

"Beyond the Mask" : A Study in the Functions of the Mask in W.B. Yeats 's *The Dreaming of the Bones*, Luigi Pirandello's *Henry IV* and Jean Genet's *The Blacks*

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*"There will be time . . . To prepare a face to meet the faces that you meet."
(T.S. Eloit's The Love Song of J. Alfred Prufrock)*

Abstract

*The mask, a device as old as the drama itself, is a central component of several modern plays by W. B. Yeats, Luigi Pirandello and Jean Genet. Although for different reasons and in profoundly different ways each seeks to dramatize through it what it could not be expressed without it. Yet the presence of the mask in their plays, whether as a metaphorical concept or an actual use, delineates two fundamental aspects of modern drama: first the desire to create a "work of art" on the stage that has a ritual significance, secondly the modernists' propensity to dramatize philosophical and psychological ideas. So the intent of the present paper is to investigate the signification of the use of mask in W.B. Yeats 's **The Dreaming of the Bones**, Luigi Pirandello's **Henry IV** and Jean Genet's **The Blacks**.*

With his weariness, regret, embarrassment and longing, J. Alfred Prufrock announces the moral "self-effacement"¹ of modern age. Spiritually exhausted, he is forced to project a *persona*, to put on a *mask*. Prufrock suffers the modern soul's dilemma : an inability to activate thought, a failure to transform words into action. He wears a mask neither comic nor tragic.

I. Introduction

The mask, the ancient stage prop, becomes a striking artifact and a metaphor for modern theatre.² Due to the profound changes that occurred in theatre at the end of the nineteenth century and the beginning of the twentieth century, the modernist playwrights and producers made an extensive employment of the mask. Playwrights and directors reacted

against the dominant modes of Naturalism and Realism and moved towards a " more theatrical stage". The result of these experimentations by the playwrights led to :

a total theater ,one which incorporated all the arts. Folk celebrations, Festivals, circuses and puppet shows were revived their vitality incorporated into the legitimate theatre.³

The use of mask on modern stage does not solely arise from the re-discovery of the folk tradition. It stems from a desire to innovate a new mode of theatrical presentation. Indeed the idea of total theatre is closely linked with a renewed interest in the idea of "theatrum mundi" i.e. the theatre of the world. This new theatre is ritualistic, hieratic, symbolic, and aesthetic because it transforms ideas into theatrical images. The masks figure prominently in these attempts. In primitive culture, the mask evokes universal types. The masked character was a medium of communal religious expressions. When he danced; the imitation of an ordered universe reaffirmed and maintained the cosmic order.⁴ This idea that modern community might experience such rituality prompted Max Reinhardt, Antonin Artaud, and W.B. Yeats to introduce new, ritualistic, hieratic, symbolic and aesthetic theatre. This in its turn sparked the return of the masks to the stage on a large scale. This return has a historical significance in so far as it retouched a real cultural and theatrical heritage.

One can also see that modern playwrights, like Luigi Pirandello and Jean Genet, who implemented the use of masks did so to express specifically modern concern such as aesthetic, psychological, social and philosophical concerns. Susan Smith explains that:

Modern man, stripped off the absolute religious belief, is less secure, than his ancestors. For modern man, the mask may not represent the face of a god, but rather one of the many faces of himself.⁵

The philosophies of man's inherent and necessary duality, expressed in the

works of Hegel, Schlegel and Nietzsche, influenced the modern dramatists as did the psychologies of the divided self investigated by Freud and Jung. Indeed a "masked face" plays a significant role in modern psychological theatre. It indicates a profound duality in the character's personality. It shows the tension between internal and external existence, between private and public self.⁶ In his book, *The Self and the Unconsciousness* (1928), Carl Jung scientifically attempts to investigate the relationship between the individual and the collective self, between the being that appears and the profound beings, he claims that a man unconsciously put on a mask :

A person is an individual like all other human beings, but unconsciously so, through his complete identification with the attitude of the moment, he deceives at least, often even himself as to his true characters. he puts on a mask ...corresponds on the one hand to his intentions ,on the other to the demands and the opinions of his environment.⁷

Jung called this self that appears a *personae* saying "...the term is truly appropriate because originally *persona* was the mask that actors wore and also indicated the part he played". Beyond this mask "is hidden the true individual being"⁸, Jung states. Accordingly, the mask is a form of façade or appearance that hides, conceals or deceives, a man unconsciously assumes to adopt himself to the social context which he find himself in. In effect these philosophical and psychological ideas motivate anti-naturalistic dramatists, like W. B. Yeats, Luigi Pirandello and Jean Genet, to employ the mask as a medium of expressing themes. In fact the use of

mask separates their "presentational stage" from the "representational stage" of realism and naturalism. Hence this paper tries to explore the dramatic functions of the mask in W.B. Yeats 's *The Dreaming of the Bones*, Luigi Pirandello's *Henry IV* and Jean Genet's *The Blacks*. It tries to show what lies behind the mask itself in these plays.

II. W.B. Yeats' s Ancient Masks

W.B. Yeats perhaps made the most serious modern attempt to re-discover the possibilities of the mask. He entered the world of theatre with a partially formed "poet's vision" of what he called " The Theatre of Beauty". Rebelling against the naturalistic setting of traditional theatre since the Renaissance, Yeats advocated a theatre of a non-realistic poet's vision in which "art was to reign supreme in a reconciliation of poetry, gesture , and scene."⁹ Yeats patterned his plays on the exotic models of the Japanese Noh theatre. The Noh drama plays an influential role in shaping Yeats's play righting, primarily in his manipulation of the mask. " With the help of Japanese play", Yeats writes in his introduction to Ezra Pound and Ernst Fenollosa, *Certain Noble Plays of Japan* (1916), "I have invented a form of drama, distinguished, indirect and symbolic."¹⁰ In Noh drama, masks serve several basic functions. They allow male performer to represent female roles, they are mainly devices for the characters' transformation from one state of being into another, and they help to initiate an atmosphere of supernaturalism¹¹. Like Noh dramatists, Yeats utilizes scenic

locality and setting of the stage . Yeats believes that the power of the theatre as an artistic medium lies in the following observation:

A scene should never complete itself should never mean anything to the imagination unless the actor is in front of it.¹²

The spectators' attention then is directed toward the actors who hide their faces with the mask. The use of the mask enables the actor to lose all his consciousness of being an individual character and to become a medium or a " transparent vessel through which the emotion that is embodied in words or in moment of passion can pass".¹³ Hence Yeats tries to establish during the performance of his plays an "atmosphere of strange intimacy". "The over-riding concern was to achieve a distanced intimacy", Yeats explains, "to counterbalance this new intimacy of setting with a new and organic separating strangeness."¹⁴ In fact, Yeats 's drama of strange or distanced intimacy is sharply contrasted with the familiar distance of his contemporary naturalistic production popular both in England and the Abbey theatre. For Yeats, drama, as that of Ibsen, Shaw or Galsworthy, is familiar because of its social subject matter and physically distanced by mechanization and its trappings ,e.g. large auditoria, elaborate setting, orchestra...etc. He sets out to transcend this familiarity and to create intimacy by devising an "esoteric art." This art would be performed in small and intimate spaces, such as drawing rooms. There was to be a " minimum of scenery". The purposes of these simplified plays were to present

a ritual performance on the stage that touched the depth of human experience and to create greater intimacy, closer encounter with the language and human body. This intimacy is, indeed, a necessary element in Yeats's drama because he believes that only the selected few would be able to comprehend his dramatic intentions as "a deep of the mind can only be approached through what is most human, most delicate."¹⁵

