, therefore, is much freer to perceive, with the help of her Adult and Critical Parent, the good and bad in others and then to act in her own best interest. Probably Agata's Little Professor intuitively senses that Baldovino is a much less egoistic man than Fabio and that he is more aware, intelligent and mature as well as honest, generous and compassionate, in other words, worthy of her; she also senses that he is very deeply moved by her, and in a sense at her mercy, not the other way round, as has appeared so far. Our heroine is fully conscious of who she is and what her priorities are. She has achieved this through the flexible and harmonious use of all her ego states in their most positive aspects, utilising them, as much as possible, to fulfil the positive directives of her 'script'; and this, in her circumstances, is a remarkable achievement. It is particularly clear in this play, how the structure and dynamics of the drama are mainly based on the development of the heroine's personality i.e. on her discovery, through motherhood, of a new identity for herself and thus of a far more effective and balanced way of using her ego states.

In conclusion, I want to say a few words about the games in this play, as this will make even clearer the reasons for Agata's success. As we know, during the process of a game, the individual

concerned will experience a switch of roles and a complete change of feelings and behaviour that accompanies that switch. He or she may play all three roles in turn or may just switch between two of them. The big difference between Maddalena or Fabio and Agata or Baldovino lies in the fact that the latter couple resist the temptation to hop on the merry-go-round of the Drama Triangle, whereas Maddalena and especially Fabio spend a great deal of their time there, constantly making efforts to attract the others to join them in their game activity.

Both mother and lover experience Baldovino as Persecutor, having themselves initially put him in the role of Rescuer, although he, being aware from the start, of what might well happen later, insists on being simply a rescuer to them all:

"...come uno che venga a mettere in circolazione oro sonante in un paese che non conosca altro che moneta di carta." (MN I: 603)

All through this scene with Fabio, Baldovino is most careful to formulate clearly the contract he is agreeing to sign, with all its consequences, while Fabio is obviously not on the same wave length, in spite of his repeated assurances that he agrees totally with Baldovino. In effect all this is a clever preparation on the part of Pirandello for the games that will soon develop.

Fabio and Maddalena quickly feel themselves Victims and from there switch to Persecuting, especially Fabio. The main game they are playing is "If It Weren't for Him" which leads Fabio to plot against Baldovino; at the end, when he thinks that his plan is working and that Baldovino is about to be exposed as a thief, the game changes to "NIGYSOB".

Having viewed himself and Agata as Victims, he steps in as her Rescuer and becomes Baldovino's Persecutor. Such switches on the Drama Triangle create a great deal of suspense and tension, in other words, without them there would be no drama.

But something goes very wrong for Fabio, Agata refuses to play, and will not take either the role of Victim or that of Persecutor. Of course it is perfectly logical for a person in Agata's state of lucidity and coherent behaviour, in Baldovino's words a person who only deals in "oro sonante", to be able to resist game playing, thus remaining a free agent, able to make her own decisions and

follow what she considers is the best course of action for herself in the circumstances facing her. This also enables her to rescue Baldovino, literally, at the critical moment when he is very tempted to join Fabio in the game, thus returning to his old self-destructive script. Viewed in this way, our heroine's achievement is indeed most impressive, she has successfully repaid her debt towards Baldovino and the two can now start their life together on an equal footing.

The two men in Agata's life.

In Pirandello's plays, male characters of secondary importance are often manipulative and prone to game-playing. We have just had the example of Guido in Il Giuoco delle Parti, and now we have Agata's lover, Fabio.

We saw how he plans to set-up two games in order to get rid of Baldovino. As Rescuer of Agata he will use the game of "If it weren't for him" and as Persecutor of Baldovino he proposes to trap him with a game of "NIGYSOB".

When, he and Baldovino meet to discuss the proposition that he should become Agata's husband, we are immediately struck by the fact that, whereas Baldovino, ~~who~~ is mostly in his Adult ego state, sees the situation clearly, Fabio, who never leaves his Adapted Child, never succeeds in occupying a position of authority. This also means that he fails to realise how serious Baldovino is, on the one hand, and on the other, that Baldovino, foreseeing what will happen later, is offering him honestly, what he was scheming to obtain by trickery:

FABIO. ...Lei parla meravigliosamente; ma tocchiamo terra, per carità!

BALDOVINO. Io? terra? Non posso!

FABIO. Come non può, scusi? che vuol dire?

BALDOVINO. Non posso, per la condizione stessa in cui lei mi mette, signor marchese! - Io devo vagare per forza nell'astratto. Guai se tocassi terra! - La realtà non è per me: se la riserba lei. La tocchi lei. Parli: io starò ad ascoltarla. - Sarò l'intelligenza che non scusa, ma compatisce -

(MN I: 605)

At the end of the second Act, it seems as if Fabio's "NIGYSOB" game has succeeded and that he can prove to all that Baldovino is a thief and thus get rid of him altogether, but, just as Guido fell in his own trap, so does Fabio; as we saw, of the two, Agata chooses to follow the 'honest' man, the one to whom she is already

married, leaving Fabio, the game-player, behind.

In comparison with Fabio's, there is no doubt that Baldovino's stature is very impressive. He obviously belongs to the category of Pirandellian *raisonneurs* and from our point of view, he clearly thinks in TA terms.

In Scene 8, Act 1, he says to Fabio: "inevitabilmente , noi ci *costruiamo*", and goes on to explain what he means by that:

"Io entro qua, e divento subito, di fronte a lei, quello che devo essere, quello che posso essere - *mi costruisco* - cioè, me le presento in una forma adatta alla relazione che debbo contrarre con lei. E lo stesso fa di sé anche lei che mi riceve."
(MN I: 600)

Baldovino is speaking of relationship in terms of ego states and he tells us how we choose to be in a certain combination of ego states depending on who we are trying to relate to. He sees the façades which both he and Fabio are putting up as a combination of a strong controlling Parent (Critical Parent) and a very compliant Adapted Child; well hidden for the moment are the strong feelings of the other parts of the Child ego state including those of the Free Child:

"dietro le gelosie e le imposte, restano poi ben nascosti i pensieri nostri più segreti, i nostri più intimi sentimenti, tutto ciò che siamo per noi stessi..." (MN I: 600)

Baldovino then goes on to quote a dialogue between two ego states as he explains how self-aware he always is:

"*Io mi vedo*, mi vedo di continuo, signor marchese; e dico: - Ma quanto è vile, ma com'è indegno questo che tu ora stai facendo!".

(MN I: 600-1)

The comment is without any doubt addressed by a very severe Critical Parent to a hapless Adapted Child or an uncontrollable

Free Child. Baldovino gives a good simile to convey what he sees as "la bestia" and which we would perceive as a Rebellious Child or possibly as a Free Child:

"Siamo noi e la bestia, La bestia che ci porta. - Lei ha un bel bastonarla: non si riduce mai a ragione."

(MN I: 601)

This "bestia", made up of aspects of the Child ego state, obviously meets with the strong disapproval of the individual's Critical Parent as well as with the disapproval of the Critical Parent of its social milieu. Ideally, the self for Baldovino consists of Adult, limiting Parent and Nurturing Parent and of course of a very subservient Child. The Parent and Adult ego states show understanding and compassion towards the part of the Child they suppress, but they can never condone it, for the strong emotions it is capable of are too dangerous. This interpretation of the human personality has no room for pretence or hypocrisy: truth is the only currency possible, as Baldovino puts it, it is like bringing "oro sonante" in a world that only knows "moneta di carta". (MN I: 603)

Because he exercises such complete control over his Child, Baldovino can talk of absolutes and can aim at total truth and honesty. The consequence is that he makes great demands upon himself and others.

As he sets up this carefully thought-out show in which he is both main actor and director, in complete control of the rest of the cast and of the action, he comes across as rigid and overbearing and rather dull. Unlike Leone, he has not provided for himself the necessary 'ballast' essential to maintain this constant formula of ego states which deprives the individual of all forms of spontaneous feeling, the ballast which keeps the balloon on the ground. True it gives him the advantage over people who are not straight in their actions, i.e. game players, as he explains to Fabio: "trattando con me,...onesto come sarò - la cattiva azione la commettono loro, non io!" (MN I: 605)

Baldovino is very explicit in his awareness and use of ego states and he states clearly that if he is to use the necessary force to restrict his own Child in order to live these

abstractions, "la verità" and "l'onestà astratta e assoluta", he will need to apply the same powerful Critical Parent to control the Child in others: "io dovrò essere un tiranno", "vorro rispettare fino allo scrupolo tutte le apparenze". The consequence will be "una angustiosissima limitazione di libertà, il rispetto a tutte le forme astratte della vita sociale". (MN I: 604-5) When the bewildered Fabio exclaims: "ma tocchiamo terra per carità!", Baldovino rightly answers: "Io? terra? Non posso!". To come down to earth would mean allowing some energy to flow into other areas of the Child ego state and not restricting it uniquely to its most compliant mode. At the moment Baldovino displays a constant Adult that looks on, analyses what it observes in self and others then draws conclusions and maps out a clear plan of action for all concerned.

In Act 11 Baldovino makes some more interesting statements when he tells his friend about the way he lives now. Our interpretation again would be that he stays mostly in his Adult ego state:

"Non ho corpo se non per l'apparenza." and "Sto qua, in questa bella casa, e quasi non vedo e non sento e non tocco nulla....Vivo capisci? de-li-zio-sa-men-te, nell'assoluto di una pura forma astratta!" (MN I: 613)

The person who lives exclusively in the Adult ego state has no emotions, just an awareness of living without them. We are reminded of Leone's "vuoto" and once again of the "godimento meraviglioso" he experiences while in that state.

It is a desperate measure, but it works as long as the individual keeps control. As I said earlier, the lack of 'ballast', to use Leone's expression, is Baldovino's weakness. This begins to show in Scene 11, when in the presence of Agata, Fabio has accused him of stealing money. Pirandello describes Baldovino in this way: "*le volgerà un rapido sguardo di profonda intensità e subito abbasserà gli occhi turbato, come smarrito*",

(MN I: 629)

The exclusion of feelings is no longer easy for him and he becomes an 'ordinary' man before her and before other people as we

witness the manifestation of his Adapted Child that is "*turbato*" and "*smarrito*".

However, Baldovino recovers quickly and having switched back to Adult, tells Fabio that what he had predicted at their first meeting has happened; in TA terms a game of "NIGYSOB" has been laid for him, but he was able to see through it just in time and so avoid falling a Victim to it:

Le ho pur dimostrato che , volendomi onesto, doveva per forza risultar questo: che la cattiva azione l'avrebbe commessa lei!

(MN I: 630)

Baldovino knows that he is the only one able to rationalize: "Io ragiono per lei e per tutti".

In Act III, Baldovino finds it more and more difficult to dominate the feelings in his Child. He says to Maddalena, Agata's mother:

Per carità, signora, non fate perdere la testa anche a me! non mi fate venir meno la forza che ancora mi rimane, di veder le conseguenze di ciò che gli altri cecamente fanno! ...Badate a voi se la vita mi riprende e acceca anche me...*S'interromperà, dominando a stento l'irrompere della sua umanità che, nella minaccia, gli dà un aspetto quasi feroce; e riprenderà, calmo, quasi frigido...*

(MN I: 636)

Pirandello gives us the perfect contrast between the person that allows the Child to experience emotions ("la vita" or "la sua umanità") and the one who holds on to the Adult exclusively ("calmo, frigido"). To the end of this Scene Baldovino is able to maintain this exclusion of his Child, then:

Vi pare ch'io possa essere qua sempre un lume soltanto (Adult), per voi, e basta? Ho anch'io infine la mia povera carne che grida! (Child)

(MN I: 641)

Baldovino, unlike Leone, cannot sustain the part he took upon himself to represent, he can no longer be cut off from his feelings. Luckily for him, the woman he has married and fallen in love with is not one to draw him into game-playing. His good fortune, in that respect, should mean that the relationship will develop into a rewarding one for both partners. Both Agata and Baldovino, because they have learnt much from their mistakes, are mature enough to lead as happy a life as is humanly possible. In the rubric at the end of the play, the author indicates clearly what the foundation of this union is: when Baldovino's Child is in need, Agata's strong Nurturing Parent comes to its rescue. The handing of her handkerchief to the weeping Baldovino is a symbolic gesture of great significance, it shows how, in time of need, they are able to function in the ego state that complements that of the other. Her action balances his initial act, when he came into her life as a true rescuer at a time of great need.

2) Livia in La ragione degli altri.

Livia is one of the most impressive female characters created by Pirandello. She is unique in two ways, she does not seek vengeance or even redress from a husband who makes her very unhappy and she is unable to have a child of her own. It is her attitude to motherhood which made me decide to include her within the group of mothers we have just studied. From the beginning it is obvious that Livia is no Beatrice, in other words she is no game player. She is a woman who makes full use of all her ego states in a positive and effective way. She has reached this degree of maturity through having trained herself to look at the situation, at herself and others with honesty and intelligence. Her Adult and Nurturing Parent ego states are particularly well developed. Of all the women we have studied so far, only the mothers with a child of their own have reached this state in their development. However, in order to achieve fulfilment, she too feels the deep need to have a close relationship with a child that she will be able to look on as her own. This explains the pressure she puts on Elena to give up her daughter. Of course the justification behind her arguments cannot be faulted since the child will not only be with its father but will benefit from all the advantages that class and money can give it.

Livia was brought up by a loving and intelligent father, her mother having died when she was very small; she is also wealthy. Her husband of several years, Leonardo, is a not too successful writer and is poor. The marriage was a happy one until there reappeared in Leonardo's life, a cousin and former fiancée, Elena. The latter, recently widowed and penniless, feels rather desperate. After a brief affair with Leonardo, she bears him a child, a little girl called Dina. Livia soon finds out about all this; she suffers deeply, in silence and solitude, having broken off with her husband but still allowing him to live in her house as if nothing had happened, for her father's sake and, in a way, for her own sake too, because during those years of isolation she

thinks a great deal about the situation she finds herself in. It is this power to assess and reflect, to observe and to understand, as well as that of waiting patiently for her opportunity to act, which makes Livia such a remarkable woman.

In the first Act, when she calls at her husband's office (he writes for a local newspaper), she says very little, yet we discover straightaway how observant she is and how much in control of herself, the consequence being that she can effectively exert control over others also. In her dialogue with the owner of this newspaper, a man who is unusually outspoken, she succeeds in leaving him more than once, '*sorpreso, sconcertato*' and very impressed by her strength of character. She is able to read his thoughts and tells him very frankly what she sees. She knows that Leonardo's colleagues call her '*l'orsa*' and says so; she can sense that the newspaper proprietor thinks that she has come to spy on her husband and is trying to protect the latter by explaining an earlier visit of 'that woman', inadvertently revealed by the porter; Livia's comment is "Mi date spiegazioni, che non v'ho richieste.". She has, in fact, come to warn Leonardo that her father, Guglielmo, has just arrived unexpectedly and to ask him to play his part in pretending that all is well with their marriage in front of the old man in order not to hurt his feelings. Soon after she leaves, Elena, also calls at Leonardo's office. When Leonardo returns to his office he shows Elena Livia's note. Elena interprets the note: :

Dunque il vecchio comincia a sospettare; e lei generosamente te ne previene...Cerca, poverina, di risparmiarti noie e dispiaceri.

and she goes on to say to Leonardo who refuses to see this generosity:

Ammirevole! Dico che è ammirevole! (MN I: 1169)

It is true that at this stage there is no love lost between Leonardo and his ex-mistress but the way she reacts shows a great

degree of awareness and honesty on the part of Elena too. She has come to ask her ex-lover for some urgently needed money but in spite of his efforts at writing he has none to give her.

From our first encounter with Livia, we learn that she possesses a good Adult ego state of which she makes full use. Her Nurturing Parent wants to protect her beloved father. Her Critical Parent has, all this time, controlled the Child ego state, so that she has never expressed her grief and despair openly, nor her anger. The Critical Parent, because of the strong Nurturing Parent and intelligent, active Adult, has not been given a chance to express criticism; no accusations or condemnation come from that quarter.

At the end of the act she is forced to reveal the truth to her father, and she tells him that Leonardo has a daughter,

Ha la figlia, babbo! Ha la figlia! Non può sentir ragione!

(MNI:1181)

In this scene Livia's frightened Adapted Child, who dreads the consequences of the father's interference in their affairs, is very apparent, as well as her understanding and sympathetic Nurturing Parent, who shows concern for Leonardo as a father.

In the second Act Livia spends a long time with Guglielmo, her father. She is concerned about him but also about Leonardo who has been out all night. The delicate balance she had worked so hard to maintain is broken:

C'era un'apparenza di vita, qua, che si reggeva...così, sul silenzio. È bastata una parola...È crollata.

These are her words at the very beginning of the act when she thinks that Leonardo has used the previous day's discussion with her father, as an excuse to move out and go and live with his mistress. When her father threatens to go and find Leonardo we see Livia '*quasi sgomenta nel cordoglio*' and then '*con impeto*',

No, no, babbo! Non voglio! Non voglio! Non voglio assolutamente!

and when he perseveres in his purpose:

No, te ne scongiuro, babbo! Non voglio! È cosa che riguarda me! E tu non puoi farlo se io non voglio. Basta, ora, basta!

(MN I: 1186)

She may then say that nothing matters any more to her, but we see the very strong combination of her Free Child that knows what it wants or does not want, with the Critical Parent ready to back it and impose definite limits; she is a powerful person and always a step ahead of her interlocutor. It may appear to her that she has lost the argument, but she does not give up until she has more evidence and her self-control enables her to live the situation in the moment. She is still in command because she fully understands other people's motives as well as her own.

LIVIA. No. Non lo dico per quello che tu credi! Ti giuro, babbo, t'inganni! Tu sei convinto che fosse necessario quest'urto violento, questa spinta che sei venuto a dare a quell'apparenza di vita che ti dicevo...che si sorregge^gva qua sul silenzio...Ebbene, io non avrei voluto, te lo confesso. E Dio sa se ho fatto di tutto perché non t'accorgessi di nulla. Non per altro, credi, ma perché so che...Non posso...non posso parlare...

GUGLIELMO. Come non puoi? Perché? Chi te lo proibisce?

LIVIA. Ma chi vuoi che me lo proibisca? Io stessa. Vedi, babbo: comprendevo bene, che tu, venendo a conoscere soltanto ora, dopo tanto tempo, ciò che è accaduto, quando la colpa è veramente finita, scontata, e ci sono soltanto come punizione per lui le conseguenze, dovessi credere ancora necessario, utile, il tuo intervento. Non può sembrarti tardi, insomma, a te, poiché vieni a sapere soltanto ora, tu. E non vedi più lui come veramente è, ma come la sua colpa, conosciuta ora all'improvviso, inattesa, te lo fa vedere; hai voluto

ragionare con lui, fargli intendere la ragione; è naturale. Io sapevo invece ch'era inutile ormai. Inutile parlare, inutile ragionare...Ma scusa, che vuoi più parlare? Non vedi come s'è ridotto?

GUGLIELMO (*con infinito stupore, che gli toglie quasi la parola*). Ma allora...ma allora...perdio...Io sbalordisco...Tu hai compassione di lui?

LIVIA. No, non compassione...ribrezzo...non so! L'ho veduto a poco a poco cadere così...avvilirsi...perché non può...vedi? non può col lavoro...

Un nodo angoscioso alla gola le impedisce per un momento di proseguire; ma riesce a dominarsi subito.

Non sa più come fare...

GUGLIELMO. Ma dunque tu speravi - ?

LIVIA (subito). - nulla, no; non speravo nulla!

GUGLIELMO. Aspettavi, almeno, che...

LIVIA (subito). No, no! (MN I: 1188-89)

Con fierezza:

Perché se egli fosse venuto qua a dirmi che per me aveva abbandonato la figlia in mezzo a una strada

con forza, con sdegno:

io l'avrei scacciato!

GUGLIELMO. Come se quella fosse tua figlia! Va bene: se egli la avesse abbandonata per le considerazioni che tu dici...sì, posso anche comprendere...Ma se gliel'impongo io, ora?

LIVIA. Tu? E come puoi imporglielo tu ?

GUGLIELMO. Ma non c'è mica bisogno che la abbandoni in mezzo a una strada. Si provvederà a lei, alla madre...

LIVIA. E ti pare ch'egli possa rinunciare, così, alla figlia, babbo?

.....

.....

GUGLIELMO (trasecolato). Ma che debbo vedermi anche questa, dunque? Che tu prenda le sue difese?

LIVIA (con un grido). Non lo difendo, nè l'accuso! Io vedo me, babbo; quel che mi manca! Dove sono i figli è la casa! E qua, lui, figli non ne ha! (MN I: 1190)

Livia makes it clear how much she longs for a child and also how sad and even guilty she feels for not having given Leonardo one. In a kind of way, she has failed him but also herself. It is this capacity in Livia, to see the whole picture, her own point of view and that of others equally clearly, that enables her to cope in an apparently impossible situation and even to see a possible solution to it.

At the beginning of Act III, Livia has decided to call on Elena, and although it is costing her an enormous effort to express her feelings in words, she manages to explain herself:

ELENA. ...Voi soffrite...

LIVIA. Sì. A parlare soprattutto. È uno sforzo...come...come se a ogni parola mi si debba staccare il cuore...

ELENA. Oh, comprendo...

LIVIA. Forse no. Lo sforzo è...perché non trovo più...non sento come mia la mia voce...un tono che mi sembri giusto. Non potete intendere. Ho troppo...troppo taciuto; e, nel silenzio, troppo ascoltato la ragione degli altri...la vostra. (MN I: 1209)

Now we understand better the mechanism behind her behaviour. Her remarkable ability to understand and feel for others is based on a powerful 'Be strong' Driver, the negative effect of which, like that of the injunction, 'Don't feel', is self-destructive. Livia sees it clearly and she also knows that she cannot go on as she has done all these years. At last her own Nurturing Parent is mustering all her ego states to ensure that a satisfactory solution is reached, a solution that takes her needs into account as well as the needs of the others. This is why she suggests to Elena that the latter should hand over Dina, her daughter by Leonardo, to her, not

only in order that the child be given the best chance in life but also out of fairness to herself and to her husband as father of the child.

ELENA. Ah, dunque sperate ch'io voglia? Che ve la dia io, mia figlia? Siete venuta per persuadermi a darvela? Ma voi siete pazza, signora! Vi apparterrà lui: la figlia mia non v'appartiene!

LIVIA. Mi dite questo, come se io non fossi qua appunto perché capisco questo! Ma io vi dico di più: che non m'appartiene *neanche lui*, finché appartiene qua alla figlia che voi, a tradimento, gli avete data e che io non ho potuto dargli. Che volete di più da me? Se appunto perché non è *mia*, vostra figlia; se appunto perché vostra figlia non m'appartiene, io ho rinunciato a ogni mio diritto di moglie, e riconosciuto che sopra a questo diritto, voi, qua, con la bambina, avete dato a lui un dovere più forte? Dico *un dovere*, badate! (MN I: 1213)

At this point Elena is trying to shun all responsibility, by accusing Livia of wanting the child in order to get her husband back, but Livia points out that Dina belongs as much to Leonardo as to her mother and that if Elena insists on keeping their child, Leonardo, as father, must come and live with them. She also points out that, in her request, she is being selfless:

...io non parlo per me; io mi sono messa da parte; ma per la vostra bambina! Considerate che cosa varrebbe il sacrificio di lui, ammesso ch'egli volesse farlo, che cosa varrebbe per il bene di lei, che dovrebbe ora essere il vostro e il suo bene!

ELENA. Vi preme dunque tanto il bene della mia bambina? Più che a me, più che a lui! È curioso! (MN I:1215)

For a brief moment Elena's Adult is so impressed by Livia's reasoning that all her other ego states are silenced, but soon she turns accusingly once more towards Livia:

ELENA. Non avete figli e vorreste la mia? Dovreste esser voi la mamma?