Another key influence in Yeats 's development of this theatrical vision was the views of the set designer and artist Edward Gordon Craig, who influenced the theatre world with the publication of his theatrical magazine, *The Mask* (1918). In this journal. Craig advocated his staging concepts and acting theory. Both of which seem perfectly to fit into his vision. Most notable is Craig's concept of "Ubermarionette", a type of acting ,first explained in Craig's famous essay "The Actor and the Ubermarionette", and made necessary by the new theatre that his three dimensional set had created. Craig believed that scenery should serve on more than a background and that the actor should be less an exhibition of the personality of the individual than traditionally thought. This idea, combined with his staging experiments with mannequins, led to his idea of the "Ubermarionette" where the actor should be replaced by the marionette or puppets, since the marionette can not inject its own personality into the work.¹⁶ In addition, this actor was moved farther toward symbolist ideals by the use of a mask covering the face. These unconventional attempts to

emphasize abstraction and limited realism worked their way into Yeats' s experimental plays. Yeats applied the idea of symbolism as a dramatic device to remove his plays from the everyday without scarifying its drama and to replace the conventional character development. Yeats 's theatre involves a ritualistic quality which is characterized by the "depersonalization of the mask." This is intended to downplay the actors' expression of human emotions in favour of the poetic possibilities of stage picture.

One must be careful not to confuse Yeats' s stage mask and the philosophical doctrine of the mask which is central to Richard Ellmann's classic study, *Yeats : The Man and the Mask*. The doctrine of the mask, Ellmann writes, is "so complex and so central in Yeats that we can hardly attend to it too closely."¹⁷ It stands as the basic thought behind which all of Yeats 's use of antithetical elements in everything he wrote. But on stage, Yeats does not always intend the mask to signal an opposite as he does in *A Vision* when he sets up his geometric diagram to describe Will and Mask, as the will and its Object, or the "Is" and the "Ought" (or that should be), Creative Mind and Body of Fate as thought and its object or the Knower and the Known...etc. The stage masks are the ones he first attempted to use in *The Hour Glass* (1911), the ones he wrote so enthusiastically to Lady Gregory about in (1910) : " I should also like the Abbey theatre to be the first modern theatre to use the mask."¹⁸ For Yeats, the true identity is aroused in the audience through poetic drama and "through the deliberate creation of great mask."¹⁹

Yeats elaborates his theory of the stage mask in order to explain the function of the façade which not only serves to hide the real personality but also to reveal others.²⁰ To achieve this, Yeats makes use of a literal, or an actual mask. The characters in his plays, particularly in *Four Players for the Dancers* (1921) are either masked or their faces made up to resemble masks. The main point about these plays is that they are "dream plays" dramatizing a ritual or mythical scene. In each, *At the Hawks Well*, *The Only Jealousy of Elmer*, *The Dreaming of Bones*, and *Calvary*, the performers persuade the audience that all is taking place in some space beyond the real and in the deeps of the mind. Yeats wanted the players to be masked for two reasons: first, mask could be made to look always in a certain way beautiful or distorted, as he stresses:

A mask will enable me to substitute for the face of some commonplace player, or for that face repainted to suit his own vulgar fancy, the fine invention of a sculptor, and to bring the audience close enough to the play to hear every inflection of the voice. ...[the mask] yet a work of art; nor shall we lose by stilling the movement of the features, for deep feeling is expressed by a movement of the whole body.²¹

Here Yeats stresses the artificiality of the theatre by using stylized masks that should be as "a work of art" as the poetry the actor uses. To enhance a sense of "defamiliarisation" is the second reason behind Yeats 's employment of the mask. As already noted, the dramatic situation in these plays is supernatural and ritual, when the characters are masked, the spectators can not look at the expression on the actor's face for clues about

emotions. Instead they fully concentrate on the poetry, the characters' movements and gestures and the scene itself on the stage. This will heighten the impact and the presence of the characters, elevating them from humanity into archetypal and primal forces. In short the use of mask in these plays enhances the ritual atmosphere at the same time intensifies the contrast between the masked and the unmasked characters on the stage.

This is exactly what Yeats tries to do in *Dreaming of the Bones* (1920). This play offers a powerful illustration of Yeats's use of theatrical mask. In a note for the play, Yeats outlines his belief that " the dead dream back, for a certain time through the more personal thoughts and deeds."²² Structurally, this play sets an atmosphere of occultism by introducing a slice of death rather than of life. Peter Ura saw it as " the one whose form most resemble the traditional Noh play of the ghost, and presaged Yeats purgation, perhaps his greatest treatment of this subject."²³ Yeats depicts this theme through using the mask which is an integral and necessary device for the theatrical presentation and realization of the characters. The main function of the mask here is to evoke a ritualized strangeness through which Yeats tries to explore the elemental aspects of man's existence in a reality that encompasses metaphysical reality and the presence of a spirit world.²⁴ Furthermore, the mask in *The Dreaming of the Bones* serves as an ideal objective correlative for Yeats 's propensity, as a modernist playwright, to transcend the individuality of the performer and to achieve a universalized drama.²⁵ Hence, he

removes his play from the portrayal of realistic human situations and emotions. This characteristic, then, transforms the masked characters, like the musicians, the girl and the stranger into archetypal superhuman characters.

Right from the beginning, Yeats evokes an atmosphere of fear and foreboding in *The Dreaming of the Bones*. The play opens with the entrance of the three musicians whose faces are made up to resemble mask. The setting of the play is a screen covered with a pattern of mountains and sky that only symbolize or suggest a barren reality, it is besides Corcomroe Abbey where:

is covered up ; and all about the hills
Are like a circle of Agate or of Jade.
Somewhere among great rocks on the
scarce grass
Birds cry, they cry their loneliness.
Even the sunlight can be lonely here,
Even hot noon is lonely.²⁶

The three Musicians are seated by the drum, flute and zither at the back of the stage. They are singing about the dreams of the walking dead and about the past:

That dizzy dreams can spring
From the dry bones of the dead ?
And many a night it seems
That all the valley fills
With those fantastic dreams.

Immediately this song transports the audience to an unfamiliar, strange and otherworldly world. It is a world of a "lost Kingdom" that has been silenced by the conqueror:

At the grey round of the hill
Music of a lost kingdom
Runs, runs and is suddenly still.
The winds out of Clare-Galway

Carry it: suddenly it is still.

The mask contributes in enhancing this transportation. It heightens the impact of the characters. This masking, Susan Gorsky asserts, makes "the musicians approach the archetypal through their role as minstrels, the itinerant myth makers and the story tellers of ancient land."²⁷ The literal mask is also worn by the girl and the man, the central characters in the play. They are in the costume of a past time. They wear heroic masks. The use of "ancient mask" is functional in three ways: first, it symbolizes " Ireland heroic age", secondly it transforms the girl and the stranger into a literal incarnation of the spirits, the girl and the stranger are in reality not human beings but they are the spirits of Diarmuid and Dervorgilla, finally the mask intensifies their tragic plight as being tormented spirits. The last function reveals an important aspect of Yeats' s manipulation of the mask in the play, that is to say Yeats psychologically uses the mask to introduces his heroes in disappointment or in defeat. Diarmuid and Dervorgilla are defeated characters, dreaming back of purgation ,and dreaming of salvation. They are caught up in a web of eternal remorse. The mask for them is a defensive strategy allowing them to behave or to act freely without being afraid of discriminations.. The mask here functions as a "transcendent identity"²⁸ in the sense that it serves as a façade, it hides, it protects them and at the same time it reveals others to them.

The play repeats the story of the illicit love affair of Dervorgilla and Diarmuid, king of Leinster, unmindful of his duties to his subjects, abducted Dervorgilla

from her house. Her wrong husband king of Thomond vowed vengeance, raised an army that includes King Rory O'Connor and challenged Diarmuid. They were able to defeat Diarmuid who asked Henry the second of England for help. Henry's answer was to send Richard de Clare, second Earl of Pembroke to invade Ireland, sometimes between 1168 and 1176. By late 1176 he had conquered most of the land. So long conquest and subjugation of Ireland by English kings dated from the Twelfth- century battles. In fact this event has the status of myth in Irish history. Already Lady Gregory had explored the inexorable guilt attached to it in *Dervorgilla* (1907). However, Yeats uses this historical framework to comment on the contemporary issues by juxtaposing it with the Easter Rebellion , this political background hence, reinforces the tragedy of the characters.²⁹

The two ghost figures in *Dreaming of the Bones* offer to conceal a fugitive young man who had been at the Easter Rebellion and secure a hiding place where he can stay until he can escape to Aran Island. The characters follow their way to safety across the stage three times in a symbolic way to the ruins of the Abbey of Corcomroe which "lies amid its broken tombs" . The girl tells the young man the story of Dervorgilla and Diarmuid which is the tale of her own life and her companion . It is the story "Of that most miserable, most accursed pair/ Who sold their country into slavery". They are wandering the hills in restless solitude. That is why they are hiding themselves behind a mask, They are afraid of being recognized and then hurt. The mask, here, is a cover beyond

which lies the faces of guilty spirits. The punishment that Yeats gives to them in the play is a mockery of the passion they once shared :

Though eyes can meet, their lips can never
meet
Their manner of life were blessed could their
lips
A moment meet ; but when he has bent his
head
Close to her head, or hand would, slip in hand,
The memory of their crime flows up between
And drives them apart.

They are condemned to the eternal agony of never consummating their love's kiss. For seven centuries, they have been seeking penance yet their punishment will last until one member of their race will forgive them for having sold their country to the conqueror to that moment " Lip would be pressed on lip, " and they would be, then free from their agonies. Ironically they are asking forgiveness from an Irish patriot. They are exerting all their physical and verbal power to persuade the young man to forgive them. Behind the mask, the girl three times asks the patriot for forgiveness, even the lovers dance to him. This is in fact the climax of the play when the masked lovers in a stylized way dance in a plaintive appeal to the young man for forgiveness, all what they want is a word that would release them from their damnation and allow their love consummation. But the patriot refuses because they have been the main cause of suffering and long centuries of subjugations that have afflicted Ireland as a result of this theft:

Oh, never, never

Shall Dermot and Dervorgilla be forgiven.

Dancing, here completes the function of the mask and the stylized movement of the character in creating the ritual strangeness. Yeats stresses the artificiality of the theatre when he denotes that the movement of the character should be like "those movements of the body copied from the marionette shows of the fourteenth century".³⁰

To sum up beyond Yeats's mask, a kind of disembodied voice is required because it is an image assigned to men by the poet." No naturalistic effect" is sought. The players wear the masks and find their movement upon the stage like those of puppets as a part of stylizing.

III: Luigi Pirandello: "Naked Masks"

Each man patches up his mask as best he can – the mask he wears in public, that is, but within each of us is another which often contradicts our external one. Nothing is true.

But man? Always wearing a mask, unwillingly, unwittingly – a mask of what he, in all good faith, believes himself to be.³¹

Thus wrote Pirandello in 1908 in his important essay on humour "*L'Umorismo*." The idea of the mask is at the root of all his plays, which Eric Bentley called collectively "Naked Mask". This phrase is a "violent oxymoron", yet it describes exactly Pirandello's drama. Pirandello's interest lies in the constant assertion and dismantling of man's personality in the struggle of life³². Pirandello's work

belongs to the European cultural movement of modernism. Spanning late nineteenth century and early twentieth century, modernism gave voice to the profound sense of crises all writers experienced when they confronted the chaotic universe in which confident faith in reason and empirical reality had shattered. Pirandello tries to present the crisis of literature and by extension the crisis of man in society by analyzing, decomposing, fragmenting, demystifying and unmasking man himself.³³

Pirandello's art has been considered as one of the first treatment of the fragmentation of both the personal identity and the social reality.³⁴ Pirandello's character endures the particular condition of the twentieth century man. His character has lost the comforting sense of stability and self-confidence of the bourgeois world at the end of nineteenth-century. He becomes a victim to his doubts about his identity or the possibility of ever realizing it or even establishing a normal relationship with his society. Umberto Mariani has summarized the crisis of man in Pirandello's drama saying that man has lost:

the feeling of unity, of a community of thought and belief, and of faith in the means to communicate basic values that the late nineteenth-century bourgeois world enjoyed; he suffers from his loss and denounces it.³⁵

Hence Pirandello's character experiences not only the disintegration of his social reality but also the disintegration of his own personality of the assuring certainty regarding his

identity and personal worth; he must live what Pirandello called "the drama of life devoid of form." Pirandellian hero confesses that he lives in a crisis at which he suffers from the loss of his form, of his unity, of the certainty of his knowledge and understanding of his own truth.³⁶ This theme is symbolically captured by the use of the mask in his plays. Indeed the persistent mask themes manifest itself in a bleak way in Pirandello's plays. The mask supplies him with a tangible symbol of the conflict between illusion and reality. Pirandello's views of art and of life are seen as an extension of his concept of the face and the mask.³⁷ The main idea behind most of his plays is that life, reality or time is fluid, mobile, evanescent and indeterminate. It lies beyond the reaches of reason and is reflected only through spontaneous actions or instincts, yet man endowed with reason can not live instinctually and he can not accept an existence which constantly changes. In consequence, Robert Brustein argues that man uses reason to fix life through ordering definitions, structure and form.³⁸ Since life is indefinable, such concepts are illusions. Man is sometimes aware of the illusory nature of his concepts, but to be human is to assert that need. It is:

the need to know one's identity and to communicate what one is, the need to identify with, to integrate oneself into a stable society, to enjoy its recognition, to find a sense of security in it.³⁹