LIVIA..Io? La mamma? Che dite! Come lo dite? Ma sarei la schiava, io, della vostra bambina! non la mamma! Non capite ancora, non sentite che sono qua vinta davanti a voi? Che vincete voi, se fate il sacrificio; voi, non in voi stessa, ma in ciò che dovrebbe starvi più a cuore: la vostra bambina? la vostra bambina che m'avrebbe schiava, in continua adorazione; perché lei sola, lei sola che mi manca; e tutta me stessa, io le darei, e avrebbe tutto, tutto con me, un nome, il nome di suo padre, e uscirebbe da quest'ombra, e l'avvenire più bello avrebbe, un avvenire che voi, perdonate, con tutto il vostro amore non potreste mai darle! (MN I: 1215)

As we follow Livia's reasoning, we see how all her ego states are in agreement, hence the strength of her argument. Her Adult is factual, logical, clear-thinking, eminently reasonable. Her Parent, whether Critical or Nurturing, is firm, detached, compassionate, understanding and fair. Her Adapted Child is highly disciplined, totally under control, determined to play fair; in spite of its sadness and sense of guilt it remains hopeful. There is a good Little Professor at work, manipulative to some extent but only when searching for the fairest solution.

The concerted action of all her ego states in their positive aspects, gives Livia the energy, the decisiveness to act, and the feel for good-timing. She is definitely in control, not only of her destiny, but also of that of those who have so far, very unjustly and thoughtlessly, imposed one on her. It is her thoughtfulness for the others that has given her the upperhand and, in the end, made it possible for her to consider her own needs as well as those of others. All this gives her stature and authority for she is the character who dominates the play and the action. Having patiently listened to 'la ragione degli altri', by identifying with them completely, now she can impose her Critical Parent's authoritative views, well supported by facts (Adult), and by doing so, see to her needs and get what her Child (both Adapted and Free) wants. It is the turn of the others to listen to her, take her needs into

account and accept the solution she proposes, because it makes sense and is the only fair one all-round.

In view of the difficulties they face, the two heroines of this play are remarkably free of game-playing. Their inner drama is portrayed most sensitively by the author.

Chapter VI

Marta and Silvia, two Professional Women

I have grouped together, Marta from the novel L'Esclusa and Silvia from the play Tutto per Bene, in spite of the fact that there is a gap of nearly twenty years between the novel and the play, because there are similarities in both the elements that make these two characters the kind of people they are, as well as in the circumstances that dictate the kind of life they lead.

Both these women fill the roles of lover, wife, mother, at some point in their lives. Both are highly intelligent

and endowed with an unusually well-developed Adult ego state. This may well be due to the fact that both are the beloved daughters of successful men, whom they look up to in return. The fact that neither has a brother, probably contributes to the expectations they have for themselves. Thus equipped, they will prove themselves quite capable of successfully filling a professional role, both as teachers, against the great odds, which exist either in themselves or outside, in the predominantly male world they live in.

As I already mentioned, Marta is an early creation. L'Esclusa was published in June 1901. It is Pirandello's first novel and was written in the early nineties when the author, having returned from abroad, was in a strong position to judge Sicilian customs and mentality. Ironically, it was also the time when he was about to submit to them fully by accepting to marry Antonietta Portulano whom his father had chosen for him.

The story of Marta, "l'esclusa", is also full of ironies. This beautiful, intelligent young woman, who seems to be happily married is suddenly thrown out by her husband, although she is expecting their first child, when he surprises her innocently reading letters sent her by an admirer, a young

intellectual and succesful lawyer, Alvignani, a man with a promising political career in front of him.

Pirandello powerfully portrays the petty mentality of provincial Sicily, concentrating on the plight of women in that society. Marta goes back to her family where her father, whose favourite daughter she was, refuses to see her, abandoning his business and becoming a complete recluse in his own home until he dies, a few months later, of anger, grief and shame. Pirandello shows well the prejudices and hypocrisies of this small-town milieu.

Marta's baby is still-born, the father dies and she comes very near to dying herself, the family is ruined and the three women, Marta, her mother and sister, practically friendless, lose their home and possessions. In order to support her helpless relatives as well as herself, Marta courageously picks up her studies where she had regretfully left off at the time of her marriage, passes the exams successfully and obtains a teaching post at her old school, only to meet with more persecution and injustice. On the point of despair, she is transferred to Palermo thanks to a recommendation from Alvignani, her old admirer. At last the family finds some peace and is able to live comfortably, if modestly, thanks to Marta's earnings. She enjoys her work and is appreciated for it; yet she is not happy for long, feeling lonely and finding the whole situation a great strain. When Alvignani comes to Palermo to give a lecture at her school, they meet again and become lovers. Marta does not love him and is racked with guilt. At the end, this turns to despair when she discovers that she is once more pregnant. She refuses to accept Alvignani's generous offer to take her and her family back to Rome, an offer which would mean the ruin of his political career. Marta is planning suicide when she hears that her mother-in-law, who like herself had been thrown out by her husband, Rocco's father, many years back, is dying in desperately poor ci^fcumstances. Rocco, Marta's husband, summoned by Marta's telegram, comes to his mother's bedside. There they meet again and Rocco begs his wife to come back to

him even when he learns of her infidelity. Ironically he takes back the guilty wife whom he had thrown out when she was innocent. She wisely does not mention the fact that she is pregnant.

The sixteen year old Marta has an inquisitive Free Child which makes learning a pleasure for her; when her parents suggest marriage, her compliant Adapted Child has little choice in the milieu that is hers, yet, Pirandello, when referring to Marta's feelings as a young wife, reveals to us another side to her Adapted Child, i. e. a Rebellious Child. When her mother asks her whether she is happy with Rocco, she says yes

"E mentiva. Non che avesse da ridire su la condotta di lui; ma ecco, le rimaneva in fondo all'anima un sentimento ostile. non ben definito; e non da ora: fin dal primo giorno della promessa di matrimonio, allor che a lei, ragazza di sedici anni appena, tolta dal collegio, a gli studii seguiti con tanto fervore, Rocco Pentàgora era stato presentato come promesso sposo. Era un sentimento di vaga oppressione ricacciato dentro e soffocato dalle savie riflessioni dei genitori, che nel Pentàgora avevano veduto un partito conveniente, un buon giovine, ricco...Sì, sì; e lei aveva ripetuto come sue queste savie considerazioni della madre e del padre alle compagne di collegio..."

(TR I: 34).

Pirandello vividly describes the process of compliance which, on the one hand, makes the girl adopt and repeat her parents' reasons as her own and on the other, forces her to repress and ignore the feeling of oppression she experiences. The scene is set for her to respond to the flattering letters of a cultured, older man like Alvignani. He acknowledges her existence as an intellectual being, just what all the others ignored in her. Her Free Child is excited, her Adapted Child is amused, pleased and flattered one moment and annoyed and guilty the next, when it listens to the voice of the inner Critical Parent. Here is

how Pirandello describes this mixture of contradictory feelings when she replies to his letters:

"Delle frasi d'amore non s'era curata, o ne aveva riso, come di superfluità galanti e innocue. S'era insomma impegnata tra loro due una polemica puramente sentimentale e quasi letteraria, la quale era durata così circa tre mesi, e di cui forse, sì, si era un po' compiaciuta, nell'ozio, nella solitudine in cui la lasciava il marito. Curando la forma, scegliendo le frasi come per un componimento scolastico, era orgogliosa di fronte a sé stessa di quel segreto duello intellettuale con un uomo quale l'Alvignani, avvocato di grido, lodato, ammirato, corteggiato da tutta la città, che si preparava a eleggerlo deputato." (TR I: 32)

.....
.....

"...E aveva potuto ridere, allora, ridere di quell'uomo già maturo, rispettabile, che si rendeva davanti a lei così ridicolo, imbambolito...Ma a qual mezzo avrebbe dovuto appigliarsi per fare che colui smettesse di tormentarla? Compromettere il padre? il marito? N'era esasperata, avvilita; e pur non di meno gli occhi le andavano sempre lì alle finestre dirimpetto, involontariamente, quasi per forza di legamento, lì...Usciva sovente, per sottrarsi a quella tentazione puerile;..." (TR I: 33)

A good description of the fluctuations that are taking place in Marta's Adapted Child. First an amused and mocking Rebellious Child, then a worried and helpless, scared Child, who knows that it is not equipped to handle this delicate situation: the Adult does not have the information, the Parent lacks the authority; on the other hand, her very bright and intuitive Little Professor warns her of the possible dangers, were she to appeal to either her husband or her father for help. In her Adapted Child she feels either angry or helpless and humiliated, yet the same bored Adapted Child cannot resist going on with the game, encouraged by a Free Child in want of

fun and excitement.

The weak Critical Parent control urges her to run away from the temptation but does not give her the real answer to the problem: to ignore the letters.

Marta's Rebellious Child stands her in good stead when her whole family condemns her and her father refuses to see her.

"Da quel momento, non aveva più versato una lagrime. Si era sentita tutta rimescolare, e la rabbia raffrenata s'era irrigidita in lei in un disprezzo freddo, in quella maschera d'indifferenza dispettosa di fronte all'afflizione della madre e della sorella, le quali, anziché condannare il padre per la sua cieca, testarda ingiustizia, si mostravano costernate per lui, per il male che certo gliene sarebbe venuto alla salute, come se n'avesse colpa lei". (TR I: 36)

The Rebellious Child in Marta is all the stronger for having the support of her inner Critical Parent ego state that criticises the others, and of her Adult ego state that handles facts freely and intelligently. For instance, she sees clearly that her father is responsible for the damage he is doing to himself and to his family; this does not mean that her AC is not suffering very deeply at times, longing for his love and understanding, but she is able to put that need aside and instead, to feel her anger at the injustice of his attitude towards her.

The kind of detailed study of the subtle changes in the heroine's ego states that we have just seen, is made easier by the novel form; but on the other hand we miss the lively immediacy of dialogue and body language as found in the plays. In either case, we can only wonder at Pirandello's capacity for insight and at his sensitive description of character, certainly equal to those Alvignani attributes to Marta:

"Aveva discusso con lui delle condizioni della donna nella società... 'Ella sa accomodare i sensi acutissimi - le aveva

scritto in una delle sue lettere l'Alvignani, - i sensi acutissimi all'osservazione della realtà'." (TR I: 61)

Marta's Rebellious Child comes to her rescue more than once in the story. After her long illness, urged by her mother's old friend, Marta is tempted for a moment to turn to religion and repentance. She is in church waiting to confess when this happens:

" Marta era venuta in chiesa per consiglio di Anna Veronica. Ma cominciava già, in quella lunga attesa, ad avere di se stessa, inginocchiata lì come una mendicante, una penosissima impressione....Anna era veramente caduta; aveva perciò cercato e trovato nella fede un conforto, nella chiesa un rifugio. Ma lei? Aveva la coscienza sicura, lei, che non sarebbe mai venuta meno ai suoi doveri di moglie, non perché stimasse degno di tale rispetto il marito, ma perché non degno di lei stimava il tradirlo, e che mai nessuna lusinga sarebbe valsa a strapparle una anche minima concessione". (TR I: 58)

It will be interesting, at the end, to refer back to this powerful Critical Parent. For the moment let us look at the source of energy which she had lost while physically weak, this strong RC which sees herself as a 'mendicante' and feels 'una penosissima impressione' at this view of herself. Her Adult, Critical Parent and Nurturing Parent are all there in support, and she sees clearly, what none of the others see, that there is a vast difference between herself and Anna Veronica and that there is no question of her accepting, although the whole world is leagued against her, its view of herself. It is only natural that, in her finding this renewed energy, she goes too far in assessing her strength and in making certain unwise promises to her inner Critical Parent. She is far more touching when she hits the truth about herself and has this kind of insight:

"Suo marito era poi proprio dell'armento, e lieto e pago di appartenervi. Oh se ella avesse seguitato gli studii! A quest'ora!

...(she is thinking of Alvignani) Oh, a Roma, lei, se non l'avessero incatenata..A Roma, moglie di Gregorio Alvignani, in altro ambiente, largo, pieno di luce intellettuale...lontano, lontano da tutto quel fango..." (TR I: 61)

Marta's Critical Parent and Adult ego states assess accurately her own as well as other people's potential, given a choice of circumstances; her Free Child and Adapted Child live the dream, being fully aware of her own worth (Nurturing Parent and Adult). She is able to draw strength and energy from the dream, although the reality is very different from it, thanks to the support of this good Nurturing Parent who has a true perception of what would have been right for her and after all was not so impossible. She can say to herself with conviction "this is what you deserved; you are worth it" (Nurturing Parent); "the others were wrong" (Critical Parent). Marta's Nurturing Parent is also very protective of both her mother and sister and this too helps her find the energy and determination necessary to pursue her goal: to achieve financial independance in order to provide for the family. All our heroine's ego states are pulling together in the same direction, no wonder she finds the energy, the drive, to achieve what she set out to do.

"Ma spronavano allora la sua baldanza giovanile da un canto troppa ansia di risorgere, dall'altro la miseria in cui senza riparo ella e la sua famiglia precipitavano e la coscienza del proprio valore e la santità del suo sacrificio per la madre e la sorella." (TR I: 87)

The move to Palermo and the new post bring Marta much contentment for a while. All ego states are in harmony, she experiences a lot of Free Child, is very creative in her work and she knows the joy of being alive once more:

"E quanta serenità, quale freschezza nello spirito, in quei giorni, e che pace interiore! Si ridestava in Marta il lucido e gajo senso che, da bambina, possedeva della vita. Era paga: aveva vinto; sentiva di far bene, (fulfilled Nurturing Parent) e le piaceva di vivere." (TR I: 112)

There is even a touch of animistic thinking, typical of the Free Child, in her relationship with the trees and the mountains on those spring mornings.

"Oh che brulichio somnesso avevano le foglie nuove, al levarsi del sole, quand'ella passava sotto gli alberi di Piazza Vittorio...La chiostra dei monti pareva respirasse nel tenero azzurro del cielo, come se quei monti non fossero di dura pietra." (TR I: 112)

Marta's Rebellious Child becomes mocking of others and she provides entertainment for her mother and sister.

"Si era novamente stabilita in Marta la disposizione a scoprire e a rappresentare il ridicolo nascosto un po' in fondo a tutte le cose e a tutte le persone, ch'ella rifaceva negli atteggiamenti e nella voce con straordinaria facoltà imitativa....la madre e Maria si tenevano i fianchi dal troppo ridere." (TR I: 113)

We see her also enjoy a feeling of revenge towards her father:

"E in fondo al cuore si sentiva inebriata della propria generosità, giacché ella nell'intimo suo non s'era mai acchetata all'offesa che il padre le aveva fatto, condannandola cecamente e precipitando la famiglia nella miseria." (TR I: 116)

Neither her Adult, nor her Critical Parent, nor her Adapted Child in its Rebellious mood, can forgive the old man for what he did to them all as well as to himself.

Unfortunately this new joy does not last and Marta soon feels that although she is able to give back happiness to the others she cannot find it for herself, she is to remain there too, 'l'esclusa'.

"...lei sola non avrebbe più ritrovato il suo posto, checché facesse; per lei sola non sarebbe più ritornata la vita d'un tempo. Altra vita: altro cammino...La pace, la felicità dei suoi, lo studio, la scuola, le alunne: ecco quello che le restava, ecco la meta del nuovo cammino...- null'altro!" (TR I: 118)

The sacrifice is not so easy after all, the Adapted Child is complaining, feeling deprived, with a future lacking in the kind of rewards it needs, hence the long enumeration presented to it by the Critical Parent. Marta's Adapted Child does not find resignation easy, its strength lies in rebelling. She can express anger more easily than undemanding sweetness like Maria, she is a fighter, which is all the more remarkable in view of her upbringing and her social context. No wonder Pirandello finds her attractive!

At the end of chapter three she has again some good reason to have recourse to that energetic ego state; Rocco is writing threatening letters and is spying on her, continuing the persecution.

At the beginning of chapter four we see the sad and depressed Adapted Child reflecting on the state of affairs:

"Ma lei? la sua vita, la sua giovinezza dovevano rimanere sepolte lì, nel passato? Non se ne doveva più parlare? Quel ch'era stato? Morta? Tutto morto, per lei? Viva solamente per far vivere gli altri?.." (TR I: 134)

The self-pity (Adapted Child) is well supported by a compassionate NP and soon the angry Rebellious Child reappears, 'the injustice of it all!'; new dynamism is found. She senses very well that the mother's and sister's ready

acceptance of her total sacrifice is tantamount to a denial of her right to live and can only be based on a firm conviction in both of them, at Critical Parent level, that Marta is guilty.

Because it is based in the Adapted Child, Marta's strength is also her weakness. The flaw in her character lies obviously in her own very divided Child ego state and on the fact that she can fluctuate, in feeling and behaviour, between extreme compliance and vigorous rebellion.

At this point Alvignani comes back into her life. They meet, and surprisingly, become lovers at once. But is it so surprising in view of what has been going on in Marta's torn Child ego state? Surely she has a right to live, say the united Rebellious Child and Free Child, and she takes it. As might be expected from what we know of her, the Critical Parent soon forces the Adapted Child to pay for the pleasure taken and she feels guilty and frightened. Yet she carries on with the affair, until, finding out that she is pregnant, and thus having completely justified the inner Critical Parent's condemnation of her, the Adapted Child admits total defeat and sees no option but to destroy herself and the evidence of her shame. Gone is the Rebellious Child that gave her the strength to fight for survival and yet Alvignani is making her a genuine and generous offer. She is now on the side of the Critical Parent that says 'you are guilty and must be punished, a woman like you has no right to live', its voice joins in with the unanimous chorus of voices of father, mother, sister, husband, and the rest of the society to which she belongs.

Fortunately for Marta, circumstances and her own quick perception of a way whereby she might yet meet the demands and thus pacify this pitiless Critical Parent, save her and her child. Rocco wants her back, even though she tells him of her infidelity; her Little Professor makes her confession fall short of revealing the fact that she is pregnant; it has a good ally in the Nurturing Parent that sees a chance of saving mother and child; and, after all, isn't Rocco responsible for all that has happened to her? (Rebellious Child and Adult)

Marta is a very complex and interesting woman character. She

has available to her the vast resources of a great variety of ego states and she is capable of using these assets with dexterity and flexibility. This is particularly true at the end of the novel when she seems to have destroyed her own chances through persisting in using the most negative and self-destructive aspects of her Critical Parent and Adapted Child, yet, as we have seen , given half a chance, she quickly recovers. During the months that we have known Marta she has achieved a considerable degree of maturity. Her development is presented to us by the author with great sensitivity, empathy even, and great intelligence; she cannot fail to move us.

The psychological games played by the main characters in L'Esclusa are not expressed clearly by the author, partly because the male characters have so little say. However, it looks as if Marta, like her father, opts for "Look what you've done to me" and is prepared, like him, to play the game to the bitter end, i.e. death. Her mother and sister choose the role of helpless Victims in a "Poor me" game and end up being experienced as Persecutors by Marta who, when she joins in the game, drops into the role of Victim. Rocco, Marta's husband and his father favour the games of "If it weren't for them", women, wives, that is, and "Look what they have done to us".

Silvia, in the play Tutto per bene, although she has been dead for sixteen years is the key character in the play and the action still revolves around her. In fact because she is dead she is all the more powerful: she cannot be questioned nor can she ever change. As we shall see in the next chapter, when we study her husband's character in detail, Lori continues to make her the centre of his life. we learn, for instance, at the beginning of the play, that he goes every day to the cemetery to put fresh flowers on her grave, and it is evident, from what he says later, that he also maintains a kind of dialogue with her; her wishes and attitudes still dictate his own behaviour and because of this, he contributes greatly to the abnormal power Silvia still holds over the living, for she greatly affects his reactions to other people and to their actions. The most evident ego state we perceive at this stage in Silvia is her Critical Parent, as internalised by Lori with the result that her reactions and her wishes transform and shape Lori's reality. Until the moment when he discovers that Palma is not his daughter, he reacts not in his own name but in hers, often manifesting Silvia's very severe Critical Parent.

Silvia's own mother had left her husband, a prominent scientist, to go and live openly with another man; she even had a son by the latter, years before she was widowed and could remarry. Silvia's Critical Parent utterly condemned her mother and she refused to see her ever again. This attitude is very clearly echoed in Lori's outraged reaction when Palma's grandmother makes her unexpected appearance on the wedding day.

LORI. No, no, mi scusi, signora. Non so come lei possa aver l'ardire di presentarsi in casa mia!

...Possibile che lei non senta che è un'offesa - un'offesa per me intollerabile - alla memoria di sua figlia, la sua presenza in questa casa?

LA BARBETTI. Oh, Dio mio, ho creduto che finite da tanti anni le ragioni...(MN I: 1094)

What is more he is deeply hurt when Palma does not share his feelings and does not identify with her mother by refusing to have anything to do with her own grandmother.

LORI. Io non credo che mia figlia possa avere un sentimento diverso dal mio per ciò che riguarda la memoria di sua madre, e il rispetto che le si deve!

.....

LORI. Tu capisci Palma, che se tua madre fosse qua...

PALMA (*infastidita dall'impiccio imprevisto in cui la mette il padre; stringendosi nelle spalle*). Sì ...ma...non so! che vuoi fare adesso?

LA BARBETTI Dice che ho fatto male a venire...

LORI. Malissimo!

PALMA (*seccata, protestando*). Ma no! Non mi pare che sia più il caso di pensare ormai...

LORI (*ferito*). No? Come?

LA BARBETTI (*subito, esultante*). Ecco, sì, è vero, figliuola mia?

LORI. Di pensare a tua madre?

PALMA (*c.s.*). Ma sì, la mamma, va bene! Ma per carità, ora che sto per andar via... (MN I: 1095-96)

At this stage Silvia is a very remote presence for all except Lori, but things will soon be changing and then she will truly dominate the scene.

Apart from this powerful Critical Parent, we also learn that Silvia possessed a very loving, devoted Adapted Child, full of admiration for her brilliant father. The two were obviously close and Silvia inherited some of his intellectual ability.

Sì...perché, la povera Silvia, vittima anche lei, non creda, della troppa scienza di quel bendett' uomo, ebbe sempre però una vera adorazione per lui, e guai a toccarglielo! (MN I: 1092)

These are her mother's words. It sounds also as if Silvia's N.P. was very protective towards her father.

Like Marta, she is physically very attractive as well as intelligent. Another young woman endowed with a good Adult ego state which she has inherited from her father. Here is the description Lori gives of her in the third Act:

Era bella...Che occhi, quando parlava! S'accendeva tutta.

Con voce brillante e spiccata, e gesto d'evidenza:

Lucida, precisa...

poi con amore, come se carezzasse una lontana e riposta grazia di lei:

E voleva dominare, con l'intelligenza. Ma una donna, quando è bella...Le si guardano gli occhi, la bocca...come è fatta...E si sorride a quelle labbra che parlano, senza badare a ciò che dicono. Se n'accorgeva subito, lei, e se ne stizziva; ma poi - donna...sorrideva di quello stesso sorriso di chi le guardava le labbra.. Ciò che voleva dire rispondere al bacio che quegli occhi le davano...E allora... (MN I: 1138-39)

Here we see the Adapted Child, easily tempted, warm and affectionate, capable of strong attachments and a Free Child who is daring and loves fun.

Most impressive are Silvia's independence of character, her freedom of spirit, her strength and her ability to make her own decisions. All this confirms the well informed and well developed Adult ego state as well as an independent Free Child and able Adapted Child, effectively protected by a good Parent ego state. She is stronger than any one of the three men in her life: father, lover or husband. Her father, who must have been all-absorbed in his research to the point of neglecting his wife and failing to provide for his daughter's future; her lover, Manfroni, who is ambitious and selfish, but also a coward and a liar, and who,

although he loves her, when he learns that she is pregnant, would rather sacrifice their relationship, than his career. She also knows that he is quite capable of stealing her father's ideas and presenting them as his own, and in consequence does not want him to have access to the papers that are left.

The third man in her life, her husband Lori, whom we shall study in detail next, is a sensitive, loving and tolerant man but also a rather weak and credulous one, whom she blames for not being capable of having any opinions of his own.