Formlessness or anything without structure fills man with dread and uncertainty because a "human being can not bear very much reality,"⁴⁰ T. S. Eliot

observes. So Pirandello's character rejects and denounces the loss of form. This is indeed the essence of the dramatic conflict in Pirandello's plays. His characters are exiled in the limbo of formlessness and insignificance like that of the tormented souls in Dante's limbo who "without hope live in desire."⁴¹ To evade this reality, Pirandello's hero, like the protagonist in *Henry IV*, constructs and fabricates his subjective reality by putting on a mask consciously or unconsciously. The mask is either self-imposed or it is enforced on the individual by the society. Thus this point leads one to the concept of truth in Pirandello's work. For him, truth is dichotomous: personal and external. Individual can create truth or reality which has the same certainty as the actual one. Thus dreams, fantasy and memory as real to a person who intensely, lives them as the actual reality itself. Hence people have what Pirandello called "multiplicity of personality." He argues that just there is no objective or fixed truth, there can be no fixed personality. This creates in his plays the pain of identity. Most critics, like Martin Esslin and Francis Fergusson, agree that Pirandello stands in the first rank among the creators of modern drama. He has transformed traditional attitude to human personality and the concept of reality by showing the personality, character in term of stage, is not fixed and static entity, but an infinitively fluid, blurred and relative concept. In other words man appears different to different people, and he acts and reacts differently in different contexts and situations.⁴² Indeed People discover finally that there is a twofold nature of reality: the inner and the outer

reality both changing. Therefore; people find themselves caught between life ,which is fluid and changing and form which is immutable.

Accordingly, Pirandello coined the term "construist" to mean the process through which a person constructs him/herself. As people expand the boundary and scope of life through experience and knowledge, they fall victims to artificiality outwardly and hide fears and shame inwardly. Because people do not live in isolation, because they are social being, as they interact with others, they want to appear decent and heroic and so hide themselves behind mask.⁴³ In this sense, the mask is a social disguise, a way of hiding or obscuring truth and creating a new sense of reality.⁴⁴ Henry, the protagonist of *Henry* is a good example for this. He embodies Pirandello's idea of "construist". He builds himself up. Henry's outer mask, "his historical costumes of the emperor Henry, serves that need ideally. He is fully aware of the painful truth that terrifies and torments him. For Pirandello, reality is not necessarily to be hid behind a single mask because for him "everything was masked...they are all masked a puff and they are gone to make room for other masks."⁴⁵ Thus he defines identity as a "collection of masks, forms imposed upon the life"⁴⁶. Nevertheless, the problem arises, Pirandello explains:

when we deceive ourselves with this mask, when we begin believing that which we have constructed because we do not want to, or can not.

face the painful situation in which we are caught So we continue to force the mask on ourselves, knowing we should not, but preferring that façade because it is more tolerable than having to face what we really are.⁴⁷

This extract is significant because it shows that beneath Pirandello's mask is the physical presence of "the steady ache of suffering humanity."⁴⁸ As a dramatist, Pirandello sets out to stripe these masks, to tear off these disguises, the conventional costume and to get the naked truth. Pirandello dramatizes these ideas in his plays with extreme theatricality starting from the famous lines of Jacques's assumption in William Shakespeare's *As You Like It*:

All the world's a stage, and all the men and women merely players.

They have their exits and their entrances, and one man in his time plays many roles.

(II, vii).

For Pirandello, life itself is a stage in which a man acts out his drama with him/herself as a hero. Without this drama, human life would be formless and meaningless. To give sense to the senseless life, man must invent a role for himself and "interpret the actions of others as supporting parts in the same play."⁴⁹ In fact this relationship of theater to reality is a pivotal point in conceiving the concept of mask that encompasses Pirandello's vision in *Henry IV* (1922) (known in U.S. as *The Living Mask*). Critics, like Robert Brustain, consider this play as the culmination of Pirandello's philosophy of the mask and the face.⁵⁰ Whereas the mask for Yeats is a theatrical device used literally on the stage, it is for Pirandello a metaphor. The play itself is a masquerade. Mask in *Henry IV* takes the form of make up, costume, and stage props.

Henry IV presents an existential world of a chief sufferer. He is a

nameless character. The fact that the protagonist is denied even a name is only one way in which the play attempts to define modern man in terms of his lack of identity. The man who wears elaborated medieval costume believes himself to be Henry, the eleventh-century German king and Holy Roman Emperor. He is in reality nothing more than an actor in disguise for a role enforced on him in the past. Some twenty years before the action begins, he dressed as the eleventh-century German king at a masquerade pageant, used to be in love with Donna Matilda, herself dressed as Matilda of Tuscany, his historical rival, the protagonist fell down from his horse as a result of a practical joke, planned by his rival in love. As a result of this accident, he became fixated on the identity of the mask he wore. Donna describes this tragic event:

I shall never forget that scene—all our
masked faces hideous and terrified gazing
at him, at that terrible mask of his face,
which was no longer a mask,
but madness, madness personified.⁵¹

The mask of madness is so engulfing him that even when he recovers from it after twelve years, he refuses to return to the real world. He prefers instead to wear this mask in full consciousness:

I prepare to remain mad, once I feel
everything ready at my disposal for new
exquisite fancy, I shall live it for the
madness.

Henry plays his roles in earnestness. He is so totally immersed himself in the role of the historical Henry that any distinction between fiction or reality or

the mask or the face dissolves. His masked face has become his reality from which he can not escape and at the same time he does not wish to take it off. Henry's insistence on having the mask of insanity can be attributed mainly to three reasons. First, he is psychologically unable to rejoin a world from which he is absent for twelve years. He finds himself living among a rather decadent and frivolous set of wealthy and bored aristocrats. They take life at its surface value, to assume the lives, they lead, all masked by themselves or others, "we mask ourselves with what it seems to us that we are," Henry explains. With the mask of madness, Henry will never be at the mercy of other people, and never allow other people to, using T.S. Eliot's words, "fix [him] in a formulated phrase" and to call him an outsider or an eccentric. Secondly, the mask liberates or frees Henry from the shackles of the unjust and inexplicable torment of the absurdity and the alienation of "ceaseless stream of Life" itself. Henry rebels against this inauthenticity of life by choosing madness because it is the form, "a fixed mask", in the midst of flooding, changing Life.⁵² In this way he can achieve what he aspires for: "universe of certainty, of absolute that would allow him to affirm himself...his reality."⁵³ Thirdly, Henry chooses the mask of insanity for his amusement. For eight years, the protagonist has a "power over the normal world." Being mad, he is beyond the social convictions therefore he can say what he likes. When he is on stage, he dominates the whole scene, and manipulates other characters to sustain his illusion. For these reasons, Henry prefers to remain in his madness and to

take refuge in a " utopian medieval recreation of his fancy," refusing both the historical change and the twentieth century.⁵⁴