During the first years of the marriage we hear of the impetuous Free Child who falls in love with Salvo and of an Adapted Child who strongly rebels against her husband and the constraint of marriage, and wants to go back to teaching:

...Voleva riprendere l'insegnamento...Diceva che non potevo avere opinioni, io, perchè non avevo nervi...Ecco perchè tutto quell'inferno del primo anno! S'innamorò subito, si innamorò subito, venuta da Perugia alla morte del padre, si innamorò subito del suo giovine deputato... (MN I: 1129)

These are Lori's words to Palma, after he has learned of Silvia's infidelity, near the end of the second Act. In the same speech he describes the change in his wife after Salvo's rejection and now we see her Adapted Child completely devoted to the husband whose kindness and trust she has come to appreciate;

..Ma lei s'era già pentita! S'era già pentita! Quando tu nascesti, s'era già pentita! Era mia! era mia! Fu mia da allora, fu mia, mia solo^t tanto, dalla tua nascita alla sua morte, per tre anni, mia, come nessuna donna fu mai d'un uomo!...Lo cancellò lei, lei con tutto quel suo amore, ogni vestigio del tradimento. E fu tanto, tanto quel suo amore, che m'ha impedito di scoprirlo anche dopo la sua morte... (MN I: 1130)

Silvia, in her Child ego state is capable of loving very passionately and also of hating as passionately. Lori makes this quite obvious when he says to Salvo, in the third Act:

Oh! t'odiò, t'odiò, quando ritornò a me! S'accorse che a te era più cara la tua ambizione, e t'odiò!

Salvo. Ma sì, lo so bene...

Lori. E odiò in sè anche il frutto del tuo amore. Non voleva esser madre, non voleva, lo so. Fu la mia amante, più che la madre di quella lì.... (MN I: 1143)

Silvia must surely be the only woman in Pirandello's works to reject motherhood and the only one who prefers the role of lover to that of wife and mother.

Both Marta and Silvia seek for a recognition of their Adult ego state by men. This is very important to them because in their social context, the women's Adult ego state is usually, if not totally, ignored or denied them by the men. In addition they both long for a Free Child to Free Child relationship, full of fun and true intimacy, with the same man who, having accepted them as intellectual partners, also desires them as sexual partners and friends. As mothers they need the protection of a man with a good Nurturing Parent ego state. It is never their lot to find all these requirements in one individual, hence the problems they encounter and the heartbreaks and disappointments they experience. How they meet all these challenges and cope with them form a great part of what interests Pirandello.

Martino Lori, a husband with a problem of identity

Martino Lori, the central character of Tutto per Bene, is another game player, who functions mostly in Adapted Child as he hugs the role of Victim on the Drama Triangle. While he assigns roles to himself which are based on a feeling of low self-esteem and on a very strong sense of duty, other people, in consequence, assign roles to him, a fact he is totally unaware of. We watch him being so involved in his own game-playing that he does not see how he is constantly being used as a pawn in other people's games. When he finds this out through the chance discovery of some very painful but undeniable facts, his life, or at least his view of himself, is completely shattered.

Before we consider Lori's self-imposed roles or those assigned to him by others I want to look at the way Pirandello introduces him to us. He uses the very effective device of confronting him by the mother-in-law he has never met, due to the fact that his wife Silvia consistently refused to have anything to do with her own mother, after the latter had left her husband for another man. The play starts on Lori's daughter's wedding day and the first character to walk on stage is La Barbetti, the grand-mother Palma has never even heard of. La Barbetti is one of Pirandello's grotesque old ladies "*tutta tinta e goffamente parata*"; he also tells us that she is "*imperiosa e sguajata*", "*ricca e bisbetica!*", in other words she is a mixture of authoritarian, bossy and shrewish Parent and of tarty, common, spoilt, daring Child; yet, with all that, the author adds: "*in fondo però non antipatica*".

(MN I: 1085)

Lori, on the other hand, is "*curatissimo nelle vesti*", indicative of a strict Parent and of a very compliant Child, he possesses an "*acutissima sensibilità*" and is "*triste, remissivo e sopra tutto credulo*", (MN I:1094) all signs of a very prominent Adapted Child ego state.

Quoting again the same passages that we used in the previous

chapter, we watch the two confront each other. Lori's Critical Parent comes on intolerant and rigid as he tries to force La Barbetti into a non OK, guilty Child position:

LORI. No no, mi scusi, signora. Non so come lei possa aver l'ardire di presentarsi in casa mia!'

LA BARBETTI. Parlo con mio genero?

LORI. Ma no! Che genero! La prego! Io non sono mai stato suo genero!

LA BARBETTI. Il commendator Lori?

LORI. Ma sì! Sono io.

LA BARBETTI. Se sposaste mia figlia...

LORI. Ma appunto per questo, signora! Possibile che lei non senta che è un'offesa - un'offesa per me intollerabile - alla memoria di sua figlia, la sua presenza in questa casa?

(MN I: 1094)

But La Barbetti's Critical Parent is powerful and her Child totally proof to feelings of guilt, she also uses her Adult appropriately as she points out the undeniable facts, i.e., that all this happened a long time ago and that, whatever Lori might say, she is still Silvia's mother. By now the situation has changed, it is she who is OK and Lori who is not, or, in other terms, Lori, who started in the role of Persecutor aiming at putting La Barbetti in that of Victim, has himself, now, slid into the latter role:

LORI (*lottando per non smarrirsi*). Io non credo che mia figlia possa avere un sentimento diverso dal mio per ciò che riguarda la memoria di sua madre, e il rispetto che le si deve! (MN I: 1095)

But the tables turn completely against Lori when Palma refuses to share his feelings of indignation:

PALMA (*infastidita dall'impiccio imprevisto in cui la mette il padre; stringendosi nelle spalle*). Sì... ma...non so! che

vuoi fare adesso?

LA BARBETTI. Dice che ho fatto male a venire...

LORI. Malissimo!

PALMA (*seccata, protestando*). Ma no! Non mi pare che sia più il caso di pensare ormai...

LORI (*ferito*). No? Come?

LA BARBETTI (*subito, esultante*). Ecco, sì, è vero, è vero, figliuola mia?

LORI. Di pensare a tua madre?

PALMA (*c.s.*). Ma sì, la mamma, va bene! Ma per carità, ora che sto per andar via...

LA BARBETTI. Ecco, già! sposa...Non ha più, dunque, neanche il diritto d'opporsi, lui! (MN I: 1096)

Although he tries hard to hold on to his place of Persecutor on the Drama triangle, he can no longer do so when Palma chooses to Rescue La Barbetti who, in turns, by again using a simple fact, i.e., the fact that Palma, as a married woman, is no longer bound to recognise her father's authority, Rescues Palma and turns to Lori, in Persecutor, with these words: "E potete forse impedirmi d'aver le mie intenzioni su mia nipote?" La Barbetti's support gives Palma new strength as she switches once more from being a momentary Victim ["Palma (*disgustata, fa per avviarsi*). Ah, è troppo! è troppo, via!" (MN I: 1096)], to being a more effective Persecutor in the following exchange:

LORI (*smarrito e cupo, ritraendosi*). Forse eccedo...forse eccedo..

PALMA. Eccedi, sì proprio! Ah, ma se Dio vuole, basta!

(MN I: 1096)

The presence of La Barbetti will also be the reason for Salvo to turn Persecutor of Lori:

SALVO (*notando il tono appassionato del Lori e sembrandogli fuor di tempo, fuori di luogo, subito lo interrompe,*

accostandoglisi). Ma no, ma no, basta! che cos'è, amico mio?

E resta a conversar piano con lui concitatamente.

and a little further on:

LORI (*seguitando a voce alta il discorso col Manfroni, appassionatamente*). Posso ritirarmi da qualunque sentimento! Da questo, no! no! perché non vivo d'altro, tu lo sai!
SALVO (*concitato, quasi tra sé*). È incredibile! incredibile!

Poi, aggressivo, rapidamente:

Va bene; persisti in codesta fissazione; ma accorgiti almeno della pena che fai a chi ti vede intestato così, e vorrebbe cacciarti dal ridicolo in cui ti metti da te stesso!

LORI. Dal ridicolo? Ti pare ridicolo?

SALVO. Ma sì, caro mio, perché esageri, esageri maladettamente! È giusto ora che Palma si libera e ti libera, santo Dio, potevi farne a meno!

LORI. Non ho potuto.

SALVO. Lo capisco! Ma perché appunto ti sei fissato nella dimostrazione d'un sentimento che... sì, va benissimo, è servito finora a scusar tante cose, il tuo appartarti dalle cure che avresti dovuto darti di Palma...

LORI. Perché c'eri tu...

SALVO (*seguitando*). Benissimo; io che m'affezionai alla bambina nel vederla trascurata...

LORI (*protestando*). Ma no!

SALVO (*per troncargli, irritato*). Oh, Dio mio, dico per gli altri, adesso!

LORI (*come se guardasse lontano, nel tempo*). Eh lo so, che doveva apparir così...

SALVO (*con fastidio*). Ma nient'affatto, perché è apparso invece anche troppo che il tuo lutto ti escludeva da quegli svaghi, che avresti dovuto procurare alla figliuola.

Con forza, esasperatamente:

Ma ora, basta! Ora, basta! È finita! Lei se ne va! Tutto codesto sdegno per la comparsa di quella megera, sul punto di partire, potevi risparmiartelo!

LORI (*con penoso sdegno, quasi avvilito*). Con l'accoglienza che ha fatto lei?

SALVO (*più che mai irritato*). Che accoglienza? ma non hai visto che se l'è presa a godere, togliendosi con molto spirito dall'impiccio in cui l'hai messa con la tua esagerazione? (MN I: 1100-1101)

When Palma first burst in on the scene between Lori and La Barbeti, we were quickly made aware of how she views Lori, the same happens with Manfroni and with Flavio, her husband, in all three we sense disapproval and even contempt for him, their one wish being to avoid him.

The above two-levelled dialogue, between Lori, in Adapted Child (*avvilito*), and Salvo in Critical Parent (*irritato*), is particularly revealing. We very quickly realise that Lori's response to Salvo's criticism and vice-versa, is due to the fact that the two men do not share (in their Adult ego state), the same basic knowledge about events which deeply affected both their lives. Salvo is obviously convinced that Lori knows certain facts, even if he behaves as if sometimes he did not, and we sense that Lori is ignorant of these facts.

At the end of the first Act, we watch the others use the situation to prevent him from accompanying the newly-wed to the station, in other words they seize their chance to get rid of him (all three in triumphant Child, against Lori's defeated Critical Parent and dejected Adapted Child).

By using the Drama Triangle to look at this rapid scene, we see Lori starting as Persecutor and quickly ending up as Victim under the avalanche of Persecutors. The author has thrown us, the spectators, in at the deep end of the drama and we cannot but be intrigued by what we have just witnessed.

By her unexpected intrusion, La Barbetti proves her usefulness as a character when she causes matters suddenly to come to a head between the other characters. We watch the Persecution of Lori by the others reach a peak and crystallize, with the result we have just seen. It also shows how they experience him as a Persecuting presence, even when he assumes the role of Victim. A climate is created wherein certain things, full of hidden meaning, are said by all and this leads to the labelling that is obviously going on and to the consequent role distribution that inevitably will follow.

So far we have seen that every attempt on the part of Lori to be the Persecutor, invites the others to engage in a game of "If it Weren't for Him"; when he is in the Victim position his own favourite game is "Kick Me". We have also just witnessed another game, this time it is "NIGYSOB", which the others enjoy greatly and in which Lori is again the Victim, whether it is when they get rid of him short-term by using the excuse of La Barbetti's presence to prevent him from going to the station or long-term, thanks to Palma's marriage and her subsequent move to her own home.

We are already in a position to judge the two men, Lori and Salvo, who have just faced each other and to assess their very different attitudes to life and before the end of this first Act, Pirandello makes a point of looking very closely at one particular aspect of this difference, by showing their different attitude to money. They obviously, both want the best for Palma, that is a 'good' marriage, class and wealth. Lori's great sacrifices, in his own view, were made to ensure that she would have all these,

thanks to the protection of Salvo. Yet he is outraged when Palma's grand-mother implies that she will remember her grand-daughter in her will and he says so to her face. When Salvo hears of this, he is appalled at the gaffe made by Lori, fearing that by his hostile reaction, Lori has probably deprived Palma of a chance of becoming even richer than he has made her already, "ché il danaro non è mai troppo". (MN I: 1101) Salvo has no sympathy with Lori's ethical reasons for not going against the wishes of Silvia and those of her Father, while Lori is deeply shocked at Salvo's cynical, greedy attitude.

In this first Act, there is another minor character that should not be overlooked, it is the Signorina Cei. She brings in a very different note in this symphony, or rather cacophony, of ego states. She is the one who first sees La Barbetti and who informs her and us about Lori. She strikes us as being endowed with good Adult and Nurturing Parent ego states and with a very observant Little Professor, all under the cover of a perfectly well-behaved Adapted Child. At the beginning of Act II, in a short scene in which she and Manfroni are alone together, we realise how wary the latter is of this apparently innocuous young lady. He too has noticed her remarkable ability for observing others and for discovering the truth about them, at the same time remaining quite impassive and in total control of herself. She brings in a feeling of fairness towards Lori, for she sees clearly what she observes, and registers accurately what she hears but does not misuse these facts in order to label or manipulate him. Further on in the same Act, when alone for a few moments with Lori, she provokes the first revelation of the truth about Manfroni and the fact that Lori knows him to be a plagiarist, a fact she too has discovered, and she offers him her support as she encourages him to come out with the truth. When in contact with this person, so well equipped with efficient ego states and so able to function well, the two men reveal to us sides of themselves which they normally hide. She and La Barbetti, although opposite in temperament and character, are both women that are not afraid of facts, or of people; as characters they are extremely useful to their author.

The reason why we feel discomfort and bewilderment in this first

scene is due to the fact that, on the one hand, we sense that Lori is misunderstood and manipulated by the others and, on the other, that he does go too far in respecting Silvia's as well as Salvo's wishes. He strikes us as helpless and lost, the only solid structure in his life being the very strict roles he chooses to impose upon himself. When he gets a small chance of being heard (by the Signorina Cei) he totally refuses it, choosing to go to the cemetery as usual in order to explain himself to Silvia. We sense that his words, feelings and actions are not appropriate to the present and experience him as someone who does not function properly.

Looking at Lori's self-imposed roles, we first see the widower who can never forget the woman who loved him. He remains ever faithful to her memory, every day taking flowers to lay on her grave and continuing to relate to her as if she were still alive. We experience Lori as an extremely Adapted Child seeking the comfort, the forgiveness and approval of a Parent figure, Silvia, in the role which he has assigned to her, and who thus remains the most important and most powerful person in his life. He needs her forgiveness over two important matters in which he acted against her wishes: first, for allowing Manfroni access to Agliani's, i.e. Silvia's father's, papers and second, for letting him spend so much time with Palma, 'their' daughter. Lori gives as his justification the good of Palma.

This leads us to the image he has of himself as a father, who, to a certain degree, has renounced his right as parent over his daughter in order to ensure her future under the protection of Salvo, a wealthy and influential friend, highly respected by all. Here again we see a joyless Child as well as a tortured Nurturing Parent, both deprived of any reward since they carry such a heavy burden of guilt; Lori is thus cut off from all his circle of relatives and friends, none of whom can have any affection or even respect for him.

Lastly there is Lori, the friend and admirer of Manfroni. Lori (Adapted Child) sees Salvo as his benefactor (Nurturing Parent) and his best friend and is deeply grateful to him. When he accidentally discovers that Salvo is a plagiarist and a thief,

whose reputation as a scientist rests on the misappropriation of his dead teacher's discoveries, poor Lori is torn in every direction as his Adapted Child wants to be loyal to his friend, to Silvia and to the moral principles of his own strict Critical Parent. The description he gives of his sufferings over this last situation well resumes the main role he has assigned to himself in life, that of martyr. The following words spoken to the Signorina Cei in Act II, make that very clear:

Io accetto, veda, accetto come un castigo meritato, il non dover godere di questa vita, di questa fortuna di mia figlia.

(MN I: 1125)

Ho la scusa, in questo castigo e nel trattamento che m'è usato - l'unico mezzo che mi sia dato per pagare il gravissimo debito verso la memoria della mia compagna. (MN I: 1125)

And again when he tells Salvo, in Act III, how he felt after discovering the theft of Agliani's papers:

...mi fece trovare d'improvviso la mia ingenuità come in un covo di spine, di spine che la punsero da tutte le parti, a sangue poverina, e la fecero tanto soffrire! Ma coraggiosamente - ah! - lei le strappò, sì, le raccolse, e se ne fece un cilizio per imparar a capire, a capir diversamente. Ma sempre come può capire l'ingenuità, beninteso!

(MN I: 1141)

There is also Lori's use of certain words to describe people which gives us a useful clue as to how he experiences himself in the world with others. Here, after Palma's revelation in Act II, he tells her how he felt in the presence of Silvia and Manfroni:

E io abbagliato, abbagliato da due glorie, da quella del padre, dal prestigio di lui, mio capo supremo, mio padrone, non vidi nulla! non vidi nulla! (MN I: 1129)

and a little further, when referring to Manfroni, he uses this image:

La mia devozione...Era come il sole per me (MN I: 1133)

and he tells him later, in Act III:

E credevo nella tua amicizia, come nella luce del sole, in questa gran luce che m'era entrata in casa e m'illuminava, m'accecava...(MN I: 1140)

Earlier, in Act II, as Lori explains to the Signorina Cei his sense of guilt towards Silvia for having disobeyed her orders, we hear him, the martyr, speaking of a "castigo meritato" which he endures willingly "per pagare il gravissimo debito verso la memoria della mia compagna".(MN I: 1125)

In the above quotations Lori reveals to us the basic injunctions of his script, "Don't look" and "Don't see" when he makes such statements as "io abbagliato...non vidi nulla" and again "m'accecava". At the same time he exposes what could be his favourite game. The pointers are the hero-worshipping attitude and the exaggerated nature of statements used to describe his feelings. This game is called by Berne "Gee you're Wonderful Professor". It interestingly puts the onus on the 'heroes' to behave perfectly, in both their public and their private lives, since the self-esteem and importance of their worshipper depends on it. It also provides excitement, for a time, for the player's Child, as well as satisfaction for his Parent. We, on the other hand, can detect the blatant exaggeration of Lori's statements and therefore of his expectations, all of which inevitably point to low self-esteem and self-discount on his part and this must make him extremely vulnerable to manipulation by others.

We can better understand now why we experience Lori as lacking in Little Professor, the intuitive, cunning Adult in the Child, that dares to look at grown-ups and see their defects. We also see why he is lacking in the experience and information usually provided by a strong Adult ego state. In the process of discounting

self and others. The Adult ego state is not used effectively and can even be excluded, thus not being available to either the Parent or the Child ego states of that individual. We also note in Lori, a rather ineffective Parent, especially the positive Nurturing aspect of that ego state. It is little wonder that he could let go of the girl he believes to be his daughter, whatever the reasons he gives for doing so. In fact the real reason for this, lies in his need to obey Silvia and so, like her, although he does not know it, he too is rejecting Salvo's daughter

We note how every interruption in the process of Lori's discovery of the truth, i.e. of his reaching the moment when he is forced to see, also marks an escalation in the dramatic tension until Palma unwittingly makes her revelation and forces him to look at the truth.

To sum up, we see Lori as somebody who usually displays a petty, nagging Critical Parent, or a sad, self-pitying Adapted Child; not surprisingly, his preferred role on the Drama triangle is that of Victim. His favourite games are "Gee you're wonderful Professor", "Kick Me", "Poor Me" and "Look at what they have done to me", as he cultivates feelings of guilt, accepts punishment for some unreal faults, and relinquishes his own right to be himself and to be responsible for himself.

While he labels himself "padre trascurato", the others call him "vile" and "miserabile" (his own words) and we experience him as a weak and rigid person, a very depressed and depressing man to be with. He avoids living in the present as too painful and withdraws into the past as a way of escape. He hugs the role of passive Victim, and the others certainly help him to do so by Persecuting him, whether they label him an unprincipled hypocrite to be despised, or a bore and a killjoy to be shunned.

Lori has paid a heavy price for ignoring the desperate and perfectly legitimate needs of both his Parent and his Child ego states and for persisting in a way of life which for 16 years has had no regard for their well-being. The total self-effacement and self-denial he imposed upon himself, the constant practice of putting up with and of forgiving actions and attitudes that were hurtful and unfair, have well-nigh broken his spirit; but all these

were self-inflicted out of ignorance and prejudice on his part. In other words a destructive, non-caring Parent has completely dominated the all too compliant Child and totally suppressed the Free Child. "Vile", yes, Lori is guilty of being that, but only towards himself, towards his helpless Child.

Ironically he pays the price for having been mercenary on behalf of Palma and for having been an accomplice to crime, out of friendship for Salvo. His positive Critical Parent has both these actions in abomination but is rendered powerless by the harsh, self-destructive Critical Parent, while the caring, positive side of his Nurturing Parent watches helplessly as his Child is being constantly disappointed, ignored and even insulted by those around him. There is obviously no room at all for Lori's Free Child in his world. All we see is an over-compliant Child being crushed and bullied by a formidable CP and a bogus NP, that speak of denial in the name of a father's duty and of loyalty to a friend. The hapless Adapted Child is then taken to the cemetery where it is expected to expiate its sins with feelings of overwhelming guilt and with submissive begging for forgiveness from another adamant, condemning Critical Parent, the one projected by Lori on the dead Silvia.

The dishonest actions of Silvia and Manfroni started the series of pretence and cover-up which necessitated role-playing, role-assigning, in other words, the taking part knowingly, or unknowingly, in a "commedia".

Lori, when his eyes are opened, becomes painfully aware of how he has set it up for himself and we are able to watch him functioning out of his customary scripty dimension, free of injunctions:

Ma allora non sono stato mai nella vita, io...Non m'ha tradito nessuno! Non m'ha ingannato nessuno! Io, io non ho visto..ma sí...sí... tante cose... (MN I: 1131)

In una illusione ho vissuto senza nessun sostegno! perchè voi tutti me li avete sempre tolti, tolti, perchè vi parevano inutili e mi lasciavate con scherno, con disprezzo appoggiare a quella morta per la rappresentazione esagerata della mia commedia. (MN I: 1131)

He is quite right, the constant compliant Adapted Child does not 'live', since the individual makes a continuous effort to ignore his own needs and his own reality.

When information is unexpectedly thrust upon him, Lori realises that he too has power and can take charge of a situation, that he too can change the lives of others as he dictates new roles to them: Salvo is now the despicable man who was capable of sacrificing the woman who loved him and bore him a child, to his ambition, and who gained the reputation he has acquired through thefts and lies.

Palma and Flavio agree at once with this new view of Salvo and become loving and considerate 'children' to Lori, treating him as a respected father. We, the spectators, also see him in a totally new light and are impressed by the man he shows himself to be and are able to feel deep sympathy for him. We enjoy hearing him ask for what he wants, a healthy manifestation of a strong and positive Parent taking care of the needs of his Child ego state; we admire the way he demonstrates (Adult) to the others how easy it is to manipulate people who cooperate as he did, having no regard for their reality, and to label them to suit ourselves. We approve of the way he exercises his newly acquired authority especially as we know that he is not capable of abusing it (positive Critical Parent).

Lori's Adult and Parent ego states have grown in strength as they stand up in defence of his Child who is now able to express its pain, outrage and justified anger, as well as exercise vengeance and express contempt.

We feel that there is hope for Lori after all; he has grown in stature, grown in Palma's esteem and in ours. Moved by his genuine need and the dignity he is showing in the difficult circumstances

that have befallen him, she offers him true rescue just as he has been exercising true persecution towards Salvo. But Lori's need for pity is so great and the attraction of the role of Victim so strong, that we may have doubts about his ability, after the immediate effects of the shock have passed, to hold on to his position as a non game-player and effectively accept the genuine offer of "tutto per bene" from the young people. Does he not too readily condemn his Child when he says: "È piccolo, è meschino e brutto quello che ho fatto...Ne provo onta io stesso, ora..."? (MN I: 1151)

And when he says:

Io posso ormai, senza inganno, riaccostarmi solo a chi, dopo la colpa, si pentì e mi compensò con tanto amore. L'unica cosa viva e vera ch'io m'abbia avuto, dopo il delitto. Tutto il resto è stato inganno. Chi più m'ingannò, m'ingannò meno. Non potrei, senza ribrezzo per me e per voi, riaccostarmi alla vostra vita. (MN I: 1151)

is he not withdrawing into the past out of fear and distrust for the present and the future? The discount of Palma's feelings is painful to watch, but we hope that she will have sufficient strength to become, in time, the new "cosa viva e vera" in Lori's life. Will he allow it to happen, here is the question. We must not overlook the fact that, although Silvia, as wife and mother, had betrayed him, after repenting she had been true to him as lover and that during this time of great happiness they both experienced a great deal of Free Child, which means that, during that period, Lori also felt intensely real and alive, a state he has not known again since her death. There is no doubt that she has been the most powerful person in his adult life, hence his need to obey her in all things and his intense feeling of guilt when he failed to do so and allowed Salvo access to Agliani's papers. There is no doubt that her love and devotion would also reinforce his "Don't see" injunction in all those matters that concerned her which she wanted to hide from him.