Hence, Henry has a "double existence". This is clearly manifested in the "real self" or "the face", the man who twenty years earlier was in love with Matilda, dressed the part of Henry the fourth, and twelve years later he regained his identity, but he hides his face from others, and in Act two he tells his councilors about his recovery. On the other hand, it is shown in the "fictive self" ,the mask of the Holy king. Similarly every character in the play has a double personality . Already they are fictive, they play the part of a fictive character in Henry's masquerade within the fictive world of the play.⁵⁵ At the very beginning of the play, the spectators are told that this is all masquerade. This is symbolized in the setting which is a " salon in the villa, furnished and decorated so as to look exactly like the throne room of Henry IV". This is further emphasized by the fact that one of the hired supposed "Secret Counselors" at the court of "Henry IV." refuses to play his eleventh-century role :he has prepared himself for the sixteenth –century court of King Henry of France only to find himself that he has to serve King Henry of Germany. Here the characters are merely puppets or pawns in Henry illusions. They exist because of Henry and for him. In assuming these roles, Susan Bassnett explains, these characters have :

sacrificed not only any identity they may have had in the twentieth century, but

because they do not believe in what they are doing, they also treat the whole thing as a joke and do not even live as people in the eleventh century.⁵⁶

So in fact the characters 's duality in Pirandello's *Henry IV* is dependent on the duality of Henry himself. This is brought home by the use of disguise motif. This motif is a fundamental aspect of the concept of the masking in Pirandello's *Henry IV*. As a structural component of the play, the disguise motif moves from being comic in the first scene to the tragic moment at the end of the play when Henry realized the menace of being stripped off his secure mask. Similarly it is a crucial part of the intellectual fabric of the play. For Henry, it is an existential condition, a man assumes for security in an attempt to order his consciousness and construct a personality for himself. A man without a disguising mask is indeed very rare, R. D. Laing explains in the *Divided Souls*, "one even doubts the possibility of such a man. Every one in some measure wears a mask."⁵⁷ This idea is dramatized in the play when Henry discusses the necessity to cling to something in a moving universe with the Doctor who is supposed to cure him, the Doctor is disguised visibly as Monsignor Ugo de Cluny, from the eleventh century:

Monsignor, while you're standing there so firmly, holding on tight with both hands to your sacred robes, something is slipping away out of the sleeves, slipping slithering like a serpent... something you don't even notice. Life, Monsignor!

This speech is particularly meaningful and ironic at the same time. It conveys Pirandello's conviction that " life slips

away, consumed by time, while man clings to his own illusion, his own mask of false security, his "borrowed robes" of faith."⁵⁸ It has also a dramatic irony that at this point in the play the characters, including the Doctor in disguise, believe Henry to be mad and imagine that Henry is unaware of the Doctor's real identity. When The emperor becomes aware of the game that has been going for years, he explains its rule to his councilors who act in the masquerade :

For me these clothes (indicating his own costume) are a caricature, a voluntary and overt caricature, of that other masquerade, the one that's going on all the time, you take a part in it whether you know it or not. If knowing it you wear the mask of what you think you are, you are still a puppet in this masquerade , though an involuntary one.

Henry reveals here his understanding of life as a "game wherein each person plays an assigned role,"⁵⁹ it is identified with " that other masquerade, the one that's going on all the time," yet not always realized by those who created it. Accordingly , Henry is acutely aware of the theatricality of his life, he is conscious of the form he becomes part of. Already it is shown that Henry's life in the play starts at the moment when he puts on a mask of the historical king, the spectators never see him without his mask so he always has been Henry not the historical one but the one taken from history and the protagonist's consciousness recreates "it". Henry's mask does not hide his reality, it is his reality, as he insists:

Nothing can possibly change! Everything is fixed for ever!

Every event happens precisely and coherently, right down to the last detail. Yes, the pleasures of history ... and they are so very great.

As a result he follows it voluntarily and attempts to show others that his role is real and can not be dismissed easily. This attitude explains his violent action of the murder of Belcredi at the closing of the play. The society as represented by the unpleasant characters who come to visit Henry and hope to cure him trying to destroy his safe world of illusion and tear off his mask by dragging him into their reality. This reality is enforced on him by the Doctor's scheme in causing the portrait of his beloved in the past to come alive. Symbolically he murders the society, the world of masks, he deplors. Ironically the society can not condemn him because he has taken a refuge, a protection behind the mask of insanity and "beaten [his] society at his own game."⁶⁰ At the conclusion of the play, Henry is trapped in a mask he previously put on of his free will for ever. This is emphasized by the stage direction and his words :

Yes, now ... inevitably ... (gathers his retainers round him, as if to shield himself,) here together, here together... forever!

IV: Jean Genet's White Masks

The use of the mask in the theatre appears to be of a supreme irony; for the masker is doubly existent. The masker is at once himself and someone else, because he is the character he plays and, while masked, he is removed again because his only reminder of himself, his face, has been concealed. In another

sense of irony, the role he plays, is directly in view to the audience, while at the same time, because of the use of mask, the audience is reminded of the artificiality of the theatre itself. This duality of man being himself and someone else, as seen in Pirandello's plays, is further elevated by the use of the mask in Jean Genet's *The Blacks* (1958).

Genet's dramatic intention is to create a theatre of "ceremony". In his major plays, like *The Balcony* and *The Blacks*, the ceremony is mainly achieved by the characters' behaviour who enact a ritual performance and perform their sacraments.⁶¹ The images one finds in his plays are indeed alarming. These images are the distorted reflections of a trapped, lonely, desperate modern man who is "caught in a maze of mirrors...trying to find the way to make contact with the others...but rudely stopped by barriers of glass."⁶² Genet materializes these reflections through the dramatization of what Antonin Artaud called "poetry of space". This is done by utilizing all the stage potentialities, levels and dimensions -like music, rhythm, dance, mask and face, illusion and reality- to create " the dramatic impact of the spectacle."⁶³ Structurally the dramatic spectacle in Genet's plays, including *The Blacks*, is meant to :

unmask the duplicitous nature of man's behaviour, to reflect our grimaces, and masks back to us.⁶⁴

Carried to that end, Genet uses masks in his plays in a functional way. "My characters are masks"⁶⁵, Genet writes. This, as Sartre puts it, "in Genet's plays, every character must play the role of a

character who plays a role."⁶⁶ His characters are puppets whose existence can be defined only in terms of their assumed roles. This meta-theatricality and role-playing are extended to entangle the spectators with the performance on the stage by confusing them to the degree that they are unable to differentiate between the world outside the theatre and the world within.⁶⁷ For Genet, Jerry L. Curtis argues, "we, like his actors, are no more than the image or reflection which we see in the eyes and opinions of others".⁶⁸ His theatre is then seen as "an image, or, more exactly, as the reflection of the world."⁶⁹ Genet uses the "art of up-setting the audience" so aptly in *The Blacks*. This play is calculated to offend its spectators, to frighten them and to stimulate their worst emotions of racial instincts. Bernard F. Dukore views Genet's drama, particularly *The Blacks*, as a theatre of hatred, forging theatre of cruelty, fashioning rites of sacrifice and exorcism design on the stage.⁷⁰ Genet asserts this point when he says:

Let evil explode on stage, let it show us
Naked, leave us haggard if possible, and
With no other recourse them to ourselves.⁷¹

By infecting the spectators with his evil, Sartre says, "Genet delivers himself from it."⁷² According to this perspective, Genet's drama can be viewed as a "cathartic crisis of possession, a psychodrama."⁷³ His belief in the force of hatred is usually explained as a result of Genet's deprivation as an orphan, his criminal record or the sterility of homosexuality so he chooses decisively to repudiate a world that had repudiated him:

He was a victim to his society which he now seeks to destroy ... but he does not try to correct the society he denounce. He does not try to establish one order for another since he is against all orders.⁷⁴

Genet endows these feelings of hatred in his characters in *The Blacks*. In this play, he makes a prominent use of the mask to stress the ritualistic even sacrificial element of racial confrontation between the blacks and the whites. Here Genet presents a play labelled as a "clownerie" (a clown show) which is entirely ritual.⁷⁵ A group of negroes perform the ritual re-enactment of its resentments and feelings of revenge before a white audience. As Genet insists in his introduction to the play on having an all-black cast and white audience. He points out that the play would lose its "raison d'être", if there were no at least one white person in the theatre:

but what if no white person accept, then let white masks be distributed to the black spectators as they enter the stage. And if the blacks refuse the mask then let a dummy be used.⁷⁶

The presence of white audience, even the symbolic one of at least one spectator is indispensable to this theatrical ritual performance. The reasons for Genet's insistence, David Bradby explains, is that blackness for Genet is a social construct, sometimes culturally determined, having its origin in the colonial encounter with the power of one group of people to impose an identity on another.⁷⁷ Genet, who has described himself as a "black whose skin happens to be white or pink"⁷⁸, writes that *The Blacks* is "written

by a white writer...against the whites."⁷⁴ His starting point is similar to the ideas expressed in Frantz Fanon's *Black Skin, White Mask* (1952). Fanon's thesis was that the black define their identity in relation to the whites who act differently in the presence of the blacks. He suggests that black skin people have to wear white masks: "not only the black man be black...but he must be black in relation to the white man."⁷⁹ Hence the Black man has no ontological resistance in the eyes of the white man whose imposed "white mask" hardly concealed but effectively intensify the racial rage. According to Fanon, these "white masks" denote an insidious "oneness" between colonizer and colonized:

whiteness becomes a symbol, a situation that cannot be terminated except through absolute violence, through the destruction of the society and state associated with this symbol.⁸⁰

Hence the whites, in Genet's *The Blacks*, must be there in the theatre as a "mirror image" for the blacks on the stage. They must exist for the black in order to expel the "others", their oppressors. This opposition between the white spectators and the all-black cast is designed to arouse extreme irrational emotions of racial fears and antagonism. As Richard C. Wedd notes that *The Blacks* is equally effective as a liberation on stage as it is a condemnation for the white audience, their oppressors.⁸¹ If only one white person attends the performance, Genet insists, a spotlight must be focus on him or her. Genet's dramatic aim is to put the white spectators in some sort of an interrogation as a "guilty creature". In this way, Genet involves the whole spectators in the performance of the play as "the judge as well as the judged".⁸² This is what Archibald, the master and

the director of the ceremony in *The Blacks*, states in his opening remarks at the beginning of the play:

As you see, ladies and gentlemen, just as you have your lilies and roses, so we—in order to serve you ... We embellish ourselves so as to please you. You are white. And spectators. This evening we shall perform for you.

(p.12)

The Negro actors perform this ritual against a backdrop of black velvet curtains and various tiers, the highest of which, in the far rear, comes to be occupied by "the Court." They are divided in two groups: those who appear as negroes and will enact the negro's fantasy of rape, massacre, and revenge, and those who appear grotesquely and visibly masked so as to represent the "White Court" that is supposed to condemn the act of raping. At the beginning of the show, four black men and four black women dance around a catafalque (an ornamental structure containing a coffin of the supposed raped white woman) to a minuet by Wolfgang Amadeus Mozart. The members of the court are black but they wear white masks so that the white audience in the theater is confronted with a "grotesque mirror image of itself."⁸³ The Negro actors, then, will be entrapped between the masked white court and the white audience. Much of Genet's *The Blacks* suggests that skin is itself a mask.⁸⁴ Unable to change their colours, the blacks are confined to servile roles by the whites who refuse to see their individuality behind their black skin. They do not have identities, they are merely black-skin coloured actor wearing white mask. So in *The Blacks*, the actors wear the mask, but also the mask wears the actor. It has already been shown that the mask used in the theatre literally, ritually, and metaphorically as a surface covering the true identity. Genet's mask

works in all these ways. Each character playing a member of the Court is conspicuously black under the mask: "the mask is worn in such a way that the audience sees a black bland all around it, and even the actor's kinky hair" (p.8). The masked White Court consists of five characters. Symbolically speaking, the Court stands for the white society, or at least a stereotypical black view of white society. Hence it represents authority or a pure white power : political (the Governor), Judicial (the Judge), religious (the Missionary), royal (the Queen), and their servant (the Valet). This court is a manifestation of white tradition, culture, power and sanctity; whereas the blacks represent what the Queen refers to as a "*foreign possession*", the colonized, savages, outcasts trying to imitate their white masters . As a symbol of a white society, the court, through black role playing, firstly will be exalted, then, destroyed by the Negro actors. Here the blacks perform a ceremony, closely a kin to sympathetic magic. Martin Esslin explains that through that ceremony the blacks attempt to influence the real world:

either by re-enacting the key happenings that have shaped the world or (as in fertility rites) by performing an exemplary manner what is hoped will be happening in abundance.⁸⁵

This extract assumes that the whites will be affected as a result of the black ceremonial performance. In order for the black to realize their sense of being and identity, they must "exorcize the spirit of the whiteness " from themselves, and destroy their mirror image. In addition the black ceremony has a cathartic effect on the blacks in the sense that it purges them from the dominance of the whites.⁸⁶ Herein masking in *The Blacks* goes beyond the individual masked characters of the White Court, the play,

the clown show, within *The Blacks* is basically a mask because it conceals the blacks' real intentions. As Homer D. Swander so rightly realizes, Genet uses the Negro figure as a performer for the whites. The whites at the same time see the blacks as mere actors who are playing roles for their amusements. Therefore; the whites are lulled into viewing the "masked charade" as "non-threatening stereotypical behaviour of the blacks who dance for the whites."⁸⁷ This explains why the blacks call their performance a "Clown Show" to render it bearable to white audience. This is what Archibald informs his spectators with:

In order that you may remain comfortably settled in your seats in the presence of the drama that is already unfolding here- in order that you be assured that there is no danger of such a drama's worming its way into your precious lives-we shall even have the decency-a decency learned from you-to make communication impossible. We shall increase the distance that separate us-a distance that is basic-by our pomp ,our manners our insolence. for we are also actors. (p.12)

In essence, as Joseph H. McMahon states, the success of the ceremony is based on the white man's stereotyped view that blacks are inferior, incapable of being clever enough to deceive a white audience.⁸⁸ To go on that deception, the black must humiliate themselves in front of their "projected image of alien rule."⁸⁹ Once again this is reinforced by the use of the mask. Masks in this meaning are not necessarily hiding a true identity. On the contrary the masks in *The Blacks* make underlying identity recognizable to itself. Genet's Negroes exaggerate the "mask-ness" of their blackness by making it even much more blacker to emphasize their negritude. They make up their black skin with "soot mixed with saliva" before the white audience. Archibald urges the black actors to blacken themselves because:

[t]he tragedy will lie in the colour black!
It's that that you'll cherish, that you'll
attain, and deserve. It's that must be
earned (p.17)

Already blackened on the stage once, Village, the one who murders the white woman, is blackened even further with black shoe polish in order to perform the "rape" and the murder of a "white woman" before the court. So Archibald directs him to enact blackness itself as a signifier of his identity :

I order you to be black to your very
veins Pump black blood through them.
Let Africa circulates in them. Let Negro
negrify themselves. (p.52)

Dramatically the scenes of "blackening up" implies both external and internal masks which will be worn as " innate, bodily reality".⁹⁰ In effect this intensifies the images of evil and worthlessness impose on the blacks by their oppressors. So Village under Archibald's direction will increase his humiliation and his degradation before the whites by "negrifying" himself into stereotype: "Let Negroes negrify themselves. Let them persist to the point of madness"(Ibid.). A central part of the "Clown Show" is the re-enactment of the raping and murdering a white woman, Marie. This represents a truthful demonstration of the blacks' hatred, resentment, and anger that is so necessary for the success of the whole rite: " invent, not love, but hatred,"(p.26) Archibald advises the actors. In this re-enactment, the blacks must maintain degradation and humiliation. Snow, the one who helps Archibald in his stage direction, stresses the fact that Village's murder of the white woman is a result of hatred rather than out of a sexual desire. She even reduces him into a very degraded and filthy status as :

A scarred, smelly, thick-lipped, snub-nosed negro, an eater and guzzler of white and all colours, drooling sweating, belching, spitting, coughing, goat fucker, a lick of white boots, a good for nothing, sick-oozing oil and sweat limp and submissive. (p.27)

Village's murder of Marie is seen as a symbolic act of "sympathetic magic", a kind of "voodoo"⁹¹ where the masked blacks negrifying themselves and exorcising the spirit of whiteness. It corresponds with the death of the white race. Moreover, this onstage elaborate ritual murder itself is a mask, a "grotesque diversion"⁹². It is intended to distract the spectators' attention from the "supposed" real one occurring off-stage. In the opening scene of the play, an actor, Ville de Saint Nazaire (or Newport News), was sent with a revolver out. At the height of the ritual murder, the action is interpreted by his report that an actual racial uprising has taken place, a black traitor is being executed and the rise to the power of a new black leader. There is the ritual of the murder of a white woman in the "Clown Show," but in reality there is the trial and execution of a Negro traitor. At this point the actors who are enacting the white court remove their mask and reveal themselves Negroes. When they hear about the new revolution, they put on their masks and enact the execution of the White Court i.e. their oppressors. Basically Genet constructs his plays on paradox. His paradox is that there is no reality within the society. "Reality is only illusions piled on illusions", George Wellworth believes, "when all the layers of illusions are stripped away, what is left is emptiness."⁹³ Since Ville de Saint Nazaire is an actor in the show, and not a real character from the real off-stage world, his reported real life of "Black Power Revolution(off-stage)" has no substance. His report is nothing more

than an illusion. It is a fake like the body of the murdered woman in the centre of the stage. Her catafalque covered with the funeral flowers is empty. "Nothing has been going on behind the scene", Martin Esslin concludes," the pretence at political action behind the smokescreen of a grotesque performance is merely another reflection in a chain of mirages."⁹⁴ Modern man, particularly the outcasts like the black, can not live without these illusions. Even revolutionaries in Genet's *The Blacks* are no more than "someone dreaming." All the action in this play on the social levels is self-deception.

In conclusion Genet's characters in *The Blacks* are roles with masks. They are not real personalities with definite sets of internal or external qualities. In essence, they are absurd characters. Through the mask, they are trying to give a shape, a form or an order to their absurd void. Beyond Pirandello's "Naked Mask" is the face of a psychologically wounded man, The face represents the suffering being while the mask is the outward form. Whereas beyond Genet's mask is the fearful delusions and emptiness. Here the mask, the artificial appearance becomes the essence.

Notes

¹ Edward L. Shaughnessy, "Masks in the Dramaturgy of Yeats and O'Neill." *Irish University Review* 14.2 (1984), 205.

² [William Anthony Sheppard](#), *Revealing masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* (California: University of California Press,2001), 26.

- ³ Susan Valeria Harris, *Masks in Modern Drama* (Northwest: Northwest University Press, 1979), 3.
- ⁴ Ibid. 4.
- ⁵ Ibid.
- ⁶ Sheppard, 25.
- ⁷ Carl Jung quoted in Salvo Pitruzzella, *Introduction to Drama therapy ;Person and Threshold*, (New York: Brunner-Routledge, 2004), 25
- ⁸ Ibid.
- ⁹ Richard J. Finneran (ed.), "Yeats", *An Annual of Critical and Textual Studies*. Vol. VIII (1989), 42.
- ¹⁰ W.B. Yeats, *Essays and Introductions*, (New York: Macmillan, 1961), 560.
- ¹¹ Sheppard, 24.
- ¹² W. B. Yeats quoted in Lindy Spore, "The Juxtaposition of Yeats' Mask and the Self " URL : <http://writing.colostate.edu/index.cfm>.
- ¹³ Ibid.
- ¹⁴ Yeats, *Essays and Introductions*, 565.
- ¹⁵ Ibid. 500.
- ¹⁶ Oscar G. Brockett, *The Theatre: An Introduction*, (New York: Holt, Rinehart and Winston, 1969), 319.
- ¹⁷ Richard Ellmann, *Yeats: The Man and the Masks* (New York: Macmillan and Dutton, 1948), 173.
- ¹⁸ William Butler Yeats, *The Letters of W.B. Yeats*, (ed.) Allan Wade, (New York: Macmillan, 1955), 554.
- ¹⁹ Norman A. Jeffares, *The Circus Animals*, (Stanford: Stanford University Press, 1970), 24.
- ²⁰ Ibid.
- ²¹ Yeats, *Essays and Introductions*, 226.
- ²² Gordon S. Armstrong, *Samuel Beckett. W.B. Yeats and Jack Yeats: Images and Worlds*, (Backnell: Bucknell University, 1990), 123.
- ²³ Peter Ure, *Yeats the Playwright*, (New York: Barenes & Noble, 1983), 84.
- ²⁴ Terence Brown, *The Life of W.B. Yeats :Critical Biography*, (Toronto: Willey Blacwell, 2001), 261.
- ²⁵ Sheppard, 25.
- ²⁶ W. B. YEATS, *The Dreaming of The Bones in FOUR PLAYS for Dancers*. URL: http://www.archive.org/stream/fourplaysfordanc00yeatuoft/fourplaysfordanc00yeatuoft_djvu.txt.
- ²⁷ Susan R. Gorsky, " Ritual Roles: Yeats' s Plays for Dancers", *Modern Drama*, 17no. (June 1974), 170.
- ²⁸ Sheppard, 25.
- ²⁹ Christopher Murry, *Twentieth Century Irish Drama: Mirror up to Nation* (Manchester: Manchester University Press, 1997), 27.
- ³⁰ Yeats, *Essays and Introductions*, 522.
- ³¹ Luigi Pirandello quoted in *The Massachusetts Review*, Vol. 6, No. 3 (Spring-Summer, 1965) URL: <http://www.jstor.org/stable/25087312>.
- ³² Eric Bentley, *The Pirandello Commentaries*, (Illinois: Northwestern University Press, 1986), 5.
- ³³ [Fiore A. Bassanese](#), *Understanding Luigi Pirandello*, (South Carolina: University of South Carolina Press, 1997), 21.
- ³⁴ Ibid.
- ³⁵ Umberto Mariani, "The 'Pirandellian' Character," in *Canadian Journal of Italian Studies*, Vol. 12, Nos. 38-9, 1989, 2.
- ³⁶ Bassanese, 22.
- ³⁷ Robert Brustein, *The Theatre of Revolt : An Approach to Modern Drama*, (Boston: Little Brown, 1964), 286.
- ³⁸ Ibid.
- ³⁹ Mariani, 2.
- ⁴⁰ T.S. Eliot quoted in Brustein, 302.
- ⁴¹ Dante quoted in Mariani, 5.
- ⁴² Martin Esslin, "Pirandello: Master of the Naked Masks" in *Reflections: Essays on Modern Theatre*, (Doubleday & Co., In., 1969), 94.
- ⁴³ James V. Biundo, " Searching for Self : A Pirandellian Perspective " URL: aabss.org/journal1998/biundo1.htm
- ⁴⁴ Frederick J. Marker and Christopher Innes, *Modernism in European Drama: Ibsen, Strindberg, Pirandello, Beckett: Essays from*

- Modern Drama*, (Toronto: University of Toronto Press,1998) ,154.
- ⁴⁵ Pirandello quoted in Marker and Innes, 154.
- ⁴⁶ Mariani, 8.
- ⁴⁷ Pirandello quoted in Biundo.
- ⁴⁸ Bentley, 5.
- ⁴⁹ Brustein, 302.
- ⁵⁰ Ibid.
- ⁵¹ Luigi Pirandello, *Henry VI*, (trans.) Edward Storer, URL: <http://www.ibiblio.org/eldritch/lp/e4.htm>. All the subsequent reference will be to this online Text.
- ⁵² Stark Young, "The Pirandello Play", *The New Republic*, Vol.XXXVn, No.479.6 Feburary 1924, 287.
- ⁵³ Mariani, 4.
- ⁵⁴ Young, 288.
- ⁵⁵ June Schlueter, " Pirandello's Henry IV", *Metafictional Characters in Modern Drama*, (Columbia: Columbia University Press,1974), 22.
- ⁵⁶ Susan Bassnett," Henry IV: The Tragic Humorist," *A Companion to Pirandello Studies*, (ed.) John Louis (Di Gaetani : Greenwood Press,1991), 235.
- ⁵⁷ R.D. Laing quoted by Bassnett,P.236.
- ⁵⁸ Bassnett, 239.
- ⁵⁹ Ibid.
- ⁶⁰ Ibid.
- ⁶¹ Christopher Innes, *Avant Garde Theatre,1892-1992*, (New York: Routledges,1993), 8.
- ⁶² Martin Esslin, *The Theatre of the Absurd*,(London: Penguin, 1991), 192.
- ⁶³ Brustein, 361.
- ⁶⁴ Curtis L Jerry," Modern Drama", *Graduate Centre for Study of Drama: University of Toronto*, March, 1974.
- ⁶⁵ Genet quoted in Brustein, 361.
- ⁶⁶ Sartre quoted in Brustein, 361.
- ⁶⁷ Jerry L, 34.
- ⁶⁸ Ibid.
- ⁶⁹ Ibid.
- ⁷⁰ Bernard F. Dukore "The Blacks—The Rite of Revenge and the Reality of the Double Negative," *Western Speech* 27 (1963): 134.
- ⁷¹ Genet quoted by David Bradby, "Blacking Up—Three Productions by Peter Stein." In *A Radical Stage: Theatre in Germany in the 1970s and 1980s*, (ed.) W. G. Sebald, (Oxford: Berg Publishers Limited, 1988), 18.
- ⁷² Sartre quoted in Esslin, 199.
- ⁷³ Ibid.,218.
- ⁷⁴ Innes, 111.
- ⁷⁵ Esslin, 218.
- ⁷⁶ Jean Genet, *The Blacks: A Clown Show*, (New York: Grove Press, 1966),P.3. All subsequent references will be to this edition and will be referred to parenthetically within the text by page number.
- ⁷⁷ Bradby, 120.
- ⁷⁸ Genet quoted in Bradby, 122.
- ⁷⁹ Frantz Fanon quoted by Gene A. Plunka, "Victor Turner and Jean Genet—Rites of Passage in *Les Nègres*." *Theatre Annual* 45 (1992): 80
- ⁸⁰ Helmi Sharawy , " Frantz Fanon and the African revolution, revisited at a time of globalization" URL: <http://www.codesria.org/IMG/pdf/sharawi.pdf>.
- ⁸¹ Richard C. Webb, "Ritual, Theatre, and Jean Genet's *The Blacks*," *Theatre Journal* 31 (1979): 457.
- ⁸² Ibid.
- ⁸³ Esslin, 219.
- ⁸⁴ Debby Thompson, "What Exactly Is a Black?": Interrogating the Reality of Race in Jean Genet's *The Blacks*." *Studies in Twentieth Century Literature* 26, no. 2 (summer 2002): 420.
- ⁸⁵ Esslin, 219.
- ⁸⁶ Plunka, 86.
- ⁸⁷ Homer D. Swander, "Shakespeare and the Harlem Clowns: Illusion and Comic Form in Genet's *The Blacks*," *The Yale Review* 55 (1965): 219.
- ⁸⁸ Joseph H. McMahon, *The Imagination of Jean Genet* (New Haven: Yale University Press, 1963), 186.
- ⁸⁹ Esslin, 220.
- ⁹⁰ Thompson, 379.
- ⁹¹ Ibid.
- ⁹² Esslin, 221.
- ⁹³ George Wellwarth, *Theatre of Protest and Paradox: Developments in the Avant-Garde*

Drama (New York: New York University Press,1964), 114.
⁹⁴ Esslin, 221.

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ملخص البحث الموسوم:

"فيما وراء القناع" دراسة في وظائف القناع في مسرحيات ويليم بتلر يتس " حلم الرفات" و لويجي برندلو " هنري الرابع" و جان جنت "السود"

تحاول هذه الدراسة تسليط الضوء على وظائف استخدام القناع في المسرح الحديث. لقد غدا القناع والذي هو أهم الوسائل المسرحية الكلاسيكية جوهرية في المسرح المعاصر وخصوصا في مسرح ويليم بتلر يتس و لويجي برندلو و جان جنت. حيث حاول هؤلاء الكتاب التعبير من خلال استخدامه عن أفكار لا يمكن التعبير عنها بدونها. استخدم هؤلاء الكتاب القناع ضمن الحكمة المسرحية أما في صورة مجازية أو في صورة فعلية وذلك من أجل خلق عمل فني ذات طابع ديني وجمالي أو من أجل التمثيل الدرامي للأفكار النفسية أو الفلسفية.