When, at the very end of the play, we hear Lori repeat "tutto

per bene...tutto per bene", as a comment on the new treatment offered him by Palma and Flavio who are going to take him home in their car, the outcome of the play appears to be left open. On the one hand we sense his incredulity as he experiences the irony of the new 'commedia' he is invited to join in. Everything is 'unreal' once more for Lori and Pirandello's words describing him as "quasi rimbecillito" leave us with little hope that his Child is ever going to be able to enjoy life in the here and now; even the "inchino" to Salvo adds a pessimistic note which undermines further our hopes for Lori. The title of the play could well be taken ironically and I think that Pirandello means to leave us with some doubts as to Lori's ability to give up for good the role of Victim, although he portrays Palma's Nurturing Parent most convincingly, when he shows her, at the end of the play, offering loving support and encouragement to Lori's distraught Child. Her repeated statements, "tutto per bene", are free of the irony and hypocrisy of the title. She offers genuine understanding and affection as well as reparation for the past. She means to be a 'true'daughter to Lori. He is aware of this and when he repeats after her, "tutto per bene", he is also aware of the irony in the change of meaning of this simple phrase.

PALMA (*affettuosa, abbracciandolo, quasi sostenendolo*). Su, su! sarai tanto stanco...Andiamo, andiamo....Ti accompagneremo noi a casa.

FLAVIO. Sì, è già molto tardi...

PALMA. C'è giù l'automobile, faremo presto...(MN I: 1152)

On the positive side, Lori is such a different human being when all his ego states are used effectively and when he escapes the roundabout of the Drama Triangle, that we want to believe in the durability of the change we have witnessed in him. He rightly feels "tenerezza per se stesso", his well-informed Adult is readily available to him, and his Child is alive and acutely aware of its own needs and in a position to get what it wants.

This individual is 'real' because the flow of psychic energy is unhindered by game-playing. It matches the true need of the person

and expresses it honestly. Whoever behaves in this way invites a positive response from another non-game player. "Tutto per bene" need not always mean a cover-up, it can also be taken literally. Palma, unlike her mother, has nothingⁿ to hide, a fact which could make her even more powerful than Silvia in Lori's life.

I like to believe that Pirandello agreed with both Silvia and her daughter in considering the having to take part in a "commedia" as not important, as long as, at the core of the situation, there is a powerful expression, and real exchange, of true regard and affection, in other words, a spontaneous and genuine manifestation of feelings from the Parent and Child ego states in those involved.

Pirandello consistently portrays women as being more able than men to accept their feelings and to act upon them. Silvia, for instance, refuses to mother Palma while she behaves towards Lori more as a lover than a wife. In the play we see Palma being always true to her feelings, whether she loves Salvo as a father and despises Lori, or switches these feelings around, offering to love Lori as a father while withdrawing her affection and respect from Salvo; ironically she is repeating her mother's pattern of attitudes towards both men.

Pirandello often used one of his own short stories as a basis for a play. This is the case with Tutto per Bene, which is based on a short story bearing the same title. There is no doubt that, as he makes his characters speak, they immediately gain in psychological credibility. It is true that other factors contribute to making the characters and their actions more plausible, such as the alteration of the time factor: in the play only one year of discord has to be endured by Lori, before Silvia totally changes her attitude towards him, and makes him the happiest of men; in the short story, this time of trial lasts three years; in the play, Silvia dies when her child is three years old, whereas in the short story, the girl is much older - Ginetta, we are told, enjoys going to concerts two or three times a week. The 'trimming' of years by the author heightens and intensifies the dramatic quality of the plot, it also adds to its credibility.

Pirandello also transforms his characters when changing medium.

In the case of Silvia, in the short story for instance, when she goes back to her husband, repentant, she is described as being "tutta per la casa e per la figliuola". (NA I: 353) She is also very pleased, at least at first, to welcome Verona in her home and is delighted to let him have access to both her daughter and her father's papers. There is no such compromise in the play: "quand'era già mia, tutta mia, e non voleva più ch'egli ci venisse in casa, e se la prendeva con me, che non avevo il coraggio d'impedirglielo..." (MN I: 1133), Lori tells Palma in Act II, after he has learned the truth from her, and , in Act III, he tells Salvo:

Oh! t'odiò, t'odiò, quando ritornò a me! S'accorse che a te era più cara la tua ambizione, e t'odiò!....E odiò in se il frutto del tuo amore. Non voleva esser madre, non voleva, lo so. Fu la mia amante, più che la madre di quella lì.

(MN I: 1143)

The dramatic quality of the plot is greatly enhanced by the use of confrontation. There are three main examples of this in the play which are absent in the short story: the unexpected presence of La Barbetti in the first Act; the inadvertant revelation by Palma to Lori of who her father is in the second Act and , in the third, complementary to Lori's ignorance about Salvo's paternity, is his certain knowledge of the latter's crime of plagiarism.

Above all, the play outshines the short story because of Pirandello's sensitive use of dialogue to represent his characters' ego states in action as they switch around the Drama triangle in game playing or, if they succeed in escaping this fruitless, repetitive process, when they assert themselves in their own, unique reality. The many situations, including those I have quoted above, which are added in the play, would not have the impact that they possess, if they were not conveyed with the immediacy and subtlety of Pirandello's dialogue, based on his uncanny understanding of human nature. His concern with role playing, whether it is done knowingly or not, needs to be expressed in dialogue form to be effectively portrayed and we only need to refer

to the scene, in the last Act, where Lori pretends, in the presence of Palma, her husband and Manfroni, that he is Palma's father after all. There is no doubt that this demonstration of manipulation of ego states, his own and that of the others, by Lori, succeeds as it does, due to the high quality of the dialogue.

Pirandello sees clearly that the roles assigned to human beings by family ties or social conventions are not necessarily the roles that the people concerned are able to fill with the feelings that will render them meaningful. In TA terms, and in Pirandello's own view, if the Child ego state, especially the Free Child of the individual, cannot command the attention, love and respect of its own Parent and consequently that of the Parent in others, when it wants to express its feelings, he or she will not be able to lead a full and meaningful life.

Chapter VII

Some male and female characters with a severe problem of identity

1) Three women

With the last three women I shall look at, Donata, the heroine of Trovarsi, L'Ignota in Come tu mi vuoi, and Signora Ponza in Così è (se vi pare), the emphasis is again on the problem of identity, which so fascinated Pirandello. Each of these three women demonstrates this problem in an extreme form. In the case of Donata we are dealing with a professional actress whose job it is to be many people while on stage. Who she is for herself she has to sort out by herself, since her lover is unable to face such a question. With the other two the problem is thrown at the audience who are left to deal with it, if they choose to do so. This is true of the town's people in Così è or of Bruno and his relatives in Come tu mi vuoi, as well as, in both cases, of the audience of spectators who are watching the plays and the interplay of the characters.

Donata Genzi, is first and foremost a successful professional woman. Her career as an actress is her whole life and although she feels lonely at times, she has never made room in it for either a lover or a husband. Here is how Pirandello first introduces this self-sufficient woman to us:

Donata Genzi appare sulla scala, in abito da sera, e comincia a discendere. È pallida, turbata in volto, con una piega dolorosa nella strana bocca tragica. Negli occhi grandi, dalle ciglia molto lunghe, ha un che di fosco e di smarrito. (MN II: 910)

In this brief presentation she appears to us, as a lost, sad and deeply troubled woman in her Adapted Child ego state. We are told that she has come to stay with her friend Elisa for a much needed rest. Before she joins the small party made up of Elisa's intimate

friends who have gathered downstairs, to meet the great actress whom they all admire; we hear them discussing her while they wait. Here is what one of her admirers has to say about her:

Io dico l'attrice, una vera attrice, com'è la Genzi, cioè che 'viva' sulla scena, e non che 'reciti' nella vita.

Asked if perhaps a true actress is no longer a woman he says:

Una no; ecco: tante donne! E per sé, forse, nessuna.

(MN II: 904)

and adds that to be a great actress it is necessary for the person to: ,

...negare se stessa, la propria vita, la propria persona, per darsi tutta e darla tutta ai personaggi che rappresenta.

(MN II: 908)

From the title of the play and from what her admirer has just said, we deduce that Donata must have a severe problem of identity. Translated in TA terms, the words of the speaker would also imply that, as an actress, she needs to be constantly in her Adapted Child.

Having joined the little group of friends Donata is asked whether she can be true in every role she plays, she answers:

Perché no? Io (Free Child) non c'entro...Sono ogni volta (Adapted Child) come mi vuole (Critical Parent) la parte, con la massima sincerità. (MN II: 911)

It is undeniable that the actress needs a readily available and very docile and cooperative Adapted Child to achieve this, indeed her greatness lies in the fact that she is able to infuse life and sincerity in the character to which she lends herself totally. She also needs her Little Professor and her intelligent, well-informed Adult ego state to intuit and build up a character and make it

entirely convincing. When someone suggests that all the people she gives life to on the stage are but fiction she answers:

Perché finzione? No. È tutta vita in noi. Vita che si rivela a noi stessi. Vita che ha trovato la sua espressione. Non si finge più, quando ci siamo appropriato questa espressione fino a farla diventare febbre dei nostri polsi...lagrima dei nostri occhi, o riso della nostra bocca... (MN II: 912)

We could not have a more extreme manifestation of compliant Adapted Child. And to the comment that an actress has therefore no secrets for her audience, that:

Noi la conosciamo, non solo com'è, ma anche come potrebbe essere!

Donata has this to say:

No! Solo come potrei essere, se mai! Perché, sulla scena, non sono mai io.

and again:

Io le dico che vivo in quei momenti la vita del mio personaggio! Non sono io! (MN II: 913)

The 'io' being not only the Free Child but also all the other ego states that form her personality when they are being used on her own behalf and experienced as self. She has to exclude them by denying them the right to exist, thereby splitting herself in two, in order to be the good and successful actress that she has become.

Donata, through all this long conversation shows herself to have also a very good Adult ego state; she is intelligent, aware and very able to reason things out. What she seems to be saying in TA terms is that while playing a part she is able to channel her energy into representing the character's ego states in all their variety and shades; obviously these combinations of ego states can

never be Donata herself. Above all she is never her own Free Child. The consequence is that she does not feel that she exists, and even off stage suffers from the

...pena di non essere...come dei fiori che non hanno potuto sbocciare... ecco, finché si resta così, certo non si ha nulla; ma si ha almeno questa pienezza di libertà...di vagare con lo spirito...di potersi immaginare in tanti modi... (MN II: 914)

She then describes the emptiness of her life after the play as she stares at herself in the mirror in her dressing room still dressed up as the character she has just played and cannot find herself: "...E non trovarmi!". And now we understand that the ego states Donata portrays on the stage, true as they seem to her audience, are not experienced by her as herself, with the result that as a human being, Donata only experiences herself as an Adapted Child, driven by a powerful Critical Parent, whose task is to portray as truthfully as she can the ego states of the characters she is asked to play on the stage. In order to create the perfect illusion others expect, she never experiences her own Free Child, hence the weariness, the sadness she feels in spite of all the success and applause she receives.

At the end of the first Act, a young man, Elj Nielsen, is alone in the hall having refused to follow his uncle and the other guests to supper. Donata comes down the stairs again, obviously dressed to go out:

Donata ridiscende dalla scala. Fare un'altra, tanta è la sua facoltà di trasformarsi tutta. Ha un grazioso impermeabile verde e una cuffia di cerato dello stesso colore, una sciarpa al collo di seta azzurra, e stivalini. L'atrio è ancora in penombra. Scorge l'angolo dei libri illuminato e vi si dirige. Elj non si scompone; non alza nemmeno il capo a guardarla. Donata resta un pezzo a mirarlo, prima stupita, poi stizzita da quella indifferenza. Alla fine domanda... (MN II: 919)

The first meeting between Donata and Elj. He in his Rebellious Child, angry at the uncle who made him come to this house when he would rather be on his boat. He has refused to dine and he is totally uninterested in the eagerly awaited guest, in fact he does not even know her name. A very new situation for Donata, used to being surrounded by admirers. Her Adapted Child and Critical Parent are annoyed as well as surprised by Elj's indifference and by his very ignorance of her as an actress. It is this sudden vacuum which gives a chance at last to her other ego states to manifest themselves. Curious, she asks him about himself; his strange rebelliousness triggers off the Rebellious Child in her as well as some Free Child as she insists that he take her on his boat immediately in spite of the dangerous sea:

La dispenso d'aver paura per me: sono io a volerlo. Metto alla prova le sue parole: che per lei il bello è l'improvviso, ciò che non par vero: ebbene: eccomi, andiamo! (MN II: 922)

At the opening of the second Act we learn that Donata and Elj had a very narrow escape that night twenty days ago and that he saved her from drowning. They have spent this time together alone in his uncle's house and have become lovers. Donata is reflecting on the experience of the past weeks: her Critical Parent is hesitantly wanting to support her sad, disappointed Adapted Child - she actually weeps - in an effort to explain to Elj what is wrong for her in their relationship, while her Adult ego state is reasoning it out. We learn later when she confides in her friend Elisa, that she finds no pleasure in the sexual act with Elj and even finds it rather repulsive. Her Critical Parent disapproves, her Adapted Child complies in order to please Elj and her Free Child is disappointed; only by switching to a Nurturing Parent can she put up with his love-making, she is thus able to give Elj great pleasure and to receive his gratitude which touches her very deeply. But this is very far from the Free Child self-expression she dreamed of. There is more to her disappointment. She has been trying to keep her observant Critical Parent at bay by covering up all the mirrors, but the watchful Critical Parent of the

professional actress does not need mirrors to keep an eye on her
Adapted Child in action. Here is a brief and significant scene
between the lovers.

DONATA. ...La vita è questa. E io non voglio più sentire che in
te la mia vita. Ecco, toccarla in te, così: luce dei tuoi
occhi

e gli passa le mani amorose sugli occhi

sapere delle tue labbra

*e gli passa leggermente le dita sulla bocca, poi carezzandogli e
scomponendogli i capelli:*

Ora vivo "io"...ora amo "io"... (MN II: 930-931)

*Tutt'a un tratto avverte quell'atto di carezzargli e scomporgli
i capelli - già notato dal Giviero nell'atto precedente - e
ritrae le*

mani con orrore.

No!

ELJ. *(stordito da quello scatto improvviso; ma non comprendendo
e volendo ancora le carezze).* Perché? Ancora!

DONATA. No! No!

ELJ. Mi piace tanto, quando mi carezzi così i capelli o me li
scomponi sul capo...

DONATA. Io? i tuoi capelli? anche altre volte?

ELJ. Ma sì... Che hai?

DONATA. Nulla! Non me n'ero accorta.

ELJ. Ti strizzi le mani...ti vedo far certi gesti...

DONATA. Gesti? Ma no! Che gesti ho fatto?

ELJ. Eh, non posso mica rifarteli... come ti sei levata...E
come ora mi stai guardando...

DONATA. Oh Dio, no! no! per carità, non dirmi più nulla!

ELJ. *(stordito più che mai, ma anche un po' divertito).* Perché?

cos'è?

DONATA. Sì. Conosco troppo la mia faccia; me la sono sempre fatta (compliant Adapted Child), troppo fatta: ora basta! ora voglio la "mia", (Free Child) così com'è, senza ch'io (Critical Parent) me la veda.

Ha ancora nelle dita l'orrore della carezza scoperta.

Sai, è...è per forza così...perché io sono stata sempre vera...sempre vera...ma non per me...ho vissuto sempre come di là da me stessa (in compliant Adapted Child); e ora voglio (Free Child) essere "qua" - "io" - "io" - avere una vita mia, per me...devo trovarmi!

S'infosca; si esaspera.

Ecco, vedi? dico: trovarmi. È orribile! Se parlo...Dovrei non parlare...Mi sento parlare...Non vorrei più riconoscere la mia voce; me ne sono tanto servita! Vorrei parlare con una voce nuova; (MN II: 931)

She is painfully aware of the way her Child ego state is continuously expected to be fully available to the Critical Parent of others (author, director, fellow actors, audience, etc.) as well as her own, possibly the most demanding of them all. The same with her body:

...Io sono così poco nel mio corpo.....Fino al punto che, vedendomi talvolta richiamata da certi sguardi al mio corpo, trovarmi donna...- oh Dio, non dico che mi dispiaccia - ma mi pare una necessità quasi odiosa in certi momenti, a cui mi viene di ribellarmi....Ma sai che arrivo a sentire per il mio corpo...ma sì, anche antipatia!... (MN II: 932)

Donata's Adapted Child is rebelling, she wants to be recognised by others and especially, though she dare not say so to him, by Elj, as a whole and complex person in that body. And then there is

the inner struggle with her Critical Parent. She wants the permission of her own Nurturing Parent to live 'off-stage', in a spontaneous, unself-conscious way. Her dilemma lies in discovering how to escape the ever present Critical Parent's constant supervision. She lives with the feeling of being watched, of being forced to calculate and control every movement, every word, every facial expression, only to be left, after the performance, "sola, a mani vuote, in quel silenzio...", (MN II: 915) looking wide-eyed into the large mirror, the very symbol of the Critical Parent that rules her life as an actress; her inability to close her eyes to it, shows her as one condemned to be the Adapted Child that never can ignore the dictatorial mirror and its message. She is these two ego states to the exclusion of all others and there is an obsessive, hypnotic quality to the relation between them, which explains why, during the weeks spent with Elj in his uncle's house, she had to cover up every mirror in the place. Now her Free Child is saying quite powerfully, I want this freedom to be me, I must be allowed to discover and to affirm my own identity and I want it now:

...voglio essere 'qua' - 'io' - 'io' - avere una vita mia, per me...devo trovarmi! (MN II: 931)

Donata's Free Child is saying I want this, I must have it. The "devo" conveys the urgency of her wish and of her need. Her duty is now to herself and she is demanding the cooperation of her other ego states in decommissioning the habitual Critical Parent and Adapted Child that have made her a successful actress and nothing else. She insists on her right to feel alive as herself and not just in the roles of the many women characters she has been portraying all these years.

But this does not mean giving up acting. She resists Elj's suggestion that to marry him she must give it all up. She has a good Adult ego state which never stops assessing the situation, using all available facts. Elj wants her to stop thinking; she has done so for three weeks, living in the moment, the way he does, but she is unable to disconnect her Adult and Critical Parent ego

states for ever. Where her profession is concerned she cannot forget that she has certain commitments and must go back to acting in a week's time; where her own self is concerned, why should she have to be either the actress or the woman and never both: a very talented Adapted Child on the stage, a fun-loving Free Child and affectionate Adapted Child with Elj, with, always available to those ego states, a strong, positive, Critical Parent, a protective Nurturing Parent and a well-informed Adult.

Donata's problem is how to bring together, to integrate, in order to form one person, the successful actress and the lover of Elj, two seemingly mutually exclusive people. Only by using all the ego states available to her personality can Donata ever feel a complete person. She knows that and desperately wants to achieve this feeling of wholeness.

As the last act of the play opens, Donata is back on stage in the middle of a performance. We deduce this from the conversation between Elj who has just walked out of the theatre in the middle of the play, unable to stand it any more. He is particularly upset at watching Donata making the same gestures on stage that he has seen her use in their life together. He tells this to his uncle, who has followed him out and who is very angry with him for disrupting the performance, especially as Donata is not in good form to-night and her audience is feeling very disappointed in her performance.

When the play is over and we learn how she recovered in the last act, outdoing herself and thus gaining the biggest applause of her career, it is made obvious to us from the description she gives herself of the experience, that at the beginning of the play her Adapted Child is face to face, on the stage, with not only the customary Critical Parent that always ensured that she gave very good performances, but also present is the horrified Critical Parent that made her cringe when she observed herself using gestures and expressions in her love relationship with Elj, that she was accustomed to using on the stage, the same Critical Parent which agrees with Elj's and causes the latter to walk out of the theatre. It is little wonder that, under those conditions, her very scared Adapted Child gives a very poor performance.

After Elj has left the theatre, the miracle happens. We learn this from Donata herself when she arrives at the hotel, still made-up and wearing her stage clothes, so great was her need to share the excitement of her discovery (Free Child) with Elj. What happened was that she was able to switch ego state at that point in the performance and not only recovered the old Adapted Child, the good actress, but she also allowed the inspired Free Child (source of all creativity) to express itself. The consequence was, not only an exceptional, truly inspired, performance, acknowledged at once by the enthusiastic audience, but for Donata, a far more rewarding experience, that of feeling herself exist as an actress, thus merging the woman and the actress in her experience of 'being herself'.

She is now able to acknowledge her feelings at any time and in any circumstances. She experiences the actress as self, as well as the woman who is in love with Elj and all her ego states and the feelings they carry are available to her at all times. This is indeed 'crearsi', 'trovarsi'. Donata, has come to realise that being in constant Adapted Child, whether as an actress or a lover, results inevitably in a loss of identity. Disappointed and saddened but resolute, she is able, in her newly-found maturity, to bear the loss of Elj and to make the right choice for herself: that is to be free to follow her vocation, her career as an actress, in the new, exciting way she has just discovered. I cannot help but feel that the words said of Dame Peggy Ashcroft at her memorial service, would also be true of the new Donata. Here is what Sir Peter Hall said: "great acting is a revelation of self" and that in a great performer "the actress and the woman are one."

In this play Pirandello avoids focusing on game-playing. Yet, certain reactions and patterns of behaviour suggest that Donata's lover, Elj, is a great game player. Certainly his selfish efforts at manipulating her into abandoning her career, smack of game-playing, as is the fact that he is so often in Adapted Child ego state behaviour. At the end, his threats never to leave his boat and actually to disappear, sound like blackmail. The games are "Look what you made me do" and "You'll be sorry for this", with the implication that it will all be her fault. He sees himself as the

Victim and uses this to Persecute her, in the hope that, scared of losing him and even of being responsible for his disappearance, she will yield to his wishes and give up the stage. She wisely resists the temptation to play his game and opts for the pursuit of her vocation, a path which offers her the best chance to discover herself and to be true to that self. It is significant that, when she longs to share with him the greatest discovery of her life after the performance, he is not there to participate in her pleasure. Disappointed and angry, he has gone away, leaving his uncle to speak for him and express his conditions to Donata which she can no longer accept.

We have already seen how Pirandello deliberately chooses very unusual situations to expose the problem of identity and seek a solution to it. We will look now at two more extreme examples of women who suffer from a lack of identity, they are L'Ignota from the play, Come tu mi vuoi, and the wife in Così è (se vi pare).

L'Ignota, takes the problem even further than Donata in Trovarsi, for this time, the role she chooses to play is not just for the stage, it is for real. She is creating a new personality for herself in order to please the man who is choosing to see in her his long lost wife, hence the title of the play.

Significantly, throughout the play she is called, L'Ignota, by the author although some people call her Elma and others Cia. As Elma she is a night-club dancer in Berlin, ten years after the end of the Great War; originally from the Veneto, she is about thirty years old and strikingly beautiful. For the last three months she has been living with a German writer, Salter. They are both desperately unhappy and lead disorderly and rather crazy, self-destructive lives.

At the beginning of the play, she is returning, late at night, to Salter's flat, still wearing her magnificent costume, half-drunk and surrounded by a rowdy group of young men who saw her performance earlier that evening. An older man, called Boffi, is also there, trying to protect her and rid her of the others; he approached her when she came out of the club, calling her Signora Lucia. He assures her that he recognises her and that she is his friend Bruno Pieri's long-lost wife Cia.

When Bruno returned home to Udine at the end of the war, he found his house in ruins and his young wife gone; for the last ten years he has been hoping that she would come back to him. The rumour is that after being brutally treated by enemy soldiers she was then taken to Austria by them in the débâcle of retreat. This woman could have gone mad from all she had endured then recovered sufficiently to become the dancer we meet in Berlin as Elma. Again, she might have forgotten or chosen to forget her previous life, feeling too degraded, too deeply changed, to face her husband, sister and other relatives ever again. L'Ignota could be this

person or she could just as well be a totally different woman. We, like the characters in the play, are never sure of her identity.

In the first Act we see her, one moment, vigorously denying that she might be Cia and the next, out of despair, being tempted to agree to the fact that she is the lost woman.

L'IGNOTA. Sì. Mi conosci tu forse più di lui?

SALTER. Io? Più che non ti conosca tu stessa, io ti conosco!

L'IGNOTA. (*s'inchina*). Fai questo bello sforzo! Non voglio più conoscermi da tanto tempo, io!

SALTER. Molto comodo, per non render conto di quello che fai!

L'IGNOTA. Al contrario, caro: indispensabile, per poter sopportare quello che gli altri mi fanno.

BOFFI (*spontaneamente*). Magnifico!

SALTER (*voltandosi a lui come un cane idrofobo*). Che cosa dice lei, magnifico?

BOFFI. Il modo come ha ribattuto.

E aggiunge con tono di commiserazione:

E quello che la vita le ha fatto!

L'IGNOTA. Ma si figuri, se mi volessi un po' conoscere, essere "una" un po' anche per me

voltandosi a Salter

ecco, questa "signora Lucia" del signore, per esempio

prende il Boffi sotto il braccio

dica lei, se ora potrei sopportare di vivere qua con lui! (MN I: - 928)

and a little further on in the same scene:

BOFFI. La signora sa che non ho sbagliato.

L'IGNOTA. Purché però non mi chiami mio marito col telefono:

questo no.

BOFFI (*risoluto*). Signora, suo marito...

SALTER (*subito troncando, violentissimo*). La finisca con questo marito!

E, rivolgendosi a L'Ignota:

Tu m'hai detto ch'è morto da quattr'anni.

BOFFI (*più forte, reciso*). La signora ha mentito.

L'IGNOTA (*alzandosi e andando a stringere la mano a Boffi*).

Grazie, signore per questa affermazione.

BOFFI. Ah, Dio sia ringraziato!

SALTER. Hai mentito?

L'IGNOTA. Sì!

Poi, a Boffi (MN I: 929)

Ma aspetti lei a ringraziar Dio. Io ho ringraziato lei per la soddisfazione che m'ha data affermando così forte il mio diritto a mentire, data la vita che faccio.

A Salter

Vuoi ti dia conto delle mie menzogne? E dallo tu a me delle tue!

SALTER. Io non ho mai mentito!

L'IGNOTA. Tu? Ma se non facciamo altro, tutti!

SALTER. A te: mai!

L'IGNOTA. Perché certe volte hai l'impudenza di dirmi...?

SALTER (*troncando, violentissimo*). - basta! _

L'IGNOTA. - mentisci a te stesso, anche con le tue schifose sincerità, perché poi non è neanche vero che sei così spaventoso. Consolati con questo: che nessuno veramente mentisce del tutto. Tentativi di darla a bere, agli altri e a noi stessi! Quattr'anni fa, caro, può essermi morto "qualcuno", se non mio marito; e qualcosa di vero, dunque, esserci - quasi come in tutte le storie che si raccontano. (MN I: 930)

Although L'Ignota's behaviour is that of an Adapted Child, falsely cheerful to cover up despair or Rebellious and at times, Vengeful especially towards her lover, she has, constantly available, a remarkably intelligent Adult. She observes others and herself with great accuracy and has thought deeply about what she has seen, reaching very interesting conclusions full of psychological insights. We are struck at how alert and observant she is. She functions in a different dimension from the others, hence Boffi's cry of admiration and Salter's display of rage and violence.

This dimension is opened to her by this lively and intelligent Adult ego state as well as by her Adapted Child that is sad and disillusioned through long and painful experience but also courageous, daring and very resilient. The Adapted Child also makes good use of intuitive perception of others (Little Professor) and we see it out to catch the 'grown-ups', i.e. Salter and Boffi, mercilessly exposing them and mocking them.

Up to this point her Nurturing Parent is not very effective; it has not been able to save her from the miserable life she is leading in Berlin, but, in this scene, we see it seizing its chance, by pointing out to the Adapted Child how miserable it feels and by encouraging it to take this opportunity to change its existence completely. The strength of these ego states enable L'Ignota to make a quick decision at the end of the act: to follow Boffi and be "la signora Lucia" for Bruno; she is completely honest with him, telling him that "quella che lui va cercando non ci può essere più" and that she would have to empty herself completely and become "un corpo senza nome in attesa che qualcuno se lo prenda!". (MN I: 943) .She says all this in her clear-sighted Adult, at the same time her Adapted Child, urged by the Nurturing Parent, admits her despair and utter weariness: "Davvero, sa, non ne posso più..." (MN I: 934)

All this clear thinking, honesty and spontaneity (the Free Child saying: 'I am coming with you, I want to leave all this'), in spite of the fact that, in order to manipulate her, Salter makes an unsuccessful attempt on his own life by trying to shoot himself. Reassured, since his life is not in danger, she leaves him without

regret or hesitation, her whole self available for the task ahead. She has this great ability of getting all her ego states to agree to pull in one direction, which explains her strength in carrying out what she has decided to do.

In the second Act L'Ignota is Cia. She has spent four months alone with Bruno either to learn her new part or recover her old self, we shall never know. When, in the second Act, she discusses the situation with Cia's aunt and uncle, she says to them: "Io sono venuta per lui! L'ho fatto soltanto per lui!". (MN I: 962) Here the concern of her Nurturing Parent is for Bruno, the widower who has patiently waited for the return of his beloved Cia for ten long years. The "corpo senza nome" now belongs to him:

...glielo lasciai abbracciare, serrare, serrare al petto fino a togliermi il respiro...Ma non lo feci per altro, io...e sono venuta qua con lui, soltanto per questo - facendoglielo bene intendere e promettere - che doveva essere solo per questo...che sarei venuta qua come da una morte - solo per lui - solo per lui!
(MN I: 962)

She makes this affirmation at a time when she is making the painful discovery that Bruno has probab^bly been playing a 'doppio giuoco'. The fact is that without the presence of Cia he is going to lose her dowry: the villa and the estate that goes with it, gifts from her uncle to his niece, when she married ten years ago.

L'Ignota, throughout this Act, uses her Adult and Little Professor to discover the elusive truth thus supporting her Adapted Child that is surprised, hurt, curious and suspicious, at times mildly amused as she winks to the aunt in an understanding way. Both, aunt and uncle contribute in showing how relative 'truth' can be when they give different interpretations to the same events just as their respective views of their Cia can be in direct contradiction. For instance Zia Lena says that she has her mother's green eyes, while Zio Salesio sees them blue like her father's and it seems that Bruno saw them grey like those of his wife; one more proof of what L'Ignota says a little later, we none of us see with the same eyes.

Even so there is no excuse in her opinion for Bruno's scheming; her Adapted Child chooses that interpretation in the final Act when Salter brings on the scene a poor mad woman and her doctor, claiming that she is the real Cia, thus blurring the 'truth' even more for everybody.

L'Ignota's Adapted Child has once again turned Rebellious and Vengeful, making testing and even sarcastic remarks to everyone, tricking them into believing totally in 'her' Cia, one minute, and destroying that evidence the next. Her Child is hurt and disillusioned but stronger than ever. It is not the facts that matter, but how we feel about them. We may never know the facts, but we can know our own feelings if we want to, if we have the courage to do so. L'Ignota certainly has the honesty and strength required to remain true to those feelings, in other words true to herself. She knows that to betray those in order to live comfortably and 'happily' with Bruno is not what she wants; "essere è niente! essere è farsi!". (MN I: 972) Like Donata, she has, through the total sincerity and good will of her Adapted Child, found the exhilarating possibility of expressing her spontaneous and creative Free Child (what she calls 'l'anima'), with the total support of Parent and Adult ego states. There is no substitute for this.

She walks out on Bruno and relatives, to go back to Berlin with Salter, she obviously feels that his relative sincerity is still closer to her truth than Bruno's.

L'IGNOTA.*con foga di lucidissima esasperazione...*

inutile, inutile: debbono aver sempre ragione i fatti! terra terra! Con l'anima ti puoi levare un momento, uscir fuori, su da tutto quello che di più orribile t'aveva potuto provare la sorte: sì, vola, ricrea in te una vita; quando te ne senti tutta piena - giù - devi scendere, devi scendere, a riurtare nei fatti che te la sconciano, te la pestano, te la insudiciano, te la schiacciano - gl'interessi, gli attriti, le contese...Tu sai bene che ignoravo tutto, ma non importa! Ti voglio dir questo soltanto. Sono stata qua con te quattro mesi.

Lo afferra ^r_u per un braccio e se lo mette davanti.

- Guardami! Qua negli occhi - dentro! - Non hanno più veduto per me, questi occhi; non sono stati più miei, neppure per vedere me stessa! Sono stati così - così - nei tuoi - sempre - perché nascesse in loro, da questi tuoi, l'aspetto mio stesso, come tu mi vedevi! l'aspetto di tutte le cose, di tutta la vita, come tu la vedevi! - Sono venuta qua; mi sono data tutta a te, tutta; t'ho detto: "Sono qua, sono tua; in me non c'è nulla, più nulla di mio: fammi tu, fammi tu, come tu mi vuoi! - M'hai aspettata per dieci anni? Fai conto che non sia stato nulla! Eccomi di nuovo a te; ma non per me più, non per tutto ciò che quella può aver passato nella sua vita; no, no; nessun ricordo più, dei suoi, nessuno: dammi tu i tuoi, tutti quelli che tu hai serbati di lei come fu allora per te! Ora ridiventeranno vivi in me, vivi di tutta quella tua vita, di quel tuo amore, di tutte le prime gioje che ti diede!". E quante volte non t'ho domandato: - "così?...così?" - beandomi della gioja che in te rinasceva dal mio corpo che la sentiva come te!

BRUNO (*com'ebbro*). Cia! Cia!

L'IGNOTA (*impedendo l'abbraccio, com'ebbra anche lei, ma dell'orgoglio d'aver saputo crearsi così*). Sì - io, Cia! - io, sono Cia! - io sola! - io! io! - non quella

indica il ritratto

che fu, e - come - forse non lo seppe nemmeno lei stessa, allora, - oggi così, domani come i casi della vita la facevano...Essere? essere è niente! essere è farsi! E io mi sono fatta quella! - Non ne hai compreso nulla, tu! (MN I: 972)

Inspired, creative, selfless, all giving and so completely alive, such joyful and total generosity, such vibrant quality of being are not enough to convince Bruno of her identity (he looks for the mark on her body which Cia used to have) nor to make him forget his material interests.

L'Ignota is a fascinating character. She gains command over herself by achieving in herself this harmony and cooperation between all ego states. It requires a supreme effort, especially in self-awareness and honesty. The Free Child that was used chiefly in her artistic achievement as choreographer and dancer has been fully involved in creating Cia, more real than she ever was, as a gift to Bruno and herself. Such a complete gift of the self, with all ego states in agreement, can only happen in a climate of supreme honesty, and this Bruno fails to understand. After tasting of this 'piacere dell'onestà' and knowing the quality of her achievement, how can she stay with such a man?

"Se ci sono interessi di mezzo...io non mi presto...sarebbe indegno..."

(MN I: 955)

says L'Ignota to the Aunt and Uncle, her Critical Parent and Adapted Child would clash and this would cause her greater discomfort than to leave the promise of happiness on Bruno's terms.

Her ability to think clearly (Adult), to make decisions (Adult and Parent), and to act upon them (Adapted Child) is the privilege of such a person who has achieved a high degree of integration of her personality. To retain that, is far more important to her than to seek 'happiness' in ordinary terms with one man or another. Salter may be crude, immoral even revolting, but he is the less hypocritical of the two, being sincere in as far as he is able. Pirandello was certainly aware that true happiness is a quality of being and not just a question of having certain things and of being with certain people; to know oneself and to perceive others correctly is fundamental to one's success in achieving this harmony between one's ego states, in being whole and in finding one's true identity.

Elusive as L'Ignota's true identity proves to be, that of Signora Ponza, in Così è... se vi pare, is even more mysterious. Is she Signor Ponza's first wife and Signora Frola's daughter Lina or is she Ponza's second wife Giulia? Neither we nor the local audience ever find out since, when she actually makes her appearance at the end of the play, swathed in a black veil, she totally renounces her right to an identity. Her refusal is categorical when she states that for herself she is nobody:

...e per me nessuna! nessuna!

.....

...Per me, io sono colei che mi ci crede. (MN I: 1077)

In this play Pirandello has certainly chosen and exploited to the utmost an unusual and extreme situation i.e. the wiping out of a whole town and of its archives by an earthquake, so that officially documented records no longer exist. This enables the author to put greater emphasis on the common need and practice in interpersonal relationships of labelling of self and others, or, in other words, of role casting and of role playing.

It is obvious that all the people that take part in the inquiry into signor Ponza and his mother-in-law, want, at all costs, to stick the label, 'he (or she) is mad', on one or the other of these newcomers to their small town. (We must note here that Ponza and his mother-in-law are the first to use these labels for each other.) The townspeople's habit of assigning roles to others, and their acceptance of roles for themselves, is basic to their existence. The only ones to escape are Laudisi and Signor Ponza's wife. Laudisi, by reflecting upon himself, acquires sufficient awareness to enable him, like the author, to see through the process and to undermine it, thus remaining free and independent. Signora Ponza, on the other hand, by deliberately opting for the role of 'fantasma', and by being whatever others want her to be, and for herself 'nessuna', represents the most extreme example of acceptance of roles, even to the point of being non-existent. It is interesting to note that both these characters possess more

power than any of the others. Each in their way dominates the action, Laudisi by remaining uninvolved, thus being free to comment on what is going on, Signora Ponza, by appearing to be the least demanding, to the point of refusing to give any clarification about her own existence, remains the key character, around whom the action revolves, the character with most power over everyone present. In appearance, she is a totally helpless Adapted Child, willing to play any part in any game, yet, due to her elusiveness, she is, of all present, the most manipulative person in the play.

Role-playing is, in the end, a form of manipulation of self and others, it is also an effective way of hiding certain information from oneself and from others. We constantly manipulate our own ego states in order to please figures of authority, whether they be those in our heads or those that we perceive in other people. All this is going on in an effort to engage them into playing the games that will suit our scripts and theirs. Playing at 'theatre' is more often than not, the norm in human relationships but, although we may do all we can to engage others into accepting the necessary roles to make our 'play' possible, more often than not, we are completely unaware of doing so. It is certainly the case with the audience of neighbours in Così è..., who are completely unaware of their strong urge to set up the 'show' of their choice and yet know with certainty that the 'show' which is being put on for their benefit, is totally unsatisfactory. This results in their using every means at their disposal to manipulate the three actors they have 'engaged', but who, under the cover of great good will, are proving so uncooperative, in order to make them fit into their view of the world, and thus obtain the reassuring result they seek.

Partly due to their unusual circumstances, Signor Ponza, his wife and Signora Frola have rather demanding and complicated scripts, which are particularly restrictive. What we are shown is a perfect symbiosis between the three of them; they have found a way, by combining their different scripts, of putting on a very satisfactory and very private 'show' for themselves, by means of which they are able to hide certain painful facts from each other, and even from themselves. We are made aware that they can only achieve this through much effort and great sacrifice: in TA terms

their Free Child is being constantly suppressed, little or no spontaneity being allowed, and their Adult ego state is contaminated by a Powerful Critical Parent and a very scared Adapted Child, under the cover of a deeply concerned Nurturing Parent. The result, for their audience, is that they seem unwilling, or unable, to handle the very facts that promise to throw light on their existence and on their behaviour. What makes the situation even more bewildering for their audience is the fact that when, either Ponza or his mother-in-law relate separately with them, providing that the town's people accept their respective versions of the 'facts', Ponza and Signora Frola appear to relate quite 'normally'. But as soon as they are together in front of that same audience, each invites the latter's complicity, thus manipulating both their partner and their public: Signora Frola, by being seductive, Ponza by being bluntly honest, both playing at "If it weren't for him (her)" and "Look at what he (she) has done to me (us)". Then, in complete contrast, out of concern for the other's need, they switch to a very caring behaviour for one another, he being completely domineering and she, in response, completely submissive, everyone else being totally excluded when they do this.

I believe that Pirandello is leading us to the conclusion that, although the Ponza/Frola way of coping may seem strange to us and to the audience of neighbours in the play, it is, in fact, very similar to our own and that the elements that make up the family relationship he is portraying, are very like those used in the building of the majority of human relationships. The games that all three play in order to support their scripts results in their having to lead extremely manipulative and claustrophobic lives, but are not the lives of their new neighbours just as claustrophobic and manipulative? Might not the latter be somewhat envious of the self-sufficient, close relationships, based on loving concern, shown by the three strangers? These obviously have their own rich, intense world of feelings which makes them independent of other people and capable of being different, their major sin, as far as the strong Critical Parent of their new neighbours is concerned.

The three, strike us and their audience in the play, as very egocentric, they refuse to 'play' with anybody else, much to everybody's disappointment. But then, so are the others egocentric in their demands for conformity from the three newcomers.

All are ignorant of the hidden motives which prompt the kind of performance they feel obliged to put on and this is of course true for all of us. Our secret inner theatre, so often secret to ourselves too, unless we make a determined effort to know something about our scripts, dictates the show we put on for the world, it also dictates our choice of fellow actors and the parts we and they have to play. The show we put 'on the road', to use Berne's words, or, in other terms, the script we choose to live, is, in part, based on things we know little about i.e. the scripts of parents, teachers, older siblings, etc...as well as on things that we choose to forget. What Pirandello is saying to us is that the situation of ignorance we are left in with regard to Ponza, his wife and his mother-in-law, apparently due to incomplete data but even more to a break in relating, is no different from that which we live daily ourselves, ignorant, as we so often are, at least in our Adult ego state, of our own script and of that of the people around us who helped us to create it. All this is due to our deliberate covering-up or 'forgetting' of the 'unmentionable'. And even if we were given the missing data, in this case, the missing birth, death or marriage certificates, we would still be left with an incomplete picture. In Laudisi's opinion, we can never get at other people's truth, nor even at our own. It is amusing to note that as members of the audience, we join the town people in their torment and in Laudisi's words, we too are condemned to be

dannati al meraviglioso supplizio d'aver davanti, accanto, qua il fantasma e qua la realtà, e di non poter distinguere l'uno dall'altra!

(MN I: 1041)

The fear the three characters have of having their 'scripts' exposed is very justified. The probing of curious, stupid and malevolent people could do great harm to each of them; they are

wise to protect themselves.

The conclusion that Pirandello is using hypothetical situations to prove his theories about everyday human existence is therefore, even in a play like Così è..., not really true. In TA terms, he is describing a very common situation, relevant to everyday life and all he does is shine on it, for our benefit, the powerful lights of the stage, making full use of all the tricks of the theatre that he knows so well in order to present it to us and to challenge us in our most secret selves.

In a sort of way, Così è... is yet another play within a play whose author is well aware that we are all expert at putting on plays within plays, within plays and is wanting to call our attention to the fact that through self-knowledge, we might gain a certain freedom, just as Laudisi has done. What the author is saying once again is that, however far-fetched the human situation he has chosen might appear, the message it carries still applies to us.

A Study of the Games in Così è...se vi pare.

This play is a veritable tissue of game-playing, whether we consider the behaviour of the 'actors', Ponza, his wife and mother-in-law, or that of their 'audience', the town's people. All the characters except Laudisi, the *raisonneur*, play psychological games, in a Bernian sense, and, as usual, it is these games which create the drama and shape it. They play them because they all feel their identity being threatened, the town's people no less than the new-comers, hence their need to 'classify' the latter in a way that makes sense to them. They feel that once they have provided the strangers with an identity on their own terms, their peace of mind will be restored.

The game which is the basis for the whole structure of this drama is "NIGYSOB", it is initiated by the old residents in their effort to label the new-comers and its escalation gives shape to the whole drama. At the same time the three strangers have their own repertoire of games. It is important to note that it is not uncommon for people to play several games at one and the same time, the shift from one to the other being very rapid as is also the change of role occupied on the Drama Triangle, since the player could, for example, be the Persecutor in one game and the Rescuer or Victim, as the case may be, in another. This is the reason why we watch Signora Frola, when alone with the audience, play "Look what he has done to me (to us)" and "If it weren't for him" and also "Look what you have done to him".

We watch Ponza play "Look what you have done to her (to us)" with the audience and with his mother-in-law "Look what you are doing to me" and "I am only trying to help you". Signora Ponza is included in their games although she is not actually present. She will prove to be the most powerful game-player of them all when, at the end, she brings the game of "NIGYSOB", and the play, to its conclusion.

Here are a few examples of the games I mentioned above. In Act I scene 1, we have the first hint of the "NIGYSOB" Persecutor in

Amalia, when we learn that she has organised her husband and the Prefetto to demand some reparation on her behalf for having been refused admittance to Signora Frola's apartment, when she and her daughter called on their new neighbour. The fact is they want at all cost to discover who these strange people are. Here are two more Persecutors for our game:

SIGNORA SIRELLI. Ah, signora, noi veniamo qua come alla fonte. Siamo due povere assetate di notizie.

AMALIA. E notizie di che, signore mie?

SIGNORA SIRELLI. Ma di questo benedetto nuovo segretario della Prefettura. Non si parla d'altro in paese! (MN I: 1014)

More Persecution: "Perché il genero, dicono, glielo proibisce.", "La tiene chiusa a chiave!", "Tu vorresti scusare quel mostro?", (MN I: 1015) "Sgarbo da villano! Ah, ma può esser sicura che è lui, sa? Forse terrà sotto chiave anche la suocera!". (MN I: 1019)

There is no doubt that Ponza, in the game, is the Victim every time. When Signora Frola pays her first visit, she is the Rescuer in the others' game as she gives all her explanations for not receiving her neighbour, though she has moments in Persecutor, in her own game of "If it weren't for him" :

Proibire, no! Io non ho detto che sia lui a proibircelo! Siamo noi, signor Consigliere, io e mia figlia: ce ne asteniamo noi, spontaneamente, creda, per un riguardo a lui.quantunque importi senza dubbio un sacrificio non lieve, tanto a me, quanto alla mia figliuola. (MN I: 1024-25)

and moments in Rescue in that game too:

"Perché è tanto buono - credano! come non potrebbe essere di più!".

(MN I: 1026)

The Persecutors have, so far, obtained little satisfaction!

When Ponza makes his first appearance and says "Sono qua appunto per chiarir questo" (MN I: 1028), he, the Victim in the towns-people's game, has switched to being the Rescuer, but he also has

moment as a Persecutor in his own game of "If it weren't for her":
"La Signora Frola è pazza." (MN I: 1028)

With the return of Signora Frola and her convincing explanations the others can only draw the same conclusion as Agazzi, who is described as "*irritatissimo*", and who shouts "Ma allora il pazzo è lui!" (MN I: 1034), thus sliding into the role of Victim together with all the members of the puzzled audience, before they decide to return to their favourite position of Persecutor and intensify their game.

In Act II the townspeople step up their Persecution of Ponza by seeking documented evidence about the three strangers. They reach the conclusion: "Non c'è dubbio! È lui!" as Amalia says. They have contrived (Persecutors) to bring together, in their flat, Signora Frola and Ponza (Victims). When the two confront each other, it is obvious that once again the Persecutors have failed and are back in Victim, while Ponza and his mother-in-law, who acted as Rescuers while they willingly provide information, turn into Persecutors once the disturbing and inconclusive nature of this information becomes apparent; Signora Frola, who has just been playing a tune much loved by her daughter says: "Eh, la mia Lina! dovrebbero sentire la mia Lina, come la suona!". Ponza, who has overheard these words, " (fremendo, strizzandosi le mani). La sua Lina! Sente? Dice la sua Lina!...dice *suona!* dice *suona!*"

(MN I: 1052)

Both are once more caught up in their game of "If it weren't for him (her)" and, at that moment, he is the Persecutor and she the Victim.

In Scene 8, Ponza and Signora Frola engage in another one of their private games, this time it is "Look what you have done to me", he being the Persecutor and she the Victim, as he vehemently reproaches her for playing this tune on the piano as well as for talking of her daughter in the present tense. She obviously pretends to be the Victim as she agrees with him, but at the same time we realise that she is in fact being the Rescuer in the audience's game, when she addresses them by making such remarks as the following: "Giulia! Giulia si chiama! Sì, sì, è proprio vero, signori;" while making "*con gli occhi, cenni espressivi*

d'intelligenza" (MN I: 1053-54) with the ladies present. She even calls them to testify on her behalf, so that her behaviour has the effect of leading them to believe that it is Ponza who is mad. As she leaves the scene: "*Farà cenni supplichevoli a tutti, arretrando, di aver riguardo al genero, e si ritirerà piangendo.*"

(MN I: 1054)

One moment she is the Victim in Ponza's game and the next the Rescuer in the others' "NIGYSOB" game. Then, just as they are all feeling that they have won and found the truth they wanted (as Persecutors they have 'got him'), the reappearance of Ponza in a totally different mood, just before the end of this act, turns them into Victims once again while it is he who becomes their Persecutor.

In Act III the same patterns are repeated but the level of emotion has intensified. Here is how Pirandello describes the crowd of town's people in Scene 2:

Si precipiteranno tutti per l'uscio a sinistra, con Agazzi alla testa, accesi, esultanti, battendo le mani e gridando: "Bravo! bravo, Centuri!"

AGAZZI. *(con le mani protese)*. Caro Centuri! Le volevo dire io! Non era possibile che lei non ne venisse a capo!

TUTTI. Bravo! Bravo! Vediamo! vediamo! Le prove, subito! Chi è? chi è?

CENTURI *(stupito, frastornato, smarrito)*. Ma no, ecco...io, signor Consigliere...

.....
.....

TUTTI. Finalmente! Ah, finalmente! finalmente!

CENTURI *(stringendosi nelle spalle e porgendo il foglio ad Agazzi)*. Ecco qua a lei, signor Consigliere. (MN I: 1061)

The latest documentary evidence he has brought is once again far from being conclusive. Sorely disappointed at this new set back, they waver between the Victim position and that of Persecutor until

they decide to call in another Rescuer to their help, the Signor Prefetto. The Persecution is going apace when they convince him to ask Ponza to let them speak to his wife.

IL PREFETTO. Ma vedrai che acconsentirà subito! La faremo finita in un quarto d'ora! Qua, qua davanti a voi stessi

But every time they think that they have 'got him', Ponza eludes them. This time again their Victim quickly takes on the role of Persecutor, as he announces his decision to move away from this town. In the end the Prefetto demands that he bring his wife to the Agazzi home, Ponza, reluctantly filling the role of Rescuer, obliges.

The climax comes when Signora Ponza faces her audience alone. The author underlines the seriousness and authority of the character with such comments: "*volgendo il capo velato, quasi con austera solennità*" and: "*dirà con solennità cupa*", and again "*con un parlare lento e spiccato*"

They have met their match and surely must experience her as an arch- Persecutor while they, once and for all, end up being the Victims of the game they initially had set up for the three strangers.

2) Three men

The most negative as well as the most extreme treatment of the problem of identity used by Pirandello, is shown in the two plays, Enrico IV and Quando si è qualcuno. After considering these plays I shall turn to the short novel Uno, nessuno e centomila, a work which sets out an extreme but also perhaps the happiest solution Pirandello arrived at of this problem.

Enrico, the hero of the play Enrico IV, is yet another one of our *raisonneurs* and is also a character with the strangest problem of identity. He has to find a way of coping, first with the recovery of his sanity and secondly with the fact that, at the end of the play, he has become a murderer. For the outsiders the question has been and will go on being: is he mad or not.

Enrico's situation is therefore an extreme and unusual one, one which at first appears totally unrelated to that of the *raisonneurs* we have examined so far and yet, we shall see that, in effect, Enrico's solution to his problems is no different from Leone's 'rimedio' and that, in the end, his reasons for choosing to remain mad are the same that force Leone to choose social ostracism.

In Act III of the play, Enrico explains to the others why he chose to remain mad in the eyes of the world. Some eight years ago he actually recovered from the state of madness brought on by a fall from a horse which had occurred twelve years previously. It felt to him as if he had lost twelve years of life in a single day. As he says the shock was a terrible one:

Me n'accorsi in un giorno solo, tutt'a un tratto, riaprendo gli occhi, e fu uno spavento, perché capii subito che non solo i capelli, ma doveva esser diventato grigio tutto così, e tutto crollato, tutto finito; e che sarei arrivato con una fame da lupo a un banchetto già bell'e sparecchiato. (MN I: 366)

Enrico recaptures well the feelings experienced in the Child ego state, feelings of bewilderment, of deprivation and helplessness

and above all of anger, since he knows that the accident was wilfully caused by his rival Belcredi. The question for Enrico's Parent ego state is how to protect this vulnerable and potentially volatile Child and, with the help of the well-informed Adult, gain its total compliance. He obviously succeeds and the result of this alliance of ego states leads to the following decision:

....preferii restar pazzo - trovando qua tutto pronto e disposto per questa delizia di nuovo genere: viverla - con la più lucida coscienza - la mia pazzia.... (MN I: 367)

The calculated way of life, the constant self-awareness and awareness of others make it possible for him to call the others "buffoni", as he knows himself to be 'saner' than any of them. Enrico rightly equates self-knowledge and sanity. We see this "lucida coscienza" as successful integration of the personality, and its benefit is a new freedom, a "delizia di nuovo genere", what Leone refers to as "un godimento meraviglioso". (MN I: 531)

The price both Leone and Enrico have to pay for it is to live apart and accept to lead a lonely life, whether it is Enrico's with his attendants or Leone's with his cook but, each in his own way, has managed to preserve a dimension in which their Free Child has room to exist. There is also the fact that by choosing to go on living the role of emperor after he regained his sanity, Enrico avoided the danger of playing self-destructive games with the companions of his youth, games such as "Rapo" with Matilda or "Kick me" and "NIGYSOB" with Belcredi, the negative pay-offs of which would have been feelings of rejection, deprivation and helpless rage. However, we see how easily he can get caught up in game-playing the minute he reenters the world of the twentieth century, by the remark he makes about his councillors who have betrayed his secret; or by his admittance of being extremely sensitive to becoming an object of curiosity and scorn ('a farmi mostrare a dito da tutti di nascosto, come Enrico IV') and above all by his angry reaction to Belcredi's taunts, the consequence of which is murder. And when he kills his old rival by striking him with a sword seized from one of his attendants, it looks very much as if Enrico, in

that moment, was unable to resist the temptation of playing a deadly version of "NIGYSOE", the old, familiar game of their youth.

We wonder if by losing the freedom of choice and being obliged to stay imprisoned in the role of emperor, he will not also lose much of the satisfaction of pretending to be mad. The Vengeful Child's outburst has cost the whole individual dear. Choosing to be mad gave the Free Child plenty of space to manifest itself, but having to be mad requires a very compliant Adapted Child under the constant control of a strong Critical Parent. This inevitably means that the activity of the Free Child will be heavily curtailed, a totally different situation from the one that Enrico has lived since he recovered his sanity eight years ago. He is well aware of the consequences of his act when, at the end of the play, he says the following words:

ENRICO IV (*rimasto sulla scena tra Landolfo, Arialdo e Ordulfo, con gli occhi sbarrati, esterrefatto dalla vita della stessa finzione che in un momento lo ha forzato al delitto*).

Ora sì...per forza...

li chiama attorno a sé, come a ripararsi,

qua insieme, qua insieme...e per sempre! (MN I: 371)

Enrico's fate at the end reminds us again of Leone's. For both of them, mixing 'normally' with others inevitably entails hard game-playing, a form of self-destructive madness. They choose to opt out: Leone, thanks to his manoeuvring, has contrived to send his rival to his death; Enrico, because he has actually killed Belcredi.

In conclusion I would like to come back briefly to the subject of the two games that form the backbone of this play. Pirandello underlines them by referring in Act I to events in the past which are echoes of the same games played under our eyes in Act II.

Young Matilde's propensity for playing at "Rapo" is made explicit when Donna Matilde and Belcredi reminisce in the first act about the carnival of eighteen years ago. We learn that Enrico was

deeply in love with her then, hence his choice of role as Enrico IV to her Matilde di Toscana, the implacable enemy of the emperor, that would enable him to be at her feet in the scene at Canossa. Belcredi tells us that Enrico "le faceva allora una corte spietata" and that she "naturalmente...non poteva soffrirlo!" to which Donna Matilde answers: "Ma non è vero! Non mi era mica antipatico. Tutt'altro! Ma per me, basta che uno voglia farsi prendere sul serio..." (MN I: 311-312) and even more explicitly a moment later:

Càpita, tra le tante disgrazie a noi, donne, caro dottore, di vederci davanti, ogni tanto, due occhi che ci guardano con una contenuta, intensa promessa di sentimento duraturo!

Scoppia a ridere stridulamente.

Niente di più buffo. Se gli uomini si vedessero con quel "duraturo" nello sguardo...- Ne ho riso sempre così! E allora più che mai.

(MN I: 312)

The suspense in the game is maintained in Act II when in the scene between Matilde and Enrico there is a shift from the historical play acting to the here and now :

DONNA MATILDE (*lo guarda, poi pianissimo, come confidandosi*).
Voi

l'amate ancora?

ENRICO (*sbigottito*). Ancora? Come dite ancora? Voi forse, sapete?

Nessuno lo sa! Nessuno deve saperlo!

DONNA MATILDE. Ma forse lei sì, lo sa, se ha tanto implorato per voi!

(MN I: 346)

At the end of Act III, the game reaches an unexpected conclusion when Enrico, the Victim, suddenly turns Persecutor and to the horror of all present, seizes Frida-Matilde in his arms shouting:

Eri lì un'immagine; ti hanno fatta persona viva - sei mia! mia! mia! di diritto mia!

La cinge con le braccia, ridendo come un pazzo, mentre tutti gridano atterriti; ma come accorrono per strappargli Frida dalle braccia, si fa terribile, e grida ai suoi quattro giovani: Tratteneteli! Tratteneteli! Vi ordino di trattenerli! I quattro giovani, nello stordimento, quasi affascinati, si provano a trattenere automaticamente il Di Nolli, il Dottore, il Belcredi. BELCREDI (si libera subito e si avventa su Enrico IV). Lasciala! Lasciala! Tu non sei pazzo!

ENRICO IV (*fulmineamente, cavando la spada dal fianco di Landolfo che gli sta presso*). Non sono pazzo? Eccoti!

E lo ferisce al ventre. (MN I: 370)

From the culminating moment of one game we pass immediately on to that of the other predominating game of the play, a deadly game of "NIGYSOP", favoured by Enrico and Belcredi long before we see them on stage. The first version of this game is the basis of the 'antefatto', when, during the procession, Belcredi as Persecutor, causes Enrico the Victim, to fall off his horse, with the consequences that we know. Enrico makes it clear at the end of the third act, that he knows who was responsible for his fall, even if others, like Matilda, do not. The climax of the action is reached when Enrico, the constant Victim of both games, switches at last to the role of Persecutor, first by seizing Frida as a symbolic gesture equivalent to raping the seductress of his youth, secondly by killing his cunning rival Belcredi. With these two actions he has taken his revenge on both his tormentors collecting the final pay-offs of both games.

The main character of the play Quando si è qualcuno is significantly referred to as ***, (qualcuno) by its author. He stands for yet another extreme example of role acceptance and of complete sacrifice of self and of reality. Written in 1932, it is referred to by Pirandello in a letter to his daughter, dated March 1933, in these words:

"Una delle commedie scritte da me la scorsa estate a Castiglioncello, e proprio quella a cui tenevo di più". (quoted in Giudice, op.cit., p. 509)

In the first Act, Qualcuno, a famous writer, is surrounded by young people, including his nephew Pietro in whose villa he has just spent several weeks. He has fallen in love with Veroccia, Pietro's sister-in-law, and in the process has discovered that he is still 'alive'. He tells her, as he holds her face in his hands:

...perché dal primo momento questi occhi impertinenti si
infrontarono coi miei, così, azzosi e incantati -

soffia

fhhh - sulla cenere - "tu vecchio? a chi vuoi darla a intendere?
tu ardi!" - e come risero allora, da vederlo io solo, queste
labbra! - Un attimo ti bastò - frugarmi appena negli occhi -
per scoprirmi vivo, di' se non è vero! (MN II: 985)

In their enthusiasm for a new book of poetry which he has written, they want to turn him into 'one of them', one who belongs to the young and to life. Veroccia even starts to cut his hair to change his appearance and make him look younger and totally different from the accepted, well-known image of him. Pirandello tells us that now he looks more like a twenty year old, and therefore a contemporary of Veroccia, than a man of fifty, thus proving the latter right when she said earlier:

Ma chi, vecchio? Nessuno è vecchio! Ci si crede vecchi! Siamo
tutti come la terra, giovanissimi e pieni di capricci.

(MN II: 982)

To his young friends who want to take him back with them to America, *** describes the puppet they could leave behind, seated at his desk, with a gramophone inside its body, so that it would be able to say:

- tutto quello - già fissato - che ho l'obbligo di ripetere a vita. Non perché l'abbia detto io; perché me l'hanno fatto dire gli altri! Cose che non mi son sognato di pensare.

PIETRO. Tu devi averne davvero già parecchi, di dischi...

*** Tanti, sì. Tutto fissato, ti dico. - Perché io ormai non debbo più pensare altro - immaginare altro - sentire altro. - Che! - Ho pensato quello che ho pensato (secondo loro) e basta! - Non s'ammettono di me più altre immagini. - Ho espresso quello che ho sentito - e lì - fermo lì - non posso più essere diverso - guai se lo tento - non mi riconoscono più - io non devo più muovermi dal concetto preciso, determinato in ogni minima parte, che si son fatto di me: là, quello, immobile, per sempre! (MN II: 984)

He explains to them how the author of his new poetry, the new idol of the young, could become his rival:

È lui il vivo! e uccide me, lui! (MN II: 993)

Throughout this first scene, we experience *** as alive, able to express his feelings spontaneously, as when he protests loudly and angrily at having his hair cut, or full of fun when he participates in the idea of leaving behind, seated at his desk, a puppet equipped with his own recorded voice, while he runs away to America with his young friends. Here is a man with a good Free Child and enough Rebellious Child and strong Parent ego states to take good care of himself and do what he wants. Pirandello's description of him in the first scene, confirms this:

Viene fuori. È sulla cinquantina, ma così col capo alleggerito^g dai capelli, in maglia estiva, svelto, estroso, ha l'aspetto quasi giovanile, agile, sciolto. (MN II: 981)

The author underlines the importance of the mobility, the flexibility of both body and mind, all qualities characteristic of the Free Child of an individual.

At the end of the first Act, his wife, their son and daughter, together with two friends, have come to fetch Qualcuno who has just been made a Count. We watch him walk out of the villa, his old self, puppet-like, and, symbolically, as his wife touches his hair, it appears to grow again so as to make him resemble exactly the portrait which everybody knows.

Here is Pirandello's rubric to the scene:

**** appare sulla scala, non più come s'è visto in principio, ma quale è naturale che tutti s'aspettino ch'egli sia divenuto, dopo quanto s'è udito sulla scena dall'arrivo dei parenti e dell'editore e dell'amico. Apparirà cioè come rientrato nella sua immagine immutabile, a tutti universalmente nota, quella che il pubblico ha già vista nel ritratto ingrandito dello studio. E naturale apparirà anche, che gli siano davvero ricresciuti i capelli....Tutti si muoveranno verso il fondo, in silenzio e come sospesi, mentre egli lentamente scenderà la scala, pallido e come insordito in una rigidità di pietra. (MN II: 1002-3)*

The Free Child and the rebellious Child of the earlier scenes have been completely replaced by a totally compliant Child, the puppet that everyone expects to see. It is rather as if *** had murdered his own Free Child. The following scene illustrates this perfectly:

E allora, lui avanti, e tutti gli altri dietro, si muovono con la solennità di un mortorio... (MN II: 1003)

(at this point the girl he loves shouts out the following words)

Viva Dèlago! Viva Dèlago! (his name as author of the new revolutionary work he has written)

Egli s'arresta un attimo, come colpito alla schiena, e apre con strazio atroce, appena, appena, le labbra pallide e rigide a un sorriso di spasimo e di gioia. (MN II: 1003)

This is the last sign of life to be given by ***. He has opted to follow the advice given to him a little earlier by the Minister who speaks as the official porte-parole of the majority (a strict and exacting Critical Parent):

GIAFFREDI. Egli non deve più vaneggiare in tentativi incoerenti, alla sua età!...Deve rientrare in sé! Composto nella sua fama già stabilita e tutta ben delineata. Se ancora qualcosa vorrà dire dopo quello che ha detto, dev'esser lapidario - lapidario.

In the second and third Acts we watch the completion of the process of alienation and petrification in *** and see how all the people around him contribute to this transformation, but above all, Pirandello makes it quite clear that *** is first and foremost responsible for what happens to himself. The young gave him a chance to save his Free Child and to recover his identity together with his creative, youthful self; instead, he has chosen to return to the familiar role, assigned to him by his family, his friends and his adoring public. The cost to him is that, statue-like, he has no identity, not even a name for himself. The young people of the first Act, having failed to reclaim him to life, leave him sadly to his chosen fate, truly a living death.

As Veroccia says in answer to one of the journalists in Act III:

SECONDO GIORNALISTA. Quando si è qualcuno...

VEROCCIA. Si muore. (MN II: 1038)

and the last glimpse we catch of *** at the end of the play, confirms this:

...nel suo solito atteggiamento, irrigidito, divenuto la statua di se stesso. Tutto questo, in un silenzio che parrà di secoli. (MN II: 1044)

By opting out to remain the idol of his old admirers, *** chooses the role of Victim in the game he plays with them, a game of "Gee you're wonderful professor". They do not want him to change and he agrees to that. It feels safer to them all because familiar and predictable, but the price he has to pay for this security is a petrified, death-like existence. Sacrificed are the possibilities of change, of discovery, of growth but also of risk-taking and of being creative and alive. This applies as much to the Persecutors as to the Victim in this game.

In an interview with Diego Manganella for *L'Epoca*, quoted by Giudice (Pirandello, p. 411), Pirandello said of his novel Uno, nessuno e centomila, that "avrebbe dovuto essere il proemio alla mia produzione teatrale e invece finirà per essere un riepilogo. Esso giunge alle conclusioni più estreme, alle conseguenze più lontane." The fact that it took him eleven years (1913-1924) to write, also confirms the importance of this novel for its author. As we shall see, it is a very important work for us too. In my opinion it is only through the insights afforded by TA that a full understanding and critical assessment of this novel of Pirandello's *forma mentis* can be reached.

Vitangelo Moscarda, Gengé to his wife and friends, shares with us the existential problem which haunts him, the search for his identity, or rather for a spontaneous way of being which aims at a complete loss of self-consciousness that would enable him to forget that he exists.

"Ah, non aver più coscienza d'essere, come una pietra, come una pianta!...che ignorano anche sé stessi;" (TR II: 774).

In TA terms our hero is looking for his Free Child.

Moscarda tells his own story in great detail and while doing so, he shows himself to be very observant, perceptive and capable of using facts and of reasoning things out. We, the readers, are therefore aware of his very effective Adult ego state. Whether we look at this Adult from our own Parent, Adult or Child ego state, will decide which Moscarda we see. On the other hand he often describes his own behaviour in his dealings with others, and this we experience as coming from his Adapted Child. The consequence is that our various ego states, or parts of ego states, see him as a totally different person from the one we perceive as the story teller. Moscarda is intensely aware of this process and he says "mi darete sempre una realtà a modo vostro", or "Io mi costruisco di continuo e vi costruisco", (TR II: 779) using very much the same words as Baldovino to describe the way we are different people to other people and even to ourselves. And using TA terminology we could say that it all depends on which ego state is viewing another ego state in ourselves or in others. If we take into

consideration the fact that any ego state, in Berne's view, is made up of an agglomeration of ego states, this makes Pirandello's estimate of 'centomila' quite possible. To give just one example, our Critical Parent has a certain view of our Adapted Child that we might see as 'ourselves' but our Critical Parent ego state comprises many Critical Parents, such as those of our father and our mother, those of our grand-parents, aunts, uncles, teachers, older siblings, etc.; the consequence is that our ACs are many, often differing in order to please a particular Parent in our head. Then comes the interaction with the many Critical Parents in other people, and we see how fast the number of possible 'selves' can grow in that area of transactions alone!

Let us see how Pirandello-Moscarda translates this into practice. In the following quotation Moscarda is telling us about "un certo Tizio":

"Conosco Tizio. Secondo la conoscenza che ne ho, gli do una realtà: per me. Ma Tizio lo conoscete anche voi, e certo quello che conoscete voi non è quello stesso che conosco io, perché ciascuno di noi lo conosce a suo modo e gli dà a suo modo una realtà. Ora anche per sé stesso Tizio ha tante realtà per quanti di noi conosce, perché in un modo si conosce con me e in un altro con voi e con un terzo, con un quarto e via dicendo. Il che vuol dire che Tizio è realmente uno con me, uno con voi, un altro con un terzo, un altro con un quarto e via dicendo, pur avendo l'illusione anche lui, anzi lui specialmente, d'esser uno per tutti." (TR II: 799)

He then goes on to look at an even more limiting process, in apparent contradiction with the former, where the individual becomes the prisoner of a single action, a situation we know well from the Father in Sei personaggi in cerca d'autore when he says to the director, in a passage I have already quoted:

"Il dramma per me è tutto qui, signore: nella coscienza che ho, che ciascuno di noi - veda - si crede "uno" ma non è vero: è "tanti", signore, "tanti", secondo tutte le possibilità d'essere

che sono, in noi: "uno" con questo, "uno" con quello - diversissimi! E con l'illusione, intanto, d'esser sempre "uno per tutti", e sempre "quest'uno" che ci crediamo, in ogni nostro atto. Non è vero! non è vero! Ce n'accorgiamo bene, quando in qualcuno dei nostri atti, per un caso sciaguratissimo, restiamo all'improvviso come agganciati e sospesi: ci accorgiamo, voglio dire, di non essere tutti in quell'atto, e dunque un'atroce ingiustizia sarebbe giudicarci da quello solo. tenerci agganciati e sospesi a esso, alla gogna, per una intera esistenza, come se questa fosse assommata tutta in quell'atto!".

Sei personaggi in cerca d'autore, (MN I: 72-73).

Here is how Moscarda expresses the same situation, using very much the same words and images:

"Compiamo un atto. Crediamo in buona fede d'esser tutti in quell'atto. Ci accorgiamo purtroppo che non è così, e che l'atto è invece sempre e solamente dell'uno dei tanti che siamo o che possiamo essere, quando per un caso sciaguratissimo, all'improvviso vi restiamo come agganciati e sospesi: ci accorgiamo, voglio dire, di non essere tutti in quell'atto, e che dunque un'atroce ingiustizia sarebbe giudicarci da quello solo, tenerci agganciati e sospesi a esso, alla gogna, per un'intera esistenza, come se questa fosse tutta assommata in quell'atto solo." Uno, nessuno e centomila, (TR II: 799)

Although we know that the 'centomila' possibilities of being, for each one of us, is no exaggeration, however, because we all want, for personal reasons, to simplify the over-complex situation by fitting ourselves and others into the 'roles' required by our script, that number is drastically reduced in practice, as we have just seen in the case of the Father. It may suit us to view a person as a particular kind of Parent while we adopt, with that person, a particular role of Child. With somebody else we might be a Parent and we shall always view them as a particular Child to our Parent. Because it suits us to simplify relationships by fixing the roles, we end up being a fairly limited number of 'people' to

another fairly limited number of 'people' in others. One consequence of this process is a kind of crystallisation, a loss of flexibility as well as an impoverishment of our personality; limits are thus imposed on the number and variety of relationships we can enter into as well as on the richness and complexity of those relationships; in other words, we only choose people who, because they fit our script, will play our games, i.e. provide us with the cast we need, and we are not very interested in those that don't. Moscarda illustrates this well when he tells us how five people who know him, each for his own reason, will label him an idiot:

"Cinque imbecilli. Uno per ciascuno. Cinque imbecilli che vi stanno davanti, come li vedete da fuori, in me che sono uno e cinque come la casa, tutti con questo nome di Moscarda, niente per sé, neanche uno, se serve a disegnare cinque differenti imbecilli che, sì, tutt'e cinque si volteranno se chiamate: - *Moscarda!* - ma ciascuno con quell'aspetto che voi gli date; cinque aspetti; se rido, cinque sorrisi, e via dicendo."

(TR II: 802).

Moscarda experiences this rigidity as very curtailing as well as alienating to the extreme. It results in a fragmentation of his 'self' over which he has no control whatsoever. As he puts it:

"il Moscarda dell'uno non è il Moscarda dell'altro; credendo di parlare d'un Moscarda solo, che è proprio uno". (TR II: 803)

In despair he sets out to find his way out of this unbearable situation and designs a 'rimedio' to help achieve this. He goes in search of his own inner world:

"il mondo che portavo dentro di me senza nome, tutto intero, indiviso e pur vario" (TR II 787),

in contrast with the person he feels himself to be now:

"uno - staccato - che si chiamava Moscarda, un piccolo e determinato aspetto di realtà non mia, incluso fuori di me nella realtà degli altri e chiamato *Moscarda*..." "uno che gli altri invece guardavano, fuori di loro, e che aveva un tono di voce e un aspetto ch'io non mi conoscevo." (TR II: 787).

The effect of such a situation on the person could result in producing a severely schizoid individual, and it is precisely this which our hero is making every effort to fight.

Moscarda has a very strong feeling of being 'bollato', labelled, by others and most naturally he looks back at the relationship he had with his father, the most important person of his childhood, his mother having died when he was very young. In his search for "le condizioni che mi determinavano", in TA terms, the elements that contributed to the making of his script, he says:

"Ma come quel corpo non me l'ero fatto io, come non me l'ero dato io quel nome, e nella vita ero stato messo da altri senza mia volontà; così, senza mia volontà; tant'altre cose m'erano venute sopra dentro intorno, da altri; tant'altre cose m'erano state fatte, date da altri, a cui effettivamente io non avevo mai pensato, mai dato immagine, l'immagine strana, nemica, con cui mi s'avventavano adesso..." "per gli altri avevo tante sommarie determinazioni, ch'io non m'ero date né fatte e a cui non avevo mai badato". (TR II: 789-90).

What Moscarda tells us of the relationship with his father is most revealing and provides us with the main lines of the negative aspect of his script. The regained awareness of the true meaning of his father's message to him is naturally therapeutic as he reexperiences the horror of it.

He records the "strana tenerezza, ch'era un po' compatimento, un po' derisione anche, ma affettuosa, come se in fondo gli piacesse ch'io fossi tale da meritarmela, quella sua derisione, considerandomi quasi un lusso di bontà che impunemente egli si potesse permettere." (TR II: 790)

He now sees clearly the ambiguity of this smile: "era a tradimento", 'una specie di ghigno muto e frigido lì nascosto; a cui non avevo mai badato". (TR II: 790)

This is a moment of great discovery, his eyes are opened, he dares to look and to see things as they truly are, Berne would say that he is able to use the Adult in the Child, commonly called the Little Professor.

"E quella tenerezza per me, affiorando e brillando negli occhi da quel ghigno nascosto, m'appariva ora orribilmente maliziosa: tante cose mi svelava a un tratto che mi fendevano di brividi la schiena. Ed ecco, lo sguardo di quegli occhi vitrei mi teneva affascinato per impedirmi di pensare a quelle cose, di cui pure era fatta la sua tenerezza per me, ma che pure erano orribili."

(TR II: 790).

Moscarda dares now to face the ogre of his childhood, and is able to understand the mesmerising effect of words and looks on his Child and how they aimed at producing the kind of ineffective man he has become. The experience is painful: "vedevo stranamente la mia angoscia distrarsi con sforzo da quegli occhi", but he is able to remain fully aware of his feelings (Child) and at the same time sufficiently detached to be able to reason things out (Adult), as he peers in the distant past, at the origin and fashioning of the man he has become: "Nel vano, ora, un silenzio esterrefatto, grave di tutte le cose insensate e informi, che stanno nell'inerzia mute e impenetrabili allo spirito." Fu un attimo, ma l'eternità. Vi sentii dentro tutto lo sgomento delle necessità cieche, delle cose che non si possono mutare." (TR II: 791)

We are given some very precise messages from his father which must have contributed greatly to Moscarda's negative script. "tu eri e sei ancora uno sciocco...sì, un povero ingenuo sventato,...".

(TR II: 790)

The provocation and the seductive undertones of the message are clear: "you are a fool and have always been a fool and I love you for it". In other words, what the child hears, runs like this: "as

long as you remain a fool I shall love you". The powerful injunctions are: "Don't be smart", "Don't be important", "Don't make it". "If you do what I tell you, i.e. be idle and do not compete with me, I'll love you and take care of you always by making sure that you have plenty of money and do not have to work". Moscarda certainly obeys these injunctions to the letter, all we ever see him do is sign his name (which is his father's, after all) when requested to do so, and take his wife's dog out, again when told to do it. The sum of all these messages is "Don't be you", "Be as I say", and we clearly see his father's crazy Child laughing at the son, triumphantly, through the years, as it repeats the curse it has chosen for him, again and again: "you are a fool, ah! ah!, always have been and always will be!" [Note: '...the script provocation or come-on...comes from a mischievous Child ego state, or demon, in the parent, and is usually accompanied by a "ha ha".' [E. Berne, What do you say after you say hello?, p. 108]

Very much like his contemporary Zeno (Italo Svevo, La coscienza di Zeno), our hero has the good fortune to have been allowed to think. No "Don't Think" injunction for either of them fortunately! And Moscarda spends a great deal of his time doing just that. Here is a good description of his own Adult ego state:

"pensavo queste cose come se le pensasse un altro in me, quello che d'improvviso era diventato così stranamente freddo e svagato".

He shows himself to be well-equipped with reasoning power as well as with the power of observation:

"Parlo, parlo, dico sciocchezze, faccio lo svagato; ma non è vero, sai? perché osservo tutto io, invece; osservo tutto!"

and as he says these words we know him to be aware of how his Adapted Child can usefully cover up the activity of the Free Child or Adult. He possesses candour and honesty to a remarkable degree, as well as courage and perseverance. All these rare qualities will enable him to find the necessary 'rimedio' he seeks, to render the ogre's curse harmless, and so escape from the vicious circle of scripty living. All this leads him to action-taking in a

revolutionary way.

The first step consists in looking at himself in a detached way:

"io non m'ero finora staccato da me per vedermi, e vivevo come un cieco nelle condizioni in cui ero stato messo, senza considerare quali fossero, perché in esse ero nato e cresciuto e m'erano perciò naturali; così anche per gli altri era naturale ch'io fossi così; mi conoscevano così: non potevano pensarmi altrimenti...". (TR II: 796-97).

He is fully aware that all he has been, up to now is: "un usurajo, per gli altri; uno stupido qua per Dida mia moglie".

(TR II: 795).

Feeling very rebellious, he decides to take action and change the opinion one person at least, has of him. He discovers, in the process, that by changing, if only one of his "centomila ombre", all the others are changed too:

"bastò muovere in me appena appena, così per giuoco, la volontà di rappresentarmi diverso da uno dei centomila in cui vivevo, perché s'alterassero in centomila modi diversi le altre mie realtà". (TR II: 813) .

For years, Marco di Dio, a rather crazy inventor, and his wife Diamante, have been living in a shack belonging to the Moscardas. Not even Moscarda's father ever asked them to pay any rent, and for years gave them a little money when they asked for it, thus maintaining alive Marco's dream of becoming a millionaire one day, and at the same time confirming the fact that he was a hopeless failure and an object of derision to all:

"Perché la derisione degli altri era ormai l'aria in cui quel loro sogno respirava. Tolta la derisione, rischiavano di soffocare". (TR II: 812)

One day, Moscarda's father stopped his gifts and Marco could

then blame him for his failure. The relationship obviously provided both parties with rich rewards of game-playing.

After the old banker's death, Marco's hatred was passed on to the son, which explains why the latter chooses Marco for his first experiment. He also sees a strong parallel between Marco and himself: isn't the same "lusso di bontà", and the same "particolare sorriso" (TR II: 790) bestowed upon them both by Moscarda's father, and with the same aim in both cases, i.e. to turn the recipient into a failure and a laughing stock?

In order to force Marco to drop the label of usurer which he applies to him with such hatred, Moscarda decides that he will give him a house of his own, one that he owns himself which is not inhabited. First, however, he needs to get hold of the deeds, a feat not as easy as it might seem, for someone who is so totally detached from his own affairs. There is a scene when Moscarda is searching desperately for the file he wants, alone, locked in a small room amongst piles of dusty papers, where Pirandello gives one more proof of his clear understanding of ego states:

"Quando alla fine trovai il fascicolo con tutti gl'incartamenti di quella casa, mi sentii come liberato; balzai in piedi esultante (FC), ma subito dopo mi voltai a guardar l'uscio. (AC) Fu così rapido questo cangiamento dall'esultanza al sospetto, che *mi vidi* (CP) - e n'ebbi un brivido. (AC) Ladro! (CP) Rubavo. Rubavo *veramente*. (AC) Andavo a mettermi con le spalle contro quell'uscio; mi sbottonavo il panciotto; mi sbottonavo il petto della camicia e vi cacciavo dentro quel fascicolo ch'era abbastanza voluminoso." (AC)

(TR II: 830-31).

Moscarda has Marco and his wife evicted from the shack where they have lived free of rent for years, before presenting them with the house and a large sum of money to enable the inventor to build his own laboratory. The result is quite dramatic when the opposite of what he expected happens and all those who witness his generous action, not only go on using the same labels they have

always applied to him, but are now doing so with added vehemence.

When he has Marco expelled the crowd shouts: "Morte! Abbasso! - urlava la folla. - Usurajo! Usurajo!", (TR II: 840) and when he hands him the deeds of the house and the cheque, they all agree that he has gone mad:

Marco "con un arrangolio da bestia, che pareva fatto insieme di singhiozzi e di risa, mi saltò addosso, frenetico, e prese a gridarmi, non so se per esaltarmi o per uccidermi, sbattendomi contro al muro: Pazzo! Pazzo! Pazzo! Era lo stesso grido di tutta la folla lì davanti la porta: Pazzo! Pazzo! Pazzo! Perché avevo voluto dimostrare, che potevo, anche per gli altri, non essere quello che mi si credeva."

(TR II: 834).

On his return home, Gengé is welcomed by Dida's mocking laughter, here too the old label has not changed, it is just louder, as she calls him "scioccone" and describes his action as "cosa da manicomio", then gives him the dog's lead with orders to take the animal out. Moscarda's efforts at finding a new identity by giving his Free Child a chance of expressing itself, is quashed by all and it seems as if he has no other option but to be his usual Compliant self. The mechanism of his failure is made all too clear to Moscarda and the feeling of alienation is stronger than ever:

"dovetti riconoscere che nei miei occhi non c'era veramente una vista per me, da poter dire in qualche modo come mi vedevo senza la vista degli altri", and again: "Ove la vista degli altri non ci soccorra a costruire in noi la realtà di ciò che vediamo, i nostri occhi non fanno più quello che vedono; la nostra coscienza, vuol dire *gli altri in noi*; e non possiamo sentirci soli."

(TR II: 844).

Moscarda is painfully aware of always being the Adapted Child that others want and expect, which leaves him with a feeling of unreality i.e. of having no Free Child. Pirandello gives us here a very sensitive view of the process of alienation and of how, if we are not heard and seen by others for what we truly are and if we accept their labelling of us, we run the risk of losing our autonomy and our sense of our own reality. (A similar situation is that of Lori in Tutto per bene)

The situation has become untenable for Moscarda:

"Balzai in piedi, esterrefatto. Sapevo, sapevo la mia solitudine; ma ora soltanto ne sentivo e toccavo veramente l'orrore, davanti a me stesso, per ogni cosa che vedevo;"

(TR II: 844-45).

Here we see clearly how Moscarda is able to put his feelings under Adult control, surely the best way of coping in the precarious situation he finds himself in, one where, as he says: "ai loro occhi, io come io, non ero nessuno." (TR II: 847)

At the meeting between himself, Dida and the manager of the bank, Quantorzo, something very important happens to Moscarda. As he tells them of his objections at being called a usurer, Quantorzo makes it clear that he considers such objections mere "bambinate", (TR II: 854) while Dida laughs her head off. Their total incomprehension and their discount of what is so important to him, has the same effect as that of having been inflicted a deep wound:

"da quella risata mi sentii ferire all'improvviso come non mi sarei aspettato che potesse accadermi in quel momento, nell'animo con cui un po' m'ero messo e un po' lasciato andare a quella discussione: ferire addentro in un punto vivo di me che non avrei saputo dire né che né dove fosse; tanto finora m'era apparso chiaro ch'io alla presenza di quei due, io come io, non ci fossi e ci fossero invece il "Gengé" dell'una e il "caro

Vitangelo" dell'altro; nei quali non potevo sentirmi vivo."

(TR II: 855).

This is the vital turning point: Moscarda feels the pain of the blow inflicted on him as he dares to be himself in front of others, so intensely that it causes him to shift, in self-defence, from his Adapted Child ego state, whether Rebellious or Compliant, to a strong authoritative Parent, as he shouts: "Finiscila di ridere!" to his wife and turning to Quantorzo: "E tu stai bene attento a quello che ti dico." (TR II: 855) Then, because he is able to feel his anger and to be moved by it, Moscarda finds himself capable of using his Free Child which, backed by the strong Parent and well-informed Adult, is at last capable of stating what it wants:

"Voglio che la banca sia chiusa questa sera stessa..." "Voglio che sia chiusa!", and a little further on: "So che voglio, 'voglio' capisci? voglio ritirare i miei danari, e basta così!", and again: "Voglio quello che voglio: e come voglio sarà fatto!"

(TR II: 855).

At this stage Moscarda is well aware of how all this shouting and gesticulating illustrates the struggle within himself between the Critical Parent that wants a submissive Adapted Child, happy to be labelled a fool, a usurer or a madman, and the positive Parent who is ready to support his Free Child that is asserting itself and demanding recognition.

In the same passage, Moscarda describes his Free Child and how it feels in these words:

"era il "punto vivo" ferito in me, che m'accecava e mi toglieva in quel momento la comprensione di tutto: che usurajo no, quell'usurajo che non ero mai stato per me, ora non volevo più essere neanche per gli altri e non sarei più stato, anche a costo della rovina di tutte le condizioni della mia vita".

(TR II: 858)

We hear it speak again very clearly as he responds once more to Dida's efforts at ridiculing him:

"Finiscila tu, col tuo Gengé che non sono io, non sono io, non sono io! Basta con codesta marionetta! Voglio quello che voglio: e come voglio sarà fatto!" (TR II: 858)

In the next chapter (VI,1), following this outburst, although he regrets deeply the violence which has broken the doll that was Dida, he also feels with excitement the transformation that is happening in him:

"Diventavo 'uno'.

Io.

Io che ora mi volevo così.

Io che ora mi sentivo così

Finalmente!

Non più usurajo (basta con quella banca!): e non più Gengé (basta con quella marionetta!)." (TR II: 859)

Moscarda's Free Child has the positive support of his other ego states, the contradictions within the self have disappeared as the process of integration of his personality continues. The focus is on I want, I feel, I am; but the experience is overwhelming at this stage and he still has to discover who he is:

"Non più Gengé.

Un altro.

Avevo proprio voluto questo.

Ma che altro avevo io dentro, se non questo tormento che mi scopriva nessuno e centomila?" (TR II: 860)

For the moment he only feels the pain and the loneliness:

"Ero solo. In tutto il mondo, solo. Per me stesso, solo. E nell'attimo del brivido, che ora mi faceva fremere alle radici dei capelli, sentivo l'eternità e il gelo di questa infinita solitudine." (TR II: 862).

There is no one, past or present, that has ever recognised his Free Child, therefore in this new state he is nobody to those, for whom, in his Adapted Child, he was, up to now, 'centomila'. But he also feels a great relief and an exciting feeling of oneness never experienced before, as he catches a glimpse of his own liberated Free Child:

"Mi guardai nello specchio dell'armadio con irresistibile confidenza, fino a strizzare un occhio per significare a quel Moscarda là che noi due intanto c'intendevamo a meraviglia. E anche lui, per dire la verità, subito mi strizzò l'occhio, a confermare l'intesa." (TR II: 863).

We can measure the great progress made by our hero if we compare this moment of self-realisation with his earlier experiences in front of a mirror in Book I:

"Quando mi ponevo davanti a uno specchio, avveniva come un arresto in me; ogni spontaneità era finita, ogni mio gesto appariva a me stesso fittizio o rifatto". (TR II: 749-50)

and a little later:

"Ed ecco: come compreso di questa verità che riduceva a un giuoco il mio esperimento, a un tratto il mio volto tentò nello specchio uno squallido sorriso. (Adapted Child)

- Sta' serio, imbecille! (Critical Parent) - gli gridai allora.

- Non c'è niente da ridere!

Fu così istantaneo, per la spontaneità della stizza, il cangiamento dell'espressione nella mia immagine, e così subito segui a questo cambiamento un'attonita apatia in essa, ch'io riuscii a vedere staccato dal mio spirito imperioso il mio corpo là, davanti a me, nello specchio.

Ah, finalmente! Eccolo là!

Chi era?

Niente era. Nessuno. Un povero corpo mortificato, (Adapted Child) in attesa che qualcuno se lo prendesse." (TR II: 755)

As he rebels against the role of usurer assigned to him, and decides to give Marco a house, we watch Moscarda's efforts to switch from the roles of Persecutor [when seen as a usurer] or of Victim [when perceived as mad], to that of Rescuer [after his generous (in his own eyes) gesture]; because all this is done from the position of Rebellious Child, a part of the Adapted Child, it does not achieve the result he hoped for. He is promptly put back in the role of Persecutor (usurer) by some and in the role of Victim (stupid or mad) by others. His first effort is therefore a failure. The proof lies in the fact that he has not been able to escape from switching roles on the Drama triangle, in other words, he is still playing his part in the others' game of "If it weren't for him", as well as setting up his own favourite game of "Kick Me". Even so he knows that things will never be the same again, he will make sure of that in the hope of finding his exit to reality and salvation.

"Rischiai, cioè, rischiamo tutti quanti, come vedrete, il manicomio, questa prima volta; e non ci bastò. Dovevamo anche rischiare la vita, perché io mi riprendessi e trovassi alla fine (uno, nessuno e centomila) la via della salute."

(TR II: 814).

In contrast with the slow development of the story, the denouement of Uno, Nessuno e Centomila is rapid. Quite unexpectedly, Vitangelo finds an ally, but also an enemy, in Dida's best friend, Anna Rosa. Thanks to her, and in spite of her, he succeeds in finding an effective way out of scripty living thereby gaining access to his own reality.

At once we understand that Anna Rosa is no ordinary girl. An orphan, she has had many offers of marriage which she has turned down; she despises money; she chooses to live alone with a boorish aunt. Another aunt of hers is a nun and "mezza matta" (TR II: 870)

.

When we first see her, she has just been picking flowers in the garden of the Badia in order to decorate the room where the nuns

are going to welcome Monsignor Partanna, who is due to arrive soon. Here is how Moscarda describes her, a lively mixture of Child ego states, as she first appears to him: "un fremito di grazia e di malizia", she opens the door "di furia"; and we see her: "tutta accesa in volto, coi capelli in disordine, gli occhi sfavillanti, la camicetta bianca di lana a maglia sbottonata sul petto come per caldo...". (TR II: 873) We note in all this the promise of a "Rapo" game player. She runs up a ladder carrying flowers, drops her handbag, a shot is heard and she falls, wounded, in Vitangelo's arms. Moscarda has to act and quickly, a new experience for him, and he carries the wounded girl back to her house.

He then learns from Anna Rosa that the others are going to have him certified to stop him from laying hands on his money; her suggestion to him is that he should talk to Monsignore Partanna, in order to find a way out of this impasse. This is the reason why she had asked him to meet her at the convent. (Our conclusion is that she is endowed with a good Little Professor and a good Adult)

By the same token Moscarda discovers another Dida, one he had never suspected existed and who is his enemy, and he learns also of another Gengé:

"Perché Gengé, signori miei, quello stupidissimo Gengé di mia moglie Dida, covava, senza ch'io ne sapessi nulla, una bruciante simpatia per Anna Rosa..."... "...Se Dida dunque attribuiva quella segreta simpatia al suo Gengé, importa poco ch'essa non fosse vera per me: era tanto vera per Dida, che vi trovava la ragione per cui mi tenevo lontano da Anna Rosa; e tanto vera anche per Anna, che le occhiate che qualche volta io le avevo rivolte di sfuggita erano state interpretate da lei come qualche cosa di più, per cui io non ero quel carino sciocchino Gengé che mia moglie si figurava, ma un infelicissimo Signor Gengé che doveva soffrire chi sa che strazii in corpo a essere stimato e amato così dalla propria moglie." (TR II: 875).

Following this clear description of the process of attributing to another a personality of our own making, Pirandello-Moscarda makes this profound remark:

"Perché, se ci pensate bene, questo è il meno che possa seguire dalle tante realtà insospettate che gli altri ci danno. Superficialmente, noi sogliamo chiamarle false supposizioni, erronei giudizi, gratuite attribuzioni. Ma tutto ciò che di noi si può immaginare è realmente possibile, ancorché non sia vero per noi. Che per noi non sia vero, gli altri se ne ridono. È vero per loro. Tanto vero, che può anche capitare che gli altri, se non vi tenete forte alla realtà che per vostro conto vi siete data, possono indurvi a riconoscere che più vera della vostra stessa realtà è quella che vi danno loro."

(TR II: 875-76).

As we shall see this will be all too true where Anna's view of him is concerned, but the 'ragazza bizzarra' will also be the one who destroys the image she created, even if it nearly costs Moscarda his life.

But I am anticipating, and first would like to go back to the very constructive suggestion made to Moscarda by Anna Rosa, when she wants him to go and see the bishop in order to get the latter's backing. The austere Monsignor Partanna, with his very strict conscience and heroic attitude to the vow of poverty, is just the man for our hero: "era per me il meglio che mi potessi augurare" at a time when compromise of any kind would be totally unacceptable: "non potevo più accomodarmi né con me né con nessuno".

(TR II: 882-83)

In the next chapter entitled "Il Dio di dentro e il Dio di fuori", Moscarda explains further the "*punto vivo*" already mentioned:

"Quel *punto vivo* che s'era sentito ferire in me quando mia moglie aveva riso nel sentirmi dire che non volevo più mi si tenesse in conto d'usuraio a Richieri, era Dio senza alcun dubbio: Dio che s'era sentito ferire in me, Dio che in me non poteva più tollerare che gli altri a Richieri mi tenessero in conto d'usuraio."

(TR II: 880).

The real self, the Free Child in TA terms, Moscarda calls 'punto vivo' and he also calls it the 'Dio di dentro'. It is for this new born child, this most precious and most vulnerable part of his personality, that he is urgently seeking protection:

"Bisognava invece che il Dio di dentro, questo Dio che in me sarebbe a tutti ormai apparso pazzo, andasse quanto più contritamente gli fosse possibile a far visita e a chiedere ajuto e protezione al saggissimo Dio di fuori, a quello che aveva la casa e i suoi fedelissimi e zelantissimi servitori e tutti i suoi poteri sapientemente e magnificamente costituiti nel mondo per farsi amare e temere.

A questo Dio non c'era pericolo che Firbo o Quantorzo s'attentassero a dare del pazzo" (TR II: 881).

In this quotation we sense all the individual's ego states working together, in harmony, to ensure that the Free Child gets what it wants: the strong Critical Parent and concerned Nurturing Parent, backed by the well-informed Adult, have the Adapted Child's acquiescence: "bisognava"..., "quanto più contritamente gli fosse possibile", "chiedere ajuto e protezione", (TR II: 881) the very use of so many superlatives gives us a measure of the willingness of the A.C. to comply. All these ego states, working in perfect harmony cannot fail to succeed and also, luckily for Moscarda, the two prelates he has to deal with are quick in interpreting his feelings as scruples of conscience. He is no less quick in perceiving that only by agreeing with them, and doing it their way, will he get the support and the protection he desperately needs:

"Potevo fargli intendere che il mio non era propriamente un caso di coscienza com'egli s'immaginava? (Adult)

Se mi fossi arrischiato a farglielo intendere, sarei d'un tratto diventato pazzo anche ai suoi occhi. (Little Professor)

Il Dio che in me voleva riavere il danaro della banca perché io non fossi più chiamato usuraio, era un Dio nemico di tutte le costruzioni. (Free Child)

Il Dio, invece, a cui era venuto a ricorrere per ajuto e

protezione, era appunto quello che costruiva. Mi avrebbe dato, sì, una mano per farmi riavere il danaro, ma a patto ch'esso servisse alla costruzione di almeno una casa a un altro dei più rispettabili sentimenti umani: voglio dire, la carità. (L.P. and A.)

Monsignore, al termine del nostro colloquio, mi domandò con aria solenne se non volevo questo.

Dovetti rispondergli che volevo questo." (compliant A.C.)

(TR II: 885).

This intelligent assessment of the situation and the choice he makes show Moscarda's Little Professor and Adult ego states hard at work, guiding the very willing Adapted Child. Most interestingly, it also shows how he still manoeuvres within the dictates of his script. He needs his most docile Adapted Child to fit in with the prelates' view of God and to do exactly as they say. They are the new father figures in Moscarda's life and their ambition to build turns out to be not so very different from the ambition which had driven the old banker, his father.

The brief involvement with Anna Rosa that follows and which nearly costs him his life, serves to confirm the fact that the strange girl's favourite game is "Rapo": fascinated by his ideas, she opens her arms to Moscarda, smiling invitingly and when he responds and bends to embrace her, she shoots him.

At the end of the story, we see Moscarda, completely happy, as a member of the hospice he has founded. In atonement for the scandal provoked by his relationship with Anna Rosa, the "Dio di fuori" seizes its chance and demands that he gives all he possesses to build this hospice where he will be treated no better than any of the other residents. This comes from a very harsh Critical Parent that makes great demands from a totally submissive Adapted Child, and yet, Moscarda has found what he longed for.

This new Parent puts no obstacles in his search for an identity. It has removed them, thereby enabling him to go even further and live the mystical experience of losing the self, which, paradoxically, is also experienced as an exaltation of the sense of being, especially vivid in the contact with nature. (Nirvana à

la Schopenhauer?) The interesting point for us is that in TA terms, Moscarda still respects his Father's injunctions: the latter's money still ensures that he does not have to work for a living, and more than ever, he appears to others, 'stupido', a kind of village idiot and a laughing stock. But there is a big difference for Vitangelo. These injunctions no longer curtail his intense feeling of being alive. The restriction, which appears to be extreme, only applies to the outer life, inwardly he is free of the old Critical Parent and with the agreement and support of all his ego states, he can experience his Free Child fully.

As Berne says, what matters is how we feel about our script, and Moscarda has found a way of being quite comfortable with his; this means that his Free Child is now able to experience both its uniqueness and the exhilarating feeling of losing itself in every moment, for, now, he truly lives in the here and now, in a state of contemplation which excludes reflection or the watching of himself and the commenting on what he sees, that is to say "le vane costruzioni". In other words he has found a way of life that does not have room for conscience, because, as he saw clearly at the beginning of the story, "la coscienza vuol dire gli altri in noi" and it would only invite him to indulge again in negative scripty living.

"Rinascere attimo per attimo. Impedire che il pensiero si metta in me di nuovo a lavorare, e dentro mi rifaccia il vuoto delle vane costruzioni.

...muojo ogni attimo, io, e rinasco nuovo e senza ricordi: vivo e intero, non più in me, ma in ogni cosa fuori." (TR II: 902)

On the "Franciscan" "via della salute", which Moscarda has discovered, the negative directive of his script has lost its grip on him. He has found the strength within himself ("Dio di dentro") to obtain that all his ego states work positively and in harmony with one another, supported and protected in their effort, by the power outside himself ("Dio di fuori") best suited for the task, in the world he lives in.

Chapter VIII

Pirandello's last play

I Giganti della Montagna, Pirandello's last play, although unfinished, is interesting to us on several counts. It expresses points of view and ideas, which have become very familiar and it reaches general conclusions made especially attractive for us because of the detailed description of the mechanisms responsible for what happens at the end. I refer to the ending given by Stefano Pirandello because it makes a persuasive conclusion, wholly coherent with the premise the author himself stated in the first two Acts.

Under the cover of a broad philosophy of life which sees, in both play and Fable, a rift in the human race, caused by an insurmountable, basic disagreement, there is a detailed study of the various categories of people that exist in our world and have to live in it together. We are first introduced to Cotrone and friends, a slightly crazy group of misfits who live in the most disorganised way possible in an isolated villa called La Scalogna, a house significantly abandoned by its owner because it is haunted. Although they all differ greatly the one from the other, they form a society which is contented and at peace, each member being free to pursue his dreams without interference or criticism, each one receiving encouragement and support in the pursuit of their respective fantasies. Thanks to their tolerance and capacity for understanding others, they are able to communicate with the other groups of people in the play, be they the troupe of actors that call unexpectedly or their own neighbours, the Giants. Cotrone, their seer or magician-like leader, like his creator Pirandello, possesses a deep understanding of human nature. He strikes us as having a good Parent, especially a good Nurturing Parent, capable of giving permission to others to be themselves, at the same time showing wisdom and concern, hence the remarkable medley of individuals that live together at the villa. He also has a very highly developed Free Child ego state which is very creative, is in possession of a great sense of fun, and whose imagination knows no

bounds. At the beginning of the play, Pirandello introduces him to us by making use of a variety of adjectives which aim at conveying Cotrone's very attractive appearance and personality:

"...è un omone barbuto, dalla bella faccia aperta, con occhioni ridenti splendenti sereni, la bocca fresca, splendente anch'essa di denti sani tra il biondo caldo dei baffi e della barba non curati" (MN II: 1313)

and the first thing he says to his friends who are trying to make the group of strangers turn away by switching on various lights in an effort to frighten them, is this:

COTRONE. Che cos'è? O non vi vergognate? Avete paura, e vorreste farne?

and a little further on as he admonishes them for not being imaginative enough:

...Su, svegli, immaginazione! Non mi vorrete mica diventar ragionevoli! Pensate che per noi non c'è pericoli, e vigliacco chi ragiona!... (MN II: 1313)

All of which shows Cotrone's mild Critical Parent and permission giving, even jolly, Nurturing Parent, in action. When he gives free rein to his fantasy, as shown in the following short scene, he amply demonstrates his exuberant Free Child:

COTRONE. E allegri! C'è anche una donna? Sarà una regina spodestata. È nuda?

QUAQUÈO (*sbalordito*). Nuda? No, nuda non m'è parsa.

COTRONE. Nuda, sciocco! Su un carretto di fieno, una donna nuda, coi seni all'aria e i capelli rossi sparsi come un sangue di tragedia! I suoi ministri in bando la tirano, per sudar meno, in maniche di camicia. (MN II: 1313)

It is only natural that this remarkable man should give a touching welcome to the troupe of destitute actors that arrive

unexpectedly, one night, at La Scalogna. Do they not all share a disdain for material possession and a passion for artistic creativity?

The actors are penniless, hungry, with nowhere to go and nowhere to sleep; the previous night was spent on a station bench and the cart that carries the leading actress has to be pulled by hand. In her obsession to represent the Fable (Pirandello's own mythical play in verse entitled La Favola del Figlio cambiato), Ilse has reduced the troupe which, at the start, was over 40 strong, to a few faithful, including her once wealthy but now ruined husband, the Count. The very sympathetic and understanding Cotrone offers to give them food and shelter and also to listen to their play. He even suggests that they stay at the villa for good.

Ilse, the poet that composed the Fable, together with her faithful followers represent the sensitive, non-materialistic people that are capable of every sacrifice in the cause of beauty and art. Ilse, a slave to this calling, is constantly in her Adapted Child, urged mercilessly on by a demanding Critical Parent; she seems to be totally deprived of Nurturing Parent and Adult ego states, which would set some limits to her obsessive devotion to the memory of the poet and to his creation and might, we feel, give her and her companions a better chance of achieving their purpose. Ilse's Adapted Child is also driven by a relentless sense of guilt, because she believes, and the others confirm it, that if she had returned the poet's love and yielded to him, he would not have committed suicide. In fact, everyday life and relationships have little meaning for her. Her one desire is to escape into the world of myth and legend of the Fable, only then does her Free Child have a chance to express itself, while her Adapted Child is fulfilled by the sense of having accomplished its mission. The mission being the transmitting of the poet's vision to the world; but the world is not interested, it is even quite hostile to it.

Before we witness such a reaction we briefly see how Ilse's Free Child can readily cast a spell on the right kind of audience when at the beginning of Act II, she starts reciting the Fable alone and Cotrone comments: "La Contessa ha una voce che incanta...", after which he gives her a sample of his own capacity at creating

'incantesimi', as he orders coloured lights to appear and disappear, and it is Ilse's turn to be: "*incantata come una bambina*" (still Free Child) , as, lost in admiration, she exclaims: "Oh bello!". Then Cotrone goes on to give her and the Count further demonstrations of his Free Child's powers:

COTRONE. Mi chiamano il mago Cotrone. Vivo modestamente di questi incantesimi. Li creo. E ora, stiano a vedere.

Si rimette le mani attorno alla bocca e grida

Nero!

Si rifà il tenue barlume lunare di prima, spenta la luce della facciata

Questo nero la notte pare lo faccia per le lucciole, che volando - non s'indovina dove - ora qua ora là vi aprono un momento quel loro languido spazzo verde. Ebbene, guardino: là...là...là...

Appena dice e indica col dito in tre punti diversi, dove indica, s'aprono per un momento, fin laggiù in fondo alle falde della montagna, tre apparizioni verdi, come di larve evanescenti.

ILSE. Oh, Dio, com'è?

IL CONTE. Che sono?

COTRONE. Lucciole! le mie. Di mago. Siamo qua come agli orli della vita, Contessa. Gli orli, a un comando, si distaccano; entra l'invisibile: vaporano i fantasmi. È cosa naturale. Avviene, ciò che di solito nel sogno. Io lo faccio avvenire anche nella veglia. Ecco tutto. I sogni, la musica, la preghiera, l'amore...tutto l'infinito ch'è negli uomini, lei lo troverà dentro e intorno a questa villa.

(MN II: 1336-37)

Is not Cotrone speaking for all artists and in particular for the dramatist and his actors?

A little later in Act II he states clearly to the Contessa that he sees their roles as complementary when he tells her:

Voi attori date corpo ai fantasmi perché vivano - e vivono! Noi facciamo al contrario: dei nostri corpi, fantasmi: e li facciamo ugualmente vivere. I fantasmi... non c'è mica bisogno d'andarli a cercare lontano: basta farli uscire da noi stessi..., (MN II: 13410)

he also gives a clear explanation of the techniques in use at the villa and at the same time describes vividly aspects of the Free Child in action:

Con la divina prerogativa dei fanciulli che prendono sul serio i loro giuochi, la meraviglia ch'è in noi la rovesciamo sulle cose con cui giochiamo, e ce ne lasciamo incantare. Non è più un gioco, ma una realtà meravigliosa in cui viviamo, alienati da tutto, fino agli eccessi della demenza. (MN II: 1345)

The down to earth Giants and their servants, on the other hand, stand for the 'real' world. They are devoted to work and thus make a great success of life in the world. They are strong, rich and powerful, living full and useful lives, they are total materialists, their tastes, crude and vulgar, the servants being worse than the masters. Money, food, drink, and debauchery are all they know or want to know about, apart from hard physical work. As obsessive workers, their Adapted Child is also urged on by a very demanding Critical Parent.

Both the actors and the Giants are driven, in their Adapted Child, by this tyrannical Critical Parent and the incompatibility that exists between them is due to the totally different vision they each have of life and its purpose. Logically, their Free Child's pursuits will also be in complete opposition. It is as if we had two groups of people with similar scripts but with radically opposed goals. Both sides are intolerant (Critical Parent) of the other: while the Child of the Giants' servants is mocking and cruel, that of the actors, at first scared, switches to being

provocative and reckless. The clash between them is inevitable and the cost of the violence will of course be borne by the artists and idealists. Ilse and two of her companions are killed when they try to impose a representation of the Fable on the audience of servants of the Giants.

In his fair representation of both groups, Pirandello shows us that, not only is there incompatibility between the materialists and the artists in this world, but also that they are both responsible for the total lack of communication that exists between them. Ill-equipped as the artists are, would they not be better advised to listen to Cotrone when he says:

E tu hai bisogno che ti credano gli altri, per credere a te?

(MN II:1314)

and withdraw to a safe distance from the Giants and their servants?

Unlike Cotrone and friends, they will not accept a way of life, described by the magician as being 'agli orli della vita', in spite of the infinite possibilities of realisation it offers to their imagination:

tutto l'infinito ch'è negli uomini, lei lo troverà dentro e intorno a questa villa, (MN II: 1337)

he tells them. But their Parent and Adapted Child will only be satisfied if their Free Child finds recognition in the real world and they are prepared to make every sacrifice and run incredible risks, in order to achieve that. At the end of Act II, the Contessa makes this very clear and Cotrone understands her perfectly:

COTRONE. Comprendo che la Contessa non può rinunciare alla sua missione.

ILSE. Fino all'ultimo.

COTRONE. Non vuole neanche lei che l'opera viva per se stessa - come potrebbe soltanto qua.

ILSE. Vive in me; ma non basta! Deve vivere in mezzo agli uomini!

COTRONE. Povera opera! Come il poeta non ebbe da lei l'amore, così l'opera non avrà dagli uomini la gloria....(MN II: 1346)

From a TA point of view, the most interesting idea in this play is the stress put, by Cotrone (Pirandello), on the importance and value of the Free Child in all of us. He is often most explicit about this as in the following advice given to one of the actors at the very end of Act III:

COTRONE. ...Impari dai bambini, le ho detto, che fanno il gioco e poi ci credono e lo vivono come vero!

SPIZZI. Ma noi non siamo bambini!

COTRONE. Se siamo stati una volta bambini, possiamo esserlo sempre!... (MN II: 1336)

The solution which Pirandello offers here is no more practical than the one he gave us in Uno, Nessuno and Centomila. Cotrone's suggestion to the actors that, in order to express their Free Child safely, they have no alternative but to live at La Scalogna with him and his friends, is vigorously rejected by Ilse, who, driven by a powerful sense of guilt and of duty, chooses instead to go to her destruction.

When we turn to the message carried by the Fable, we find the same total lack of communication between the Prince (beautiful, sensitive, of noble heart) and Figlio di Re (monstrously ugly, crude, arrogant and selfish). They cannot exist in the same world. The Prince will certainly die if he does not return to a place where he can find a mother's selfless love and a country full of natural beauty and bathed in sunshine. Again, we have total incompatibility between two types of human beings. Pirandello's conclusion is, without any doubt, a very pessimistic one. He no longer is interested in individuals that find a *modus vivendi* in the world with others, whoever they are, and dwells only on the impossibility of communication between groups of men which he classifies according to his aesthetic and ethical judgement of their respective goals.

The artists, poet and actors, like the Prince in the Fable, are

as foreigners in this world; they belong to another race and find life here alien, difficult and dangerous.

Conclusion

In his Avvertenza sugli Scrupoli della Fantasia, a post-script to the novel Il Fu Mattia Pascal, Pirandello, in response to a critic who accused him of creating characters and situations that are not true to life, says this about what we call our "realtà":

Se consistesse appunto in questo, che un uomo e una donna, messi da altri o da sé stessi in una penosa situazione, socialmente anormale, assurda per quanto si voglia, vi durano, la sopportano, la rappresentano davanti agli altri, finché non la vedono, sia pure per la loro cecità o incredibile buona fede; perché appena la vedono come a uno specchio che sia posto loro davanti, non la sopportano più, ne provan tutto l'orrore e la infrangono o se non possono infrangerla, se ne senton morire? Se consistesse appunto in questo, che una situazione, socialmente anormale, si accetta, anche vedendola a uno specchio, che in questo caso ci para davanti la nostra stessa illusione; e allora la si rappresenta, soffrendone tutto il martirio, finché la rappresentazione di essa sia possibile dentro la maschera soffocante che da noi stessi ci siamo imposta o che da altri o da una crudele necessità ci sia stata impostata, cioè fintanto che sotto questa maschera un sentimento nostro, troppo vivo, non sia ferito così addentro, che la ribellione alla fine prorompa e quella maschera si stracci e si calpesti?

(TR I: 583)

He then goes on describing further the contrast between this experience of living with a mask and the switching to life without it:

...Hanno scoperto il loro nudo volto individuale sotto la maschera, che li rendeva marionette di sé stessi, o in mano agli altri; che li faceva in prima apparir duri, legnosi, angolosi, senza finitezza e senza delicatezza, complicati e strapiombanti,

come ogni cosa combinata e messa su non liberamente ma per necessità, in una situazione anormale, inverosimile, paradossale, tale insomma che essi alla fine non han potuto più sopportarla e l'hanno rotta.

L'arruffiò, se c'è, dunque è voluto; il macchinismo, se c'è, dunque è voluto; ma non da me; bensì dalla favola stessa, dagli stessi personaggi; e si scopre subito, difatti: spesso è concertato apposta e messo sotto gli occhi nell'atto stesso di concertarlo e di combinarlo: è la maschera per una rappresentazione; il giuoco delle parti: quello che vorremmo o dovremmo essere: quello che agli altri pare che siamo; mentre quel che siamo, non lo sappiamo, fino a un certo punto, neanche noi stessi; la goffa, incerta metafora di noi; la costruzione, spesso arzigogolata, che facciamo di noi, o che gli altri fanno di noi: dunque, davvero, un macchinismo, sì, in cui ciascuno volutamente, ripeto, è la marionetta di sé stesso; e poi, alla fine, il calcio che manda all'aria tutta la baracca.

Credo che non mi resti che di congratularmi con la mia fantasia se, con tutti i suoi scrupoli, ha fatto apparir come difetti reali, quelli ch'eran voluti da lei: difetti di quella fittizia costruzione che i personaggi stessi han messo su di sé e della loro vita, o che altri ha messo su per loro: i difetti insomma della maschera finché non si scopre nuda.

(TR I: 583-84)

Pirandello makes it clear that, in his view, there are two main categories of people in the world, those that are *marionette di se stessi* and those that tear off the mask and throw it away.

The Six Characters are an extreme example of the first kind of human beings, the puppet-like people. In TA terms, they are the prisoners of their very negative script, condemned like Dante's or Boccaccio's damned, to forever engage in a repetitive and destructive form of relationship with others who, perforce, must also always be the same. This form of existence is well described by the Mother in the first part of the play when she says to the Capocomico:

...avviene ora, avviene sempre! Il mio strazio non è finito, signore! Io sono viva e presente, sempre, in ogni momento del mio strazio, che si rinnova, vivo e presente sempre. Ma quei due piccini là, li ha lei sentiti parlare? Non possono più parlare, signore! Se ne stanno aggrappati a me, ancora, per tenermi vivo e presente lo strazio: ma essi per sé, non sono, non sono più! E questa,

indicherà La Figliastra

signore, se n'è fuggita, è scappata via da me e s'è perduta, perduta...Se ora io me la vedo qua è ancora per questo, sempre, sempre, per rinnovarmi sempre, vivo e presente, lo strazio che ho sofferto anche per lei! (MN I: 99)

The characters who drop the mask are those who offer us an alternative to negative scripty living. By setting us an example and explaining very precisely why and how they choose to behave in the way they do, they indicate to us 'la via della salute' and share most willingly with us their 'rimedio per salvarsi'. Of these characters, some carry on living in the world with others,^{as} best they can, while a few make spectacular escapes: Enrico chooses to be mad, Moscarda becomes a mystic and Cotrone, the most attractive of them all, in the eyes of his creator, becomes a magician who never stops directing plays of his own making.

We conclude with both Berne and Pirandello that to play at theatre is a universal human activity. Whereas with game players, such as the Six Characters, this activity becomes compulsive and obsessive, its purpose being to mete out punishment and to tighten up the bolts of the rack in the torture chamber, but with someone like Cotrone in charge, life activity is fun and enchantment, and its purpose is to bring liberation.

Pirandello's suggestion to us is that by making full use of our rational self (Adult ego state), the privileged characteristic of man, we can indulge in this activity as long as we choose to do it, in full awareness, and in a way that will give our Free Child the

best chance to manifest and realise itself. And we must not forget that, ideally, our Free Child also needs the full concerted support of all our other ego states working in harmony and in the most positive way possible to us.

Another proof of Pirandello's deep understanding of the human personality can be found in the consistency of his view of the human condition and in the consistency of the advice he offers us. This explains why I have not found it necessary to respect the chronology in the mention of the works I chose to refer to, which range from the novel, L'Esclusa (1901), to the last, unfinished play, I Giganti della Montagna (1936).

This understanding is at the root of the greatness of his writings and especially of his plays where in creating highly dramatic situations, he makes full use of the mechanism of game-playing and opposes it to the rational behaviour and comments of his *raisonneurs*. This contrast, as we have seen, makes for very good theatre.

As for Pirandello's positive message, I believe it consists in showing us, again thanks to the presence of the *raisonneurs*, an aspect of ourselves which offers possible salvation in a world of game players who are totally unaware of what they are doing and why. By cultivating this awareness and making full use of our Adult ego state in conjunction and in harmony with our other ego states, we too can choose to give up self-destructive game-playing and associate with others who show the same positive approach to life, thus realising our full potential.

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GLOSSARY

- Adult (A)* An ego state orientated toward objective, autonomous data-processing and probability-estimating.
(E. Berne, What do You Say after You Say Hello, p.442)
- Child (C)* An ego state. It comprises the Free Child (FC) or Natural Child (NC) which is spontaneous and autonomous, the Adapted Child (AC), which behaves as if a parent is watching or listening and is either compliant or rebellious, and the Little Professor (LP) or Adult in the Child, which is intuitive and creative.
- Demon* (a) Urges and impulses in the child which apparently fight the script apparatus, but in reality often reinforce it.
(b) The whispering voice of the Parent urging the Child on to nonadaptive impulsive behavior. The two usually coincide in their aims.
(E. Berne, op. cit., p.442)
- Drama Triangle* A simple diagram showing the possible switches of roles in a game or script. The three major roles are Persecutor, Victim, and Rescuer.
(E. Berne, op. cit., p.442)
- Ego State* A consistent pattern of feeling and experience directly related to a corresponding consistent pattern of behavior. (E. Berne, op. cit., p.443)
- Game* A set of ulterior transactions, repetitive in nature, with a well-defined psychological pay-off.
(E. Berne, op. cit., p.23)

- Gamy Behavior* Behavior which seems more calculated to get an eventual trading-stamps pay-off than to accomplish its declared purpose. (E.Berne, op.cit., p.443)
- Injunction.* A prohibition or negative command from a parent.
(E.Berne, op.cit., p.443)
- Intimacy* A game-free exchange of emotional expression without exploitation. (E.Berne, op.cit., p.443)
- Martian* One who observes Earthly happenings without preconceptions. (E.Berne, op.cit., p.444)
- NIGYSØB* Short for the game motto: Now I've got You, You Son of a Bitch.
- Palimpsest* A later version of a script arising from new potentialities as the child enters later phases of development. (E.Berne, op.cit., p.444)
- Parent (P)* An ego state based on parental figures. It comprises the Controlling or Critical Parent (CP) and the Nurturing Parent (NP).
- Permission* (1) A parental license for autonomous behavior.
(2) An intervention which gives the individual a license to disobey a parental injunction if he is ready, willing, and able, or releases him from parental provocation. (E.Berne, op.cit., p.444)
- Protocol* The original dramatic experiences upon which the script is based. (E.Berne, op.cit., p.444)
- Racket* The sexualization and transactional seeking and exploitation of unpleasant feelings.
(E.Berne, op.cit., p.445)

- Rapo* A sexual game played between a man and a woman. Basically the woman covertly or overtly encourages the man's advances, then turns on him crying 'rape'. Like all games Rapo can be played at different levels of intensity
- Script* A life plan based on a decision made in childhood, reinforced by parents, justified by subsequent events, and culminating in a chosen alternative.
(E. Berne, op.cit.p.445)
- Scripty* see Gamy Behavior.
- Self* The feeling of "Self" is a mobile one. It can reside in any of the three ego states at any moment, and can jump from one to the other as occasion arises. (E. Berne, op.cit., p.249)
- Stroke* A unit of recognition such as "Hello".
(E. Berne, op.cit.p.447)
- Switch* 1. A switch from one role to another in game or script.
2. A maneuver which forces or induces another person to switch roles.
3. An internal or external stimulus which turns off adaptive behavior. (E. Berne, op.cit.p.447)
- Transaction* A transactional stimulus from a certain ego state in the agent plus a transactional response from a certain ego state in the respondent. A transaction is the unit of social action. (E. Berne, op.cit.p.447)

